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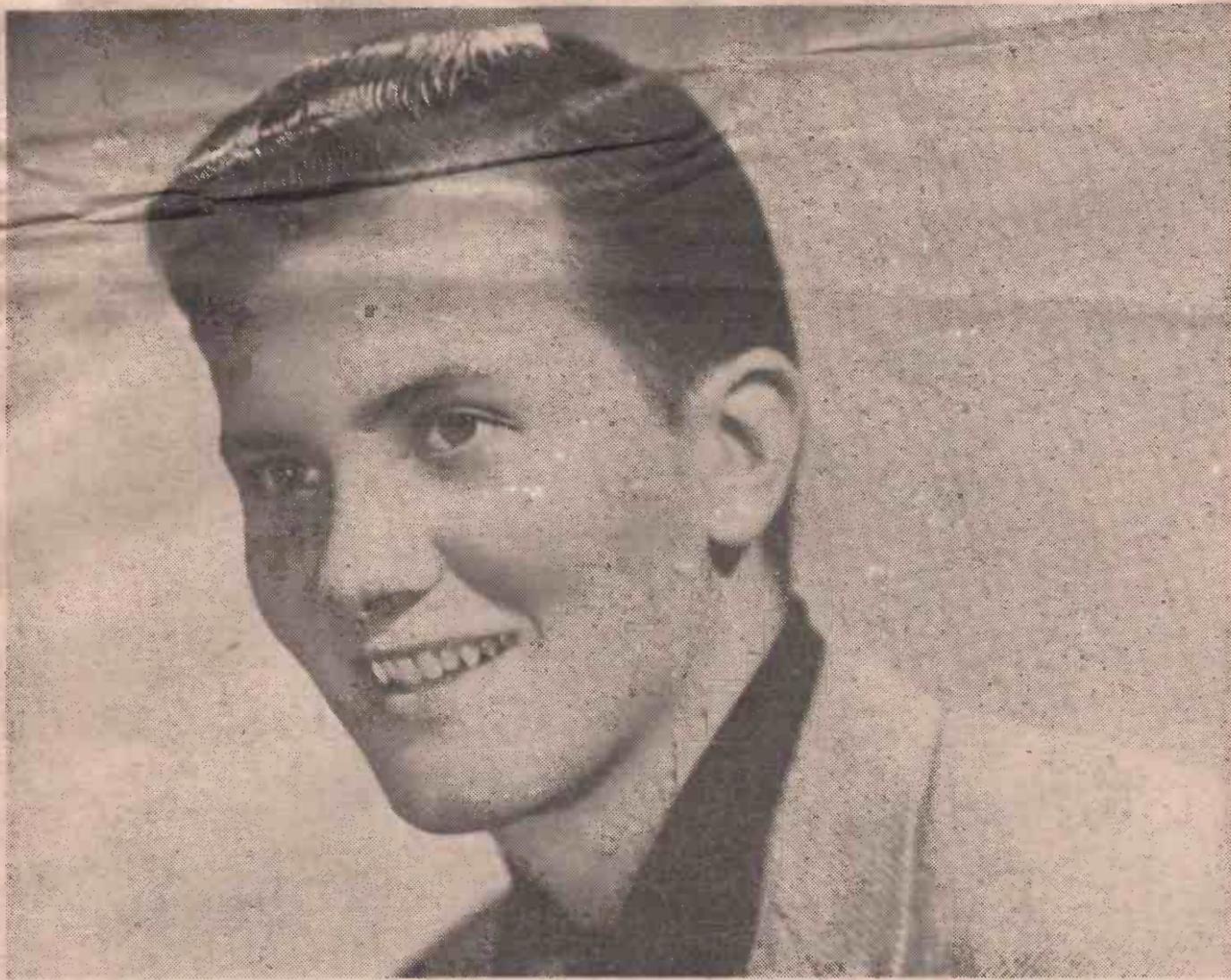
THE JOHNSTON BROTHERS
Join in and sing
(No. 3)



A
HAPPY CHRISTMAS TO EVERYBODY
AND BEST WISHES FOR 1957
from **SID COLMAN**
and all at
CINEPHONIC
17, BERNERS ST., W.1 MUS. 7475

No. 128 Registered at the G.P.O. as a Newspaper Special Annual Edition to Week Ending December 29, 1956 EIGHTY PAGES: ONE SHILLING

PAT BOONE IS SPENDING CHRISTMAS IN ENGLAND



THE HANDSOME, TALENTED 22-year-old, six-foot American singer PAT BOONE, whose records on the LONDON label in this country have been consistently placed throughout 1956 in our TOP TEN list, arrives in this country on Christmas Day.

On Boxing Day he begins his brief British tour. Here are the dates and venues.

- ☆ Wednesday, December 26: The Granada, Tooting, London, S.W.
- ☆ Friday, December 28: The Town Hall, Birmingham.
- ☆ Saturday, December 29: The City Hall, Sheffield.
- ☆ Sunday, December 30: "Sunday Night at the London Palladium" (TV).

- ☆ Tuesday, January 1: Television: in a special edition of "Startime".
- ☆ Thursday, January 3: De Montfort Hall, Leicester.
- ☆ Friday, January 4: Free Trades Hall, Manchester.
- ☆ Saturday, January 5: City Hall, Newcastle.
- ☆ Sunday, January 6: Gaumont State, Kilburn, London, N.W.

(Pat has to be in New York on January 7. He will leave immediately after his appearance at the State to catch the last plane that night for America).

Pat, who is married and has three daughters, was recently voted 'The Personality of the Year' — the youngest entertainer ever to receive this distinction — by members of the Variety Club of America. His recordings have reached the staggering sales total of TEN MILLION in EIGHTEEN MONTHS! His latest LONDON is 'Friendly Persuasion'.

**THE
EDITOR,
STAFF
AND ALL
THE BACK-ROOM
BOYS & GIRLS OF**

**The
Record
Mirror**

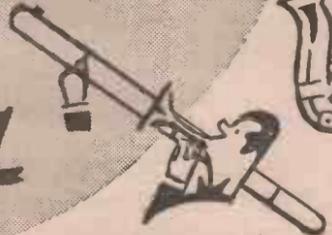
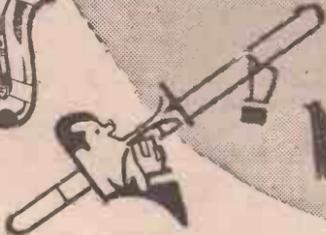
**WISH READERS,
ALL THE WORLD OVER, THE VERY BEST
FOR**

CHRISTMAS

AND THE

NEW YEAR

**MAY IT BE
MERRY & MUSICAL**





WHEREVER
YOU ARE . . .
WHEREVER YOU
“MAKE IT A PARTY”
THIS YEAR—
HAVE A TRULY
WONDERFUL
TIME

Winifred Atwell

FROM out of the past a legend has come to life. Here, on records for the very first time, is the music of a band which had once seemed lost for ever. A band which played its last notes late in 1945 before the President of the United States. Since that time it has been but a memory; one which nevertheless has continued to burn brightly over the years on both sides of the Atlantic and which will never fade for those who saw and heard it during the last year of the war in Europe and the months thereafter. For this was no ordinary band, but one which played its way into musical history while history of another kind was daily being made around it. This was the Glenn Miller Army Air Force Band, better known to the peoples of Western Europe and to millions of Allied Servicemen as Major Glenn Miller's American Band of the A.E.F.

That the memory of their music has lived on as it has is all the more remarkable considering no records by the Army Air Force Band have been on public sale—until now. But here at last for all to enjoy is the thrilling music of what was unquestionably the greatest Glenn Miller Band of all, indeed, what many people still contend was the greatest Band of all time, a contention to which these recordings lend eloquent testimony.

COULDN'T STAY AT HOME

The Band had its origin in an ideal — an ideal which Glenn Miller had in mind when in September, 1942, he broke up his dazzlingly successful civilian dance band to become a volunteer Captain in the U.S. Army (he never would have been conscripted, for he was over age). The United States had been in the war for over six months, and The Moonlight Serenader felt that he could not stay at home while others were called to the defence of freedom. As his contribution to the common cause he wanted to play for the men and women in the Services, many of whom had in happier days been the fans who had swept him to fame; he felt that he owed it to them for the success they had brought him, so, in October, 1942, forsaking the bright lights and crowded ballrooms for the more sombre surroundings of the Army, he followed his fans to war.

Then at last, over six months after he had first joined up, he was suddenly jerked out of the musical doldrums by the Army Air Forces* who "commandeered" him to form a new official Orchestra of the Training Command of the A.A.F. giving him complete freedom to recruit and lead the very type of orchestra for which he had long sought permission. Basically he used his old civilian instrumentation of eight brass and five saxes (soon increased to nine brass and six saxes) and four rhythm, but one of the most outstanding features of the new Band was the addition of a twenty-piece string section and French horn.

Full of new ideas for improving Army Bands, and for playing his own type of music, he found that his ideas were not welcomed by the Sousa-happy Generals, and meeting with resistance, frustration and set-backs, he began to wish he had stayed at home.

Musicians In Uniform

BY THIS TIME CONSCRIPTION in America was playing havoc with the country's famous dance bands and many top musicians found themselves in uniform. For his new Band, Capt. Miller had the pick of musicians in bands throughout the Air Forces and among those who came under his baton were his old friend drummer Ray McKinley (who

had been a name band leader himself before his call-up), pianist Mel Powell (who has recently sprung to fame with Benny Goodman), trumpeters Bernie Privin (a former Goodman soloist) and Bobby Nichols (featured with the band of Vaughn Monroe), jazz clarinetist "Peanuts" Hucko, and lead alto Hank Freeman (formerly with Artie Shaw). From the Captain's old civilian band came trumpeter "Zeke" Zarchy, trombonist Jimmy Priddy, bassist "Trigger" Alpert

ONCE IN A LIFETIME

and arranger Jerry Gray, while the strings, led by George Ockner from the N.B.C. Symphony Orchestra, had in civilian life been with some of the most celebrated symphony orchestras in the States. By early May the Band was complete and Capt. Glenn Miller, who by now was only conducting, faced a total of 40 of the finest classical, dance and jazz musicians in America.

The new Band made its national radio debut on July 17, 1943, and at once it was obvious that it had attained a standard far above even that of the old civilian Miller band, which had been acknowledged as the best of its time. Here was a band with the beat of Basie and Goodman at their best, its brass section packing more

on active service. For months he tried to effect this without success. Then permission suddenly came just as the invasion of Europe was getting under way, and on June 29, 1944, the Band arrived in London almost simultaneously with the start of the V-1 "doodle-bug" attacks.

When The BBC Relayed It

HERE IN ENGLAND their general assignment was to broadcast over the B.B.C. to the troops fighting on the Continent and to do live shows for troops stationed in this country. Re-named (by order of General Eisenhower) the American Band of the Allied

to France to play for the troops as near the front line as possible. It was this relentless pursuit of his ideal which was to cost him his life.

Orders at last came from S.H.A.E.F. about the end of November for the Band to go to France, and Major Miller decided to fly on ahead to supervise preparations in Paris for their arrival. On the afternoon of December 15, 1944 (the day before the German Army launched their last desperate offensive in the Ardennes) he took off in bad flying conditions with two other officers in a single-engined plane from an airfield near Bedford. Fog prevented the Band following until three days later. When they got to Paris there was no sign of the Major—his plane hadn't

temporarily lulled, there was the music of "The Moonlight Serenaders" to give new life to the war-weary soldiers (and civilians, too, via the radio) — what Glenn had called a "hunk o' home" for those who were fighting the war the hard way. Altogether, during the last year of the war, the American Band of the A.E.F. played over 500 broadcasts and made over 400 personal appearances to Allied troops ("music for and by members of the Allied Expeditionary Forces") and General Eisenhower said of the Band that "next to a letter from home, they were the greatest morale-builder in the E.T.O." The thunderous cheers which always greeted the Band were ample testimony to this.

'I Sustain The Wings'

WITH THE END OF THE WAR in Europe their job was done and in August, 1945, they sailed back to America and home. By Christmas that year the musicians were demobilised, the Band was no more and gradually as civilians they drifted back, as they had come, to other bands and into radio and recording studios all over America. Today, most of them play in leading American orchestras, some are famous bandleaders, and a few have left music altogether. Glenn Miller (posthumously) and Ray McKinley and Jerry Gray were decorated for their services with the Band.

At the time, various difficulties prevented any public issue of records. But here at last, by public demand, are the first records ever to be issued of the Glenn Miller A.A.F. (later A.E.F.) Band. They constitute a wonderful and comprehensive collection of that well-remembered music, for many of the Band's most famous members are included. All the recordings are from the period July, 1943, to June, 1944, before the Band came to England, but the performances are for the most part just as we remember them from their broadcasts here, while some of the medleys are identical in content with those we heard over the B.B.C. Some of the recordings are from actual broadcasts of "I Sustain the Wings" complete with wild applause and the voice of Capt. Glenn Miller introducing the six medleys, while others are from rehearsals for those broadcasts. As they were taking place, the music was also being recorded on transcriptions in the studios for reference purposes, and it is in the main these reference recordings which have been brought from storage to make the L.P.s in this Album. All are reproduced with startling clarity — many are so lifelike that they give the illusion of actual performances coming over the radio instead of recordings.

As was the way with a Miller band the star of the show is the band as a unit, but outstanding individuals include Ray McKinley, Mel Powell, Jerry Gray who arranged the bulk of the music, Bernie Privin, Bobby Nichols, Hank Freeman, "Peanuts" Hucko, George Ockner and "Trigger" Alpert, and in particular singer Johnny Desmond in some of the finest performances of his career with superb accompaniments in which the strings are especially effective.

* The U.S. Air Force Band did not become a separate service until after the war.

An Appreciation Of GLENN MILLER, The Band He Formed And The Records They Made As Told By GEOFFREY BUTCHER

(Editor, "The Moonlight Serenade," journal of The Glenn Miller Appreciation Society)

punch than almost any other before or since, the familiar Miller sax sounds, and the soaring, sweeping and sometimes dainty strings giving the whole an imaginative and colourful background and finish such as few bands in popular music have had to this day. Impelled by one of the greatest rhythm sections ever, the whole great orchestra played with a swing and a spirit which has seldom been equalled by a band of this size.

Despite its official title, the Band was throughout a Glenn Miller band, and was, in fact, a further stage in the development of the Miller music — as things turned out, the last stage. The Band was not just a dance band, for much of its music extended to wider fields in which the strings played integral parts. To a certain extent it was an experimental Miller band; that Miller's experiments were a brilliant success is only too evident in the recordings in this Album.

Stationed at the officer cadet training school at Yale University at New Haven, Connecticut, the Band was mainly engaged in playing for recruiting and war savings drives, making V-discs (special Government records for Servicemen) and broadcasting every Saturday on a coast-to-coast recruiting programme they had inaugurated called "I Sustain the Wings" from the Vanderbilt Theatre in New York. They also toured the States in a special recruiting show, but though Captain Miller enjoyed all this work, what he really wanted was to take the Band overseas to play for the boys

Expeditionary Forces, the Band, or some part of it (for it split into various smaller groups for different types of music) was heard on the B.B.C. every day of the week, sometimes from the Corn Exchange in Bedford where they were stationed, sometimes from the Queensbury All-Services Club in London (now the London Casino). The Band gave hundreds of shows at airfields, hospitals and bases all over Great Britain to service audiences often numbering thousands, sometimes in huge hangars and sometimes even out in the open. Here at last the ideal for which Glenn Miller (now a Major) had first enlisted was coming true. But as the war dragged on and autumn turned to winter he wanted to take the Band over

been booked in. Intensive searching failed to reveal any trace of this missing plane or its occupants. On December 24, S.H.A.E.F. posted him "missing". As everyone now knows, Glenn Miller was never seen again.

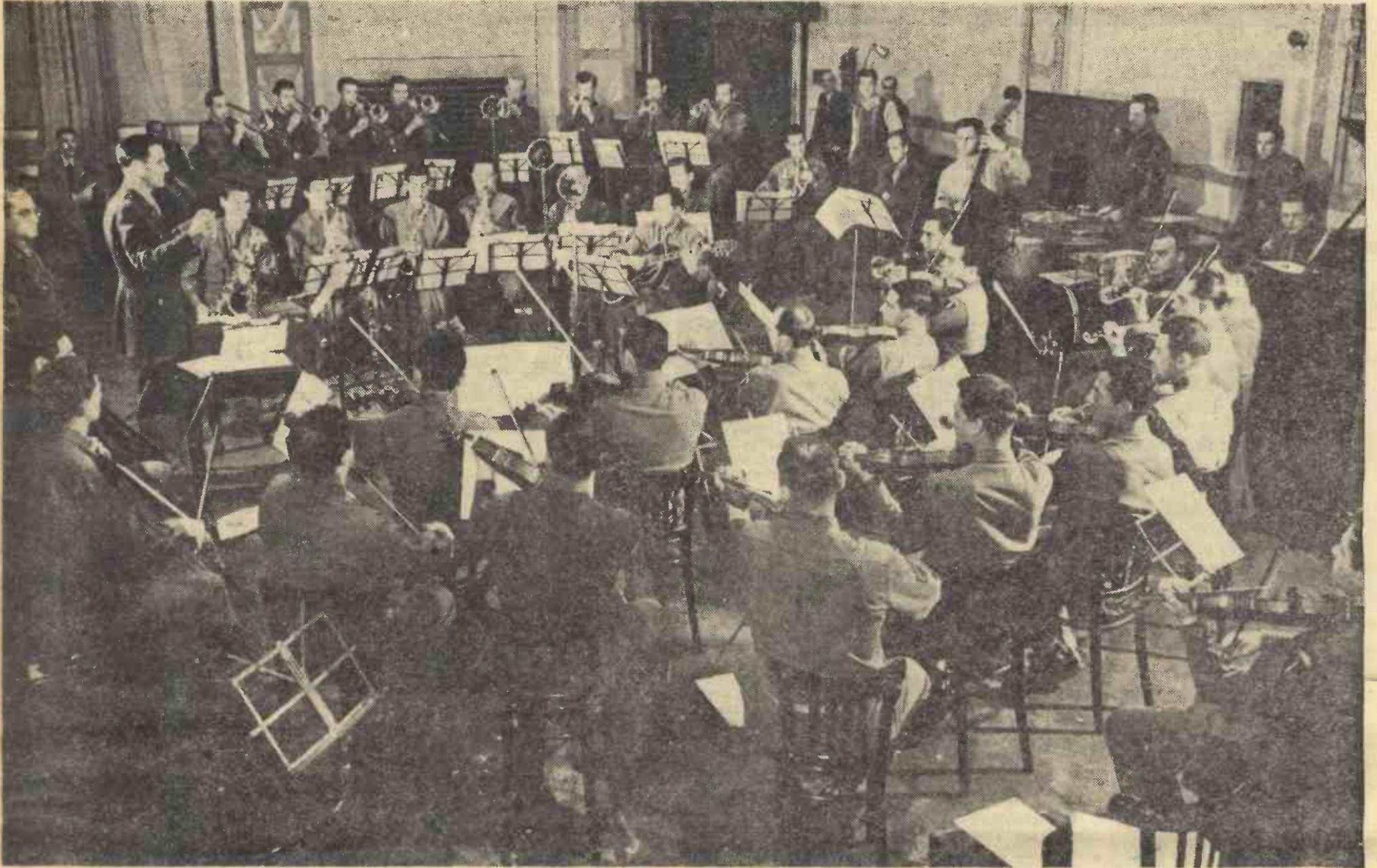
His Spirit Lived On

BUT THOUGH HE WAS lost, his ideal was not. On the Continent the Band played on, conducted by chief arranger Sgt. Jerry Gray for broadcasts and by Sgt. Ray McKinley for stage shows, and as the battle line in Europe advanced they toured France, Belgium, Holland and Germany, to Berlin itself. Whenever the noise of battle was

A HAPPY X-MAX!

FROM YOUR
OLD PAL

MAX MILLER



This photograph of Major Glenn Miller and his American Band of the A.E.F., taken during a recording session at the "His Master's Voice" Studios at St. John's Wood, September 16, 1944, shows almost the entire personnel.

The trombones are (left to right) NAT PECK, JOHNNY HALLIBURTON, JIMMY PRIDDY and LARRY HALL; trumpets, "WHITEY" THOMAS, BOBBY NICHOLS, JACK STEELE and BERNIE PRIVIN ("Zeke" is not in the picture); the French horn player is ADDISON COLLINS; standing behind him with open-necked shirt is Crew Chief STEVE STECK; sitting next to Collins, with arms folded, is relief-drummer FRANK IPPOLITO. The bassist is "TRIGGER" ALPERT, the drummer RAY MCKINLEY, with Crew Chief GENE STECK seated between McKinley and pianist MEL POWELL.

Standing extreme left is JERRY GRAY; next to him GLENN MILLER conducting. The saxists are MANNIE THALER, FREDDY GUERRA, VINCE CARBONE,

HANK FREEMAN, "PEANUTS" HUCKO and JACK FERRIER; the guitarist CARMEN MASTREN.

The strings are (inside row, left to right) STAN HARRIS, DAVE SCHWARZ, GEORGE OCKNER, HARRY KATZMANN, DAVE SACKSON and PHIL COGLIANO; second row, MORRIS BIALKIN, BOB RIPLEY, MANNY WISHNOW, MILTON EDELSON, CARL SWANSON, DICK MOTOLINSKI, ERNIE KARDOS, GENE BERGEN, EARL CORWALL, NAT KAPROFF and JOSEPH KOWALEWSKI; right foreground, FREDDY OSTROWSKI; the remaining two violinists Henry Brynan and Dave Herman are not in the picture.

GLENN MILLER AND THE ARMY AIR FORCE BAND

Many of the tunes, heavy-laden with a happy nostalgia, bring those wartime days rushing back over the years. But, stripped of their dramatic wartime associations, and the special aura which understandably surrounds their leader, the music of this Glenn Miller Army Air Force Band remains some of the finest in its field ever produced. Here is popular music in the grand manner with no punches pulled, no holds barred and no concessions made. These records are a fitting and lasting reminder of the kind of band which only happens once in a lifetime. There will never be another like it — that would be too much to hope for.

- CLP1077 SIDE ONE**
 Band 1—Over There (vocal: the band; piano: Mel Powell)
 Band 2—A Lovely Way to Spend an Evening (vocal: Johnny Desmond and Crew Chiefs)
 Band 3—The G.I. Jive (vocal: Ray McKinley and Crew Chiefs; piano: Mel Powell)
 Band 4—Medley: Flow Gently, Sweet Afton
 Moondreams (vocal: Johnny Desmond and Crew Chiefs)
 Don't be that Way (trumpet: Bobby Nichols)
 Blue Champagne (trumpet: Zeke Zarchy; violin: George Ockner; tenor sax: Vince Carbone; alto sax: Hank Freeman)
 Band 5—Holiday for Strings (alto sax: Hank Freeman; violin: George Ockner)
- SIDE TWO**
 Band 1—Peggy, the Pin-Up Girl (vocal: Ray McKinley and Crew Chiefs)
 Band 2—Going My Way (vocal: Johnny Desmond)
 Band 3—Medley: I Dream of Jeanie
 I Couldn't Sleep a Wink Last Night (vocal: Johnny Desmond and Crew Chiefs)
 Alexander's Ragtime Band (clarinet: Peanuts Hucko)
 Blue Rain (tenor sax: Vince Carbone)
 Band 4—I've Got a Heart Filled with Love (vocal: Johnny Desmond, Artie Malvin and Crew Chiefs)
 Band 5—Anvil Chorus (trumpet: Bernie Privin; piano: Mel Powell; drums: Ray McKinley)
- CLP1078 SIDE THREE**
 Band 1—There Are Yanks (vocal: Johnny Desmond, Ray McKinley and Crew Chiefs)
 Band 2—Star Dust (French horn: Addison Collins)

- Band 3—Song of the Volga Boatman (alto sax: Hank Freeman)
 Band 4—How Sweet You Are (vocal: Johnny Desmond; French horn: Addison Collins)
 Band 5—Pearls on Velvet (composed: Mel Powell; piano: Mel Powell)
 Band 6—There'll Be a Hot Time in the Town of Berlin (vocal: Ray McKinley and Crew Chiefs; clarinet: Peanuts Hucko)
- SIDE FOUR**
 Band 1—What do you do in the Infantry? (vocal: Artie Malvin and Crew Chiefs)
 Band 2—Farewell Blues (trumpet: Bobby Nichols; clarinet: Peanuts Hucko; tenor sax: Vince Carbone)
 Band 3—Sun Valley Jump (trumpet: Bernie Privin; clarinet: Hank Freeman)
 Band 4—Medley: In the Gloaming
 For the First Time (vocal: Johnny Desmond)
 Stompin' at the Savoy (clarinet: Peanuts Hucko)
 Deep Purple (tenor sax: Vince Carbone; French horn: Addison Collins)
 Band 5—Stormy Weather (tenor sax: Vince Carbon; trumpet: Zeke Zarchy)
- CLP1079 SIDE FIVE**
 Band 1—Mission to Moscow (clarinet: Peanuts Hucko)
 Band 2—My Ideal (vocal: Johnny Desmond)
 Band 3—Tuxedo Junction (open trumpet: Bernie Privin; muted trumpet: Zeke Zarchy)
 Band 4—In an Eighteenth Century Drawing Room (piano: Mel Powell)
 Band 5—I Hear You Screamin' (tenor sax: Vince Carbone; alto sax: Hank Freeman; trumpet: Bobby Nichols)
 Band 6—I'll Be Around (vocal: Johnny Desmond and Crew Chiefs)
 Band 7—Poinciana (tenor sax: Vince Carbone; clarinet: Peanuts Hucko; vocal: Johnny Desmond and Crew Chiefs).
- SIDE SIX**
 Band 1—Flyin' Home (clarinet: Peanuts Hucko; trumpet: Bobby Nichols; piano: Louis Stein)
 Band 2—Long Ago and Far Away (vocal: Johnny Desmond)
 Band 3—It Must Be Jelly (piano: Mel Powell; tenor sax: Vince Carbone; muted trumpet: Bobby Nichols; open trumpet: Bernie Privin; alto sax: Hank Freeman)
 Band 4—Medley: Goin' Home
 Goodnight, Wherever You Are (vocal: Johnny Desmond and Crew Chiefs)
 I Can't Give You Anything But Love (vocal: Peanuts Hucko; trumpet: Bernie Privin)
 Wang Wang Blues (clarinet: Hank Freeman; piano: Mel Powell)
 Band 5—Here We Go Again (tenor sax: Vince Carbone; open trumpet: Bobby Nichols; alto sax: Hank Freeman; muted trumpet: Bernie Privin; drums: Ray McKinley)
- CLP1080 SIDE SEVEN**
 Band 1—Jeep Jockey Jump (alto sax: Hank Freeman; tenor sax: Vince Carbone)

- Band 2—Blues in My Heart (alto sax: Hank Freeman; tenor sax: Vince Carbone; violin: George Ockner)
 Band 3—Juke Box Saturday Night (vocal: Crew Chiefs and Artie Malvin; trumpet: Bobby Nichols; Ink Spots imitations: Lynn Allison and Murray Kane)
 Band 4—People Will Say We're in Love (vocal: Johnny Desmond)
 Band 5—St. Louis Blues March (trumpet: Bobby Nichols; tenor sax: Vince Carbone; alto sax: Hank Freeman; drums: Ray McKinley)
 Band 6—Time Alone Will Tell (vocal: Bob Carroll; alto sax: Hank Freeman; tenor sax: Vince Carbone)
 Band 7—Victory Polka (vocal: Johnny Desmond, Crew Chiefs and Band; trumpet: Bobby Nichols)
- SIDE EIGHT**
 Band 1—Air Corps Song (vocal: the band)
 Band 2—Suddenly It's Spring (vocal: Johnny Desmond)
 Band 3—I Love You (vocal: Johnny Desmond)
 Band 4—Medley: Long, Long Ago
 The Music Stopped (vocal: Johnny Desmond)
 The Dipsey Doodle (piano: Mel Powell)
 Wabash Blues (clarinet: Peanuts Hucko; trumpet: Bernie Privin)
- Band 5—Everybody Loves My Baby (trumpet: Bernie Privin; piano: Mel Powell; drums: Ray McKinley)
- CLP1081 SIDE NINE**
 Band 1—Enlisted Men's Mess (piano: Mel Powell)
 Band 2—Absent Minded (vocal: Johnny Desmond)
 Band 3—My Blue Heaven (tenor sax: Vince Carbone; alto sax: Hank Freeman)
 Band 4—I Got Sixpence (vocal: Artie Malvin)
 Band 5—Begin the Beguine (clarinet: Peanuts Hucko; violin: George Ockner)
 Band 6—Blue is the Night (French horn: Addison Collins; alto sax: Hank Freeman)
 Band 7—In the Mood (tenor saxes: Peanuts Hucko and Jack Ferrier; trumpet: Zeke Zarchy)
 Band 8—Oh, What a Beautiful Morning (vocal: Johnny Desmond and Crew Chiefs)
- SIDE TEN**
 Band 1—Tail-End Charlie (baritone sax: Chuck Gentry; open trumpet: Bernie Privin; tenor sax: Vince Carbone; piano: Mel Powell; muted trumpet: Bobby Nichols)
 Band 2—Speak Low (vocal: Johnny Desmond)
 Band 3—Medley: Londonderry Air
 Shoo-Shoo Baby (vocal: Crew Chiefs and Artie Malvin)
 The Way You Look Tonight (French horn: Addison Collins; clarinet: Hank Freeman)
 Blue Danube (violin: George Ockner; trumpet: Zeke Zarchy; tenor sax: Vince Carbone)
 Band 4—Pistol Packin' Mamma (vocal: Carmen Mastren, Ray McKinley and Crew Chiefs)

SCHIZOPHRENICALLY SPEAKING, YOU'VE BEEN FOOLED.

Paranoically paralysed by selective viewing, you've been bamboozled by big, bad ulcer-ridden TV executives.

Fellow schizos and paranoids, let us examine what they've done to our split personalities. For split we undoubtedly are after this first full year of choice in tele-viewing. And whether you're commercially inclined or BBC-biased, you're still being led up that crazy-paved garden path.

You, me, us — we've all been deluded into thinking that the rival high commands care about us. Us individually or collectively.

They don't care. What interests them is a set of figures. Polls of audience reaction. Popularity ratings, on the strength of which they get their advertising revenue.

Not that they can help themselves. They're victims of a new, deadly, insidious secret weapon—THE TIME SLOT.

Intensive research has brought this little monster to light.

Research into highlights of the year brings the accidental discovery of a frightening truth.

That, with a few notable exceptions, there are no highlights.

This year of converted grace has been a year of lowlights.

And the time slot is to blame.

A TIME SLOT is a yawning gap in the mind of a programme planner. To simplify, imagine Mr. X in his office surrounded by charts of projected programmes.

How Do We Fill The Slot?

"RIGHT", says Mr. X, "from 0800 to 0801 we screen Smurge, the new wonder detergent that gets rid of your stains by actually destroying the fabric. From 0815 to 0816 we screen Slowchew, the gum that prevents conversation ruining your viewing by locking the jaws together. Now how do we fill the slot between 0801 and 0815?"

A time slot is a yawning gap in the mind of Mr. X. He fills it by making you yawn.

No series. What with Robin Hood, Lancelot, Brave Eagle, Dragnet, Gun Law, Wyatt Earp, The Adventures of Noddy, I Love Lucy, Joan and Leslie, Frontier Doctor, Four Star Playhouse, Buffalo Bill Junior, The Bob Cummings Show, Douglas Fairbanks Presents, Rin-Tin-Tin, William, Assignment Foreign Legion, The Buccaneers, Errol Flynn Theatre, and all the others that turn the home screen into a display of canned goods, there are quite enough series.

No imported shows, or those sections of the press with no financial interest will run editorials about the excess of Americana in TV flora and fauna.

No singers (they've all dared to work on rival channel recently.)

Then—WHAM! Inspiration hits Mr. X.

"I know", he says, "let's have a quiz and give some money away!"

You think I'm fooling? Brother schizos, I was never more serious.

THIS YEAR OF CONVERTED GRACE

BY

JOHN STONE

What are we? A nation of cadgers? Does everybody want something for nothing? Shall we all give up working and spend our time entering competitions?

The X-Ray Eye Of The Cath Tube

LET THE MRS. GRUNDIES who complain about Sabrina's cleavage or the sight of a chorus girl's leg take a look at the frenzy of the quiz kids.

That's immoral. What Sabrina generates in the eye of the beholder makes the world go round. Not filthy lucre, brother schizos, much as we may need it.

And talking of something for nothing, let's have a word in the cauliflower ears of the pop-eyed, blue-nosed alleged comics. The word is, or words are: "Tempus Fugit." There is no prize for translating. It means, at length:

"Dear Dads and Granddads. Time has moved on. Roll yourselves into the rocking chair."

The Cathode Tube has an X-ray eye. It's no good saying "We wowed 'em twice - nightly in West Hartlepoons. We'll do the same on the telly." It won't work. Because it's the disease of the time slot, the formula approach.

You know the sort of thing. You ought to. You've been giving it a glassy eye for many moons now. Take one comic and one stooge. Mix well. Fold in a big, brassy orchestra, some leggy chorus girls and serve lukewarm to a studio audience. It's called vicarious pleasure. You hear the belly laughs through your loudspeaker and you wonder what you're missing.

Among the regulars, for my licence money, there are two exceptions. Arthur Askey and Peter Sellers. They are solid three-dimensional TV comics. Watching them you can indeed feel that TV is a window, and not a gummed-up key-hole.

Sellers has blueprinted a new approach to comedy in TV. He and his fellow goons have brought the simplicity of intimacy to an intimate medium. What's the use of the Parnell-Delfont-Hylton spectacles with those swirling chorus lines? You can't see 'em anyway.

Leave the casts of thousands to the cinema and the stage. "Idiot Weekly" and "Son of Fred" achieve more

with a few character comedians, a singer and one instrumentalist than all your Paris in Piccadillies and Young and Foolishes!

And Askey frolicking in the Foreign Legion or lost in a harem is so near the average daydream that he has a kind of crazy truth about him. Just as with the Goons.

It's The Truthful That Matters

BECAUSE A TRUTHFUL approach is all that matters in TV. Look at one of the most fabulously successful performers on any channel—Liberace.

As the RECORD MIRROR almost alone in the British Press in its praise of this great showman, has pointed out, Liberace is sincere.

And that's what matters. Sincerity. Sincerity of approach with an intimate touch. The man who looks the camera in the eye and says:

"This is me. As I am, without pretence. This is what I can do. I enjoy it and I hope you do. Hate me if you like, but respect my ability to entertain people."

Cameras don't lie. They only appear to lie, and it is precisely when you are trying to make them lie that they are apt to reveal your sham.

I'll tell you a secret. All those big names heading the programmes that are supposed to lull you into watching the commercials, all those stars from films and the theatre—they're unnecessary.

Bob Hope must be one of the brightest and slickest wits in the business. Let him appear on TV and what happens? He is telescoped from the cinematic to the microscopic. Can you wonder that so many comics are afraid to stray from their own medium?

TV should make its own stars.

Out of vital people of any age who enjoy what they do and by the sincerity of their enjoyment entertain the televiewer.

Before TV, a visit to the music hall was a regular occasion for many families. And who didn't enjoy it, surrounded by people eager to be entertained, warmed by a drink at the bar in the interval? But, slumped in an armchair at home, hearing the kettle whistle in the kitchen, and feeling too lethargic to get up and

make the tea, how many viewers can raise more than a tired smile at the ancient antics of people who've been trundling the same act and the same gags round the same music halls for 20 years?

And the comics, bless 'em, don't know that they're on screen to fill the time slot.

Even on old Auntie B.B.C.

"Saturday they ('they' being the enemy) are doing variety," say the B.B.C.s Mr. X-es. "Right. We'll do variety at the same time. That'll fox 'em."

It foxes them and splits us. More than that, it's a sad waste of time, money and talent. And through the great struggle to fill the time slot we are being fooled and bamboozled.

Can't Please All All The Time

NEITHER CHANNEL HAS EVER read the words of Abraham Lincoln. Both One and Nine are trying to please all the people all the time, each falls over itself in the effort not to offend anybody.

One of the most interesting and entertaining productions of the year was B.B.C.'s telecasting of Menotti's opera, "The Saint of Bleeker Street." Opera fans among televiewers must be in the same proportions as Liberals to Conservatives in the House of Commons.

But this filling of the time slot was brilliant. Urgent, vital, alive and expertly produced by Rudolph Cartier, this attempt to satisfy a minority entertained the majority who were lucky enough to have switched on at that time.

Because the attitude was not to please everybody, but to do something superbly well because it was worth doing well.

And the singers were, to most of us, new faces. Not old familiar stars.

Thanking the B.B.C. for that, and looking back in pleasure on the fact that they brought us Jack Benny and Victor Borge, one can almost forgive them the film fare they offered us.

The Crystal Ball, Foreign Correspondent, History is Made at Night, The Kansas, and Stagecoach were the best they could screen. Creaking with age these films were very unsatisfactory slot fillers. And the tins that contained the reels of these films only added to the evergrowing display of

canned goods that are the curse of TV.

Whether it's a musical, a play, or a documentary, there's a subtle difference between the live and the canned which can ruin an evening's viewing.

Resolutions For Channels 1 And 9

RESOLUTION No. 1 for the New Year — No more canned shows. Let's feel it's happening as we watch. Not recorded in a musty studio six months before.

RESOLUTION No. 2 — Book only telepersonalities with a true sincerity. Like David Attenborough. He is eager, hesitant and passionately interested in his subject. By communicating to us a very attractive boyish enthusiasm and care for animals, he not only entertains, he outshines his more famous brother Richard, who comes over as smoothly courteous and faintly patronising. As do many interviewers. Where are the interviewers with the same love for people as Peter Scott has for birds?

RESOLUTION No. 3. — Let's have TV-trained and TV-entranced Technicians. Like producer Francis Essex. Producers who think in terms of TV, and do not approach their work as a routine chore of filming stage successes.

RESOLUTION No. 4. — Let's see the talent of people like Jacqueline Mackenzie fully exploited. By deft mimicry she makes the TV screen what it should be — another member of the family circle. A friend who has dropped in to amuse and delight you by describing what he or she has seen lately.

RESOLUTION No. 5. — Let's have more intimacy in musical shows. The Ray Ellington Quartet rather than the massed bands of Ted Heath and Geraldo. Watching four musicians make merry is fun. You feel as if you have talented neighbours who've dropped in for a party. Watching eighty perspiring musicians at work is not fun. You feel as if you should be in the Empress Hall to make room for them all.

RESOLUTION No. 6. — Let's have a special star award for the brightest and best regular feature—Independent Television News.

By intelligent commentary and skilful interpolation of film, the news is made interesting. And by selecting newscasters with humour, charm and an individual approach to giving us the news, good or bad, I.T.N. is rapidly becoming an essential part of our lives. Unlike their doom-laden opposite numbers on B.B.C.

RESOLUTION No. 7. — Let's cut out the time slot filling and formula approach. Please some people some of the time, and most people will be pleased most of the time.

And who knows, brother schizos? Our split personalities might be healed sufficiently to live at peace with each other.

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPOTS OF SHOW BUSINESS IN 1956

● **1956** began quite promisingly and event-fully.

Winifred Atwell in the closing stages of her triumphant tour of Australia, announced in a letter to me that she and husband Lew would be home in a few weeks but that en route they'd be visiting New York. First reports had it that the brilliant pianist would be appearing in a TV show for Ed Sullivan, but this didn't materialise.

● **LESLIE SARONY**, one of the finest comedians of this and any music-hall era, demonstrated once again what a great artiste he is at a happy mid-night party staged in London's Prince of Wales Theatre by **NORMAN WISDOM**, who threw it to his company to celebrate the wonderful London Palladium success of "Painting the Town."

● **TOM ARNOLD'S** Circus at Haringay was in full swing. A tremendous show and an assignment which was a joy to cover for THE RECORD MIRROR.

★
● **FRANKIE HOWERD** was a comedy sensation in "Charley's Aunt" at the Globe Theatre, London, W. Even the critics said he was good!

★
● **SAM COSTA** was our disc-jockey in THE RECORD MIRROR programmes relayed from Luxembourg every Monday night at 10.45 for 13 weeks.

● **RECORD OF THE WEEK** (first week in January) was "Sixteen Tons," by Johnny Desmond, on VOGUE CORAL.



Leslie lets his hair down. —R.M. Picture.

● **BIG NEWS OF, AND BIG SALES FOR GALE STORM** and her recording of "I Hear You Knocking."

● **WE PREDICTED** big things for comedian **DAVE KING** as a recording artiste. He'd been recording for Parlophone, but suddenly switched to Decca. Our predictions were dead right. You know the sensation and the sales he created with "Memories Are Made Of This."

● **NEWS RELEASED** that during 1955 **SIXTY MILLION RECORDS** had been sold in Great Britain. Would 1956 top it?

● **MY WILDEST DREAM** was enjoying a tremendous success via the BBC airwaves. But the series didn't have the long run anticipated. Commercial television was hankering after the services of comedians **Tommy Trinder**, **Ted Ray**, **Jimmy Edwards** and **David Nixon**: it got Tommy and David and, in place of Ted and Jimmy, engaged **Alfred Marks** and **Terry Thomas**.

● **"THE BENNY GOODMAN STORY"** film was proving a big hit in the West End of London.

● **THE BEVERLEY SISTERS** registered a hit in the "Cinderella" pantomime at the Theatre Royal, Newcastle. They played, respectively, Dan, Dini and Prince Charming.

● **THE NIXA-PYE Recording Group** linked with American Mercury records, produced a flood of famous artistes on disc to this country.

● **OPERATIC-GOON HARRY SECOMBE** recorded "The Stars Are Shining Brightly" (from "La Tosca") and "None Shall Sleep" (from Turandot), whilst playing "Buttons" in panto at Manchester.

● **FRANK SINATRA'S** tensely dramatic film, "The Man With The Golden Arm"—Frank never sang a note in it—was premiered at the Odeon, Leicester Square, London, by the Variety Club of Great Britain. **Eddie Calvert**, the Man With the Golden Trumpet, played the title song from the vast Odeon stage; **Norrie Paramor** and his band accompanied.

● **FRANKIE VAUGHAN** signed by "Daddy of Denmark Street," **LAWRENCE WRIGHT** at a record salary for Lawrie's summer show at the North Pier Pavilion, Blackpool.

★
● **RECORD OF THE WEEK** (ending January 14) was "Love and Marriage," by **FRANK SINATRA** on **CAPITOL**.

★
● **WE MOVED INTO CONSIDERABLY LARGER OFFICES** at 116 **SHAFTESBURY AVENUE, LONDON, W.**, after sixteen months at our cramped quarters in Rupert Street. We had outgrown ourselves; circulation of THE RECORD MIRROR was rising with every edition.

● **I RIDICULED THE STORY** emanating from America that singer **EDDIE FISHER** had signed a contract for 15 years at a guarantee of £7,000 per WEEK! I wish I earned a tenth of his REAL salary, but I wasn't going to let our readers be kidded that Eddie was worth anything like seven grand for a six-day week!

● **ALFRED DRAKE** and **DORETTA MORROW**, the American stars, left the cast of "Kismet," the record-breaking success presented by Jack Hylton at the Stoll Theatre,



Winifred Atwell made a telephone call from Australia to her ma and pa in London telling them "it won't be long before I'm back".

Kingsway, London. **TUDOR EVANS** and **ELIZABETH LARNER** took over, made a darned fine job of the parts handed down to them by the American stars and played the leads for almost another year.

● **WE ANNOUNCED (WEEKS BEFORE ANY OTHER PAPER IN THE COUNTRY) THE ADVENT OF ELVIS PRESLEY, WERE THE FIRST TO PUBLISH A PICTURE OF HIM AND PRESENT A FULL STORY OF HIS ACTIVITIES.**



● **PRINTING DISPUTE** gave us unexpected headaches. Struggle to produce THE RECORD MIRROR under almost impossible conditions brought the paper down in size to 12 pages for our issue of January 28, just when we were planning to produce a 20-pager that week!

● **THE PIGALLE RESTAURANT**, in the heart of London's Piccadilly, opened in a blaze of glory and colour under the aegis of **Bernard Delfont** and **Al Burnett**. Glittering cabaret, produced by the great **Robert Nesbitt**, opened with the **Bernard Brothers**, the strip lovely **Lee Sharon** and a bevy of the most beautiful belles seen in generations.



organ, off to Israel for a three-weeks engagement.

● **DAVE KING'S** Decca discing of "Memories Are Made Of This" beginning to move.

● **I COULDN'T RESIST** it... after 35 years of reporting from the ringside, I wrote my first article on boxing for THE RECORD MIRROR. It was a summing up of the **Kid Gavilan-Peter Waterman** fight promoted by **Jack Solomons** at Haringay. I predicted a Gavilan victory. He won, but the referee didn't say so.

● **RECORD OF THE WEEK** (ending February 4) was "Eleventh Hour Melody," sung by **AL HIBBLER**, on **DECCA**.

● **THE PRINTING STRIKE** was becoming more and more frustrating to the progress of THE RECORD MIRROR. And another 12-page edition when it should have been 20.

● **NEWS** of the forthcoming arrival of **STAN KENTON** and his band was creating lively interest. Advance bookings for the March event were big.

● **RECORD OF THE WEEK** (ending February 11) was "Love and Marriage," sung by **DINAH SHORE**, on **HMV**. ● **"T HUNDERCLAP"** **JONES** made his crazy pianistic debut at **Alan Carr's**



SONYA CORDEAU in action After fighting hard for recognition right through 1956 this lively young French singer was discovered by a Jack Hylton talent scout, appeared in J.H.'s production of "Doctor in the House" at the Victoria Palace, London, and is now in "The Crazy Gang" Show at that theatre. —R.M. Picture.

Theatre, London, co-starred handsome music-hall and record singer **DAVID HUGHES** (his first venture into musical comedy) and the lovely **SALLY ANN HOWES**, supported by a magnificent company including **Laurence Naismith** as **Dvorak** and the very much underestimated **West African** singer, **Eddie Connor**.

The show had mixed notices from the national Press, but I rated a tip-top entertainment. It ran for only five months, a poor reward for such a brave effort.

● **ABOUT THE SAME TIME** the cute, vague and intriguing "Threepenny Opera" came to town at the Royal Court Theatre, London, proved a triumph for such talented folk as **Bill Owen**, **Georgia Brown**, **Daphne Anderson**, **Eric Pohlmann** and **Maria Remusat**. It received unanimous Press praise, but after only a four-months run during which it was, in turn, transferred to the Aldwych and Comedy Theatres, it came off. Another case of undeserved failure. For me, though, the biggest disappointment was the inability of the fascinating theme tune, "Mack the Knife" to reach Number One in the Top Ten. Dozens of recordings were made of it — **MGM** waxed a beauty by the **Dick Hymn Trio**, and were first on the market with it—but although it became quite a fair seller, it just didn't make that impact. I really thought it would outstrip "The Harry Lime Theme" for popularity. I was wrong.

● **MEMORIES ARE MADE OF THIS**, by **DEAN MARTIN**, was Number 2 in our Top Ten. **DAVE KING** in Number Nine. ● **BENNY HILL** completed his first film, "Who Done It?" A notable first effort. It did nicely round the "locals."

● **RECORD OF THE WEEK** (ending February 25) was **EDDIE CALVERT'S** "The Man With the Golden Arm" of Columbia.

● **WE BROUGHT** the first news to you of the forthcoming **Eddie Fisher-Debbie Reynolds** co-starring picture, "A Bundle of Joy."

● **"SUMMER SONG"**, a new musical-comedy based on the life of composer **Anton Dvorak**, opened at the Princes

MEMORIES ARE MADE OF THIS

● **THE RECORD MIRROR Singer-Search Contest** was announced. Entries poured in from all over the country. First heats were staged at the Cote d'Azur Club in Frith Street, London, W., and every week thereafter.

● **RECORD OF THE WEEK** (ending January 21) was "Jimmy Unknown," sung by **LITA ROZA** on **DECCA**.

● **GEORGIE WOOD** signed on by THE RECORD MIRROR... his column has now become one of the most popular in show-business journalism.

● **RECORD OF THE WEEK** (ending January 28) was **MANTOVANI'S** "Rhapsody in Blue," on **DECCA**.

● **LARRY ADLER**, maestro of the mouth-

new Vaudeville Club in Charing Cross Road, London.

● **CINERAMA'S** New Edition, "Cinerama Holiday," opened at the London Casino; not quite as good as the first, but still sensationally spectacular and enormously thrilling. It's still there.

● **DANNY KAYE** came to town again—to launch his new film, "The Court Jester." He attended the London premiere, proceeds of which were devoted to the West Indian Hurricane Relief Fund.

● **RECORD OF THE WEEK** (ending February 18) was "The Voice of Your Choice," **JO STAFFORD** on **PHILIPS**.

● **PRINCESS MARGARET** so liked "You Can't Chop Your Momma Up In Massachusetts" that it became an overnight sensation. Everybody stepped in to record it. **THE CORONETS**, on Columbia, did about the best job on it.

● **A SWEDISH AMERICAN** singer, handsome **WILLIAM CLAUSON**, came over to star in the "Wild Grows The Heather" musical, but after several rehearsals — and appearances on ITV — he went back home.



THE PUBLISHING COMPANY of **CAMPBELL CONNELLY** had some tip-top hits in 1955 but it did even greater things in 1956; "Sixteen Tons" was one of its biggest hits. Here are some of the enthusiastic workers in this enterprising company. Sitting is **MR. REG CONNELLY**, one of the company's leading figures; next to him is general manager **EDDIE STANDRING**. Rest of the ladies and gentlemen in the picture comprise a section of the happy staff.

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★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPTS OF SHOW BUSINESS IN 1956

MAR.

- **SLIM WHITMAN**, the hill-billy singer with The Top Ten hits, arrived in this country, proved a nice guy, simple, unassuming and up to all expectations with the fans.
- **WINIFRED ATWELL** returned home to a tumultuous welcome. She was interviewed on TV., telefilmed and then—went straight to work.
- **DENNIS LOTIS** made his first film, "The Extra Day," with Shani Wallis; it was premiered at London's Plaza in Piccadilly. No sensation . . . the film that is; Dennis and Shani okay.
- **DEATH ANNOUNCED** of **BILL TREACHY**, aged 63, touring manager of the Joe Loss Band since 1939.
- **FORGING AHEAD** was **MAXINE DANIELS**, lovely young coloured songstress. Heard on Luxembourg, agents were making lots of enquiries about her. She is one of band-leader Denny Boyce's brightest hopes.
- **JOYCE BLAIR**, pretty and talented actress-singer, currently a hit in "Grab Me a Gondola" at the Lyric, London, W., married businessman Edward Lever.
- **PRINTING STRIKE OVER** and we celebrated with a 20-page edition, biggest musical newspaper in the country, for our March 3 edition.
- **RECORD OF THE WEEK** (ending March 3) was "Capri in May," sung by **TONY BENNETT** on PHILIPS.
- **NUMBER ONE** in the Top Ten was "Memories Are Made of This," sung by **DEAN MARTIN** on Capitol. Dave King was number eight on Decca.
- **EVE BOSWELL** going great guns, appearances on the halls and disc sales attracting lots of customers.
- **AFTER 375 performances** of "Painting the Town" at the London Palladium, Norman Wisdom & Co. said "au revoir."

- **WINIFRED ATWELL** appeared by special request of Princess Margaret at a charity show on behalf of the St. John Ambulance Brigade. Winnie played for the Princess and her guests at the lush Cafe-de-Paris, London, W., from midnight on.
- **KITZA KAZACOS**, the Greek beauty, was the big cabaret attraction at the Cafe-de-Paris.
- **RUBY MURRAY** off to America. Norrie Paramor and Mrs. Paramor go with her.
- **"MEMORIES ARE MADE OF THIS"** by Dean Martin still Number One in our Top Ten, but Dave King up to number Five.
- **RECORD OF THE WEEK** (ending March 10) was **SING AND DANCE** with **FRANK SINATRA** on PHILIPS.
- **STAN KENTON** and his Band made their eagerly awaited debut at the Royal Albert Hall, London. A big crowd gave it a big reception. Folk loved Stan for his warmth and friendly personality. Colleagues Tony Hall and James Asman were at variance about the quality; weren't the only ones. Kenton came in for much controversial criticism, but, on the whole, he did nicely and the visit was well worth while if only to strengthen the musical bonds between England and the U.S.A.
- **BIG NEWS FROM DECCA**. In a story which we headlined "DYNAMIC DECCA DEAL," we revealed that **Mr. E. R. LEWIS**, the Decca chief, had landed a spectacular deal. Following a month's visit to New York, where the important negotiations were completed after hectic competition, it was officially stated that commencing May



EDMUNDO ROS . . . his West End club and his Decca records were doing very well.

1, 1957, Decca will MANUFACTURE as well as SELL all new VICTOR Recordings with such artistes as Toscanini, Horowitz, Jascha Heifitz on the classical side, and, on the "pop" side, Eddie Fisher, Kay Starr, Perry Como, Eartha Kitt, Mario Lanza, and many others.

- **SIGNINGS** for the new Charlie Chaplin film, "King in New York," being made in England, included Joy Nichols, Shani Wallis, and Michael Holliday.
- **SCRIBES** on the national Press hailed the film, "Private's Progress" as a masterpiece of British comedy. Their acclaim was a masterpiece of exaggeration.
- **SHIRL CONWAY**, vivacious American star of "Carissima," returned to England to star in "Plain and Fancy" at the Theatre Royal, Drury Lane. As usual Shirly was great (as was a delightful and very much under-publicised American artist by the name of **JOAN HOVIS**) but the show, alas! wasn't. It struggled on for several months, eventually folded in September with, so it is said a loss of many, many thousands of pounds. Shirly went back to America heartbroken.
- **MARK SEGAL**, well-known in the world of show business, was elected "the Committee-Man of the Year" by his colleagues on the Sportsman's Aid Society, that fine organisation which has helped, and still is helping, so many charitable causes.
- **MAURICE TAYLOR**, exploitation chief of Boosey and Hawkes, on a business and goodwill mission, heartily received in America. His weekly news letters were published regularly in the R.M. and were very popular.
- **MEMORIES ARE MADE OF THIS**, by Dean Martin down to Number 3 in our Top Ten; Dave King steady at Number 5.
- **RECORD OF THE WEEK** (ending March 17) "There Was Once A Beautiful," sung by **DON CORNELL** on VOGUE.

- **BUSINESS EVERYWHERE**, so far, theatre, cinema, music-hall, concert hall, was booming. Television, of course, still attracted the home-sitters, but the sharp knife of early competition was being blunted. If a show away from home was good people still went to see it in masses.
- **EXHILARATING ASSIGNMENT** at the Variety Club of Great Britain's luncheon to honour the Show Business Personalities of the Year. A gathering of nearly 800 big names in the world of entertainment assembled at London's Savoy Hotel, paid tribute to **DIANA DORS**, electing her "Most Dynamic Personality of 1955." (Diana astonished all with making one of the slickest and funniest speeches yet heard at a VC luncheon, added enormously to her popularity.) Other selection: **KENNETH MORE**, "the most promising international star," **IAN CARMICHAEL**, "the actor who made most progress," and **PETER SAUNDERS**, "theatrical manager of 1955."

- **KIRK STEVENS**, the young Scottish singer, a tremendous hit at a charity concert presented by Stanley Solomons at Stoke Newington Town Hall, London, N. Whatever happened to him since? **MAX MILLER** at this affair, too . . . his umptieth appearance for Stan—the man I can't say "no" to.
- **NORMAN WISDOM** visited the THE RECORD MIRROR offices to say "au revoir." He was going with Billy Marsh to America, to finalise the deal for the film he was to make in Las Vegas in 1957.
- **THE SONGWRITERS GUILD** staged its 7th Annual Concert at the Victoria Palace, London. As usual a packed house and, as usual, stars from everywhere rallied round the cause.
- **NEWS FROM AMERICA** indicated that **LITA ROZA** was a big hit there. Radio spots and goodwill visits to the disc-jockeys and other music men all added to her popularity.
- **THE LONDON PALLADIUM** scored a sensational success with an All-Disc programme. Again Val Parnell's hunch paid off. Packed houses twice nightly for two weeks acclaimed all these artistes on the same programme.

- version down a point to Number 6.
- **RECORD OF THE WEEK** (ending March 24) was "My September Love," by **DAVID WHITFIELD** on DECCA.
- **LONNIE DONEGAN** breaking into the news.
- **ANNIE ROSS**, formerly vocalist with the Tony Crombie Band scored a triumph in the cast-of-four revue, "CRANKS" . . . a revelation as a comedienne, actress and singer. Princess Margaret went to see the show at St. Martin's Theatre, London, and it not only helped it, but Annie, too (Annie is now in America in the same show).
- **VICTOR FELDMAN**, the brilliant British drummer, a great favourite in America is a big asset to the Woody Herman Band which he joined.
- **INTO THE RECORDING SCENE** came dapper little Jimmy Parkinson from Australia. His waxing of "The Great Pretender" on Columbia was a fast-seller.
- **SAM HARBOUR'S** 30 years as manager of the London Coliseum was celebrated with a Testimonial at the same theatre. Scores of stars turned up and a packed house listened not only to Sam's speech of thanks but to the others who paid tribute to him. Artistes who performed at his Testimonial were: **Benny Hill, Evelyn Laye, Billy Cotton, G. H. Elliott, Albert Whelan, Dickie Henderson, Joy Nichols, Harriott and Evens, Dorothy Squires, Max Wall, Winifred Atwell, Margery Manners, Harry Jacobson, Julie Dawn and Joan Emney.**
- **"MEMORIES"** by Dean Martin, Number 5; by Dave King Number 7.
- **RECORD OF THE WEEK** (ending March 31) was "Who Are We?" by **VERA LYNN** on DECCA.



ALMA COGAN . . . her popularity continued to soar, so did her records for the H.M.V. label.

- **FURTHER REPORTS** from America that Victor Feldman was reaching new heights of success.
- **FOLLOWING THE TRIUMPHANT Disc Fortnight** at the London Palladium, the new top of the bill was **DAVE KING**. Was he strong enough to fill the vast theatre? He was. No outstanding sensation, no furore, Dave, however, did a thorough job of work and the packed audiences liked him very much. His free and easy manner was in welcome contrast to the brash, punchy, aggressive American-style comedian. On the same bill, Joan Regan delighted her listeners and Tommy Trinder, engaged for TEN WEEKS as resident compe, was again a huge favourite.
- **THE LADY RATLINGS ON PARADE** (they included Vera Lynn; Doris Hare; Mrs. Ted Ray; Mrs. Nat Jackley; Maudie Edwards; Bertha Wil-mott; Lucille Gay; Anne Shelton and Bebe Daniels) had their own hour on commercial television, registered a big hit, result of which brought them to the TV screens on another four occasions during the year.
- **JIMMY ("That's Yer Lot") WHEELER** signed up for his own TV series on the BBC.
- **MEMORIES** by Dean Martin still at Number 5, Dave's still at Number 7.

APRIL

- **RUBY MURRAY** returned from America, brought her beautiful sister, **LILLIAN**, with her. EMI threw a birthday party at London's Savoy Hotel for the Irish singing colleen—she was 21.

Seasonal Greetings

from
MR. & MRS. JIMMY WHEELER
 and
JUNE . . . TRIO BASSI
GRANDSON . . . LEO
GRAND-DAUGHTER . . . JOANNE
 Club Bimbo, 365 San Francisco
Jimmy Wheeler
 — PANTO SEASON —
 STREATHAM HILL THEATRE,
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 BEST WISHES
 and
 Compliments of the Season
 To All His Friends In Show Business
 17 Coventry Street, London, W.1

CHRISTMAS GREETINGS
 TO ALL
 FRIENDS EVERYWHERE
 FROM
BERYL REID

Pantomime: **BBC—"Educating Archie"**
 Coventry **Tues. & Fri.—"Requests"**
 Theatre **Radio Luxembourg**

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPTS OF SHOW BUSINESS IN 1956



EDDIE CALVERT... the Man with the Golden Trumpet was blowing non-stop; among his many successes was a summer season at Jack Jay's Windmill Theatre, Great Yarmouth.

RECORD OF THE WEEK (ending April 7) was 'Goodbye' by **BILLY ECKSTINE** on MGM.

ORESTE, the brilliant tenor from Malta, in town to appear at the premiere of his first film, 'The Vagabond King' made by Paramount in Hollywood. Our Dick Tatham had an interesting interview with him, his story in the R.M. arousing widespread interest. Oreste, accompanied by Geraldo and his orchestra, also sang at the premiere which was held at the Plaza, Piccadilly, London. 'The Vagabond King' was not an outstanding box-office success, although none could deny that Oreste had made a popular hit.

RECORD OF THE WEEK (ending April 28) was a long-player, "MEL TORME AT THE CRESCENDO," on VOGUE-CORAL.

BILLY MARSH returned from Hollywood (where he'd left Norman Wisdom behind for another month) to report that the British comedian had created a wonderful impression and that the deal for his U.S.A. picture, to be produced by Warwick Films, had gone through.

AT THE FILM PREMIERE of "Safari" at the Empire, Leicester Square, London, George Melachrino and his orchestra played popular selections, Maxine Daniels, the talented young vocalist, sang, and another singer was Confrey Phillips.

INTO TOWN came FESS PARKER, the six-foot-six "Davy Crockett" of the Walt Disney film. Fess, a good guitarist and a fine singer, appeared on both Channels One and Nine, proved a welcome visitor. What song did he sing? Yes, you're right first time—Davy Crockett.

MEMORIES... no change.

RECORD OF THE WEEK was (ending April 14), "Mountain Greenery," by **MEL TORME** on VOGUE.

STAN KENTON departed. At some halls he did fabulous business, at others there were reports of heavy losses. If the band didn't establish complete success, Stan did. He's a nice guy.

FRANK SINATRA passed through town, stayed at the Savoy for six hours, during which time he underwent a merciless third-degree by certain smarties of the press. They asked him the most personal of questions. How Frankie controlled his temper I'll never be able to tell. THE

RECORD MIRROR description of the "interview" was much appreciated by readers.

VIVACIOUS DOROTHY SQUIRES and her handsome film-star husband, **ROGER MOORE** in town, Dorothy to fulfil music-hall engagements, Roger to discuss new film and television deals.

ANNOUNCED THAT handsome, dark-haired singer **FRANKIE VAUGHAN** had signed to make a film of his early life in the Liverpool slums. Anna Neagle was to direct it. In the meantime, Frankie undertook to visit as many Boys' Clubs as he could cover in connection with National Boys' Club Week.

LONDON PALLADIUM **BILL**, headed by handsome husky **HOWARD KEEL**, original star of "Oklahoma" at Drury Lane several years before. Keel created a terrific impression. After a slow start, the singer sailed into a rock success. Also on the bill were Tommy Trinder, Harry Worth, The King Brothers, The Nicholas Brothers and Ricardi; an amazing magician.

DOROTHY DANDRIDGE, fiery star of the operatic film, "Carmen Jones," came to town to appear in cabaret at the Savoy Hotel. Dorothy was lovely, but her act wasn't.

MEMORIES ARE MADE OF THIS... Dean and Dave dead heat for seventh place!

RECORD OF THE WEEK (ending April 21): "Forever Darling," sung by **RONNIE CARROL** on PHILIPS.

MICKEY KATZ, mickey-taker supreme, a comedy character on disc popularised by Jack Jackson during his BBC radio programmes, came to town for several one-night stands. He was a riot among Jewish audiences, but beyond these odd dates, he did not perform or take up offers for tours around London and the provinces.

OUR JAMES ASMAN interviewed the remarkable **ARTIE SHAW** during the latter's visit to London. Said James: "I shook hands with an unhappy man."

BIG NEWS OF MEL TORME... We allowed Tony Hall to devote a whole page of editorial on him. "Sinatra's Greatest Rival," wrote Tony.

NEW "CHARACTER" was introduced on disc... Don Robertson, "The Happy Whistler," on CAPITOL.

WINIFRED ATWELL signed up for a 45-minute Saturday night series on Channel Nine; her first show was a triumph, commanded millions of viewers. Rest of series had the same result.

MINIATURE RECORD SHOW on London Palladium lines at Chiswick Empire. The big hit: Desmond Lane with his penny whistle. Robert Earl, with his voice of silver, received an ovation; Jimmy Parkinson still raw for the stage, did well, however; **MICHAEL HOLLIDAY** was well received and surely Greek songstress **KITZA KAZACOS**, making her first-ever appearance in a British music-hall, was quite a favourite.

PREMIERE OF "CAROUSEL" attracted the celebrities at the Carlton Theatre, Haymarket. Film was well received, the singing of Gordon McRae and Shirley Jones being much enjoyed. "Carousel," while not everybody's cup of coffee, had a good round at the locals.

MEMORIES... DAVE KING LICKS DEAN MARTIN! Top Ten list saw Dave at Number Seven, Dean down to NINE.

MAY

PENNY WHISTLER DESMOND LANE signed by Decca.

EXCITEMENT develops as the news of the arrival of **LOUIS ("Satchmo") ARMSTRONG**, brought over here by Harold Davison, gets around.

EARTHA KITT ("I Wanna Be Evil") arrives, makes a sensational hit at London's Cafe de Paris, but doesn't make any money for impresario Harold Fielding, who sent her out on one-night stands in all parts of the country. Yet the artistry of Eartha was always evident.

LONDON PALLADIUM VARIETY BILL, headed by **BILLY** (That Old Black Magic) **DANIELS**, still in fine form. Programme included **THE THREE KAYE SISTERS**, a new singing group making their first appearance at the Palladium, **TEDDY JOHNSON** and **PEARL CARR** (a big hit); **LITA ROZA** (first-rate); **EVE BOSWELL** (terrific); **HOWARD JONES** (former Joe Loss singer), and **REGGIE ARNOLD** (a popular success), **THE CINQ PERES** (unique French male songsters); **DENNIS LOTIS** (also a hit); **SID MILWARD AND HIS NITWITS**, with the lovable Wally Stewart (a stardom success), **CHANNING POLLOCK**, the brilliant illusionist, and, of course, our old compering pal, **TOMMY TRINDER**.

DON FOX, personable young man who came to me seeking advice on how to make good in show business, at the Astor Club, London, where Bertie Green gave him a break. Seen by agent **BILLY MARSH**, Don was signed up by the Bernard Delfont Agency, has not looked back since.

MARTINE CAROL, the beautiful French film actress, here on a visit. THE RECORD MIRROR covered her pictorially, May editions containing many excellent pictures especially posed for our cameramen, Douglas John and Dezo Hoffman.

AT A RECEPTION in a West End club, Mr. **BILL TOWNSLEY** of the Decca Record Co. Ltd., presented **SLIM WHITMAN** with a Golden Disc for the singer's achievement of having sold Two Million Records in Great Britain during 1955. Slim records on the LONDON label, in the Decca group.

MEMORIES... both Dean and Dave out of the Top Ten. Number One was **Winifred Atwell's** "Poor People of Paris" on Decca.

RECORD of the week (week ending May 5) was "Too Young to Go Steady" by **ANNE SHELTON** on PHILIPS.

LOUIS ARMSTRONG and his Band a triumph at the Empress Hall, Earls Court. The personality of "Satchmo" towered above all. Everybody loved the guy. Our James Asman, a very, very severe critic, headlined his review: "I COULD HAVE DONE WITHOUT THE TRIMMINGS: IT WAS LOUIS I CRAVED FOR". But trimmings or not, whatever any critic wrote about the technicality of Louis and his players, the outstanding fact stood out a mile: **LOUIS ARMSTRONG IS PROBABLY THE GREATEST PERSONALITY IN THE WORLD OF JAZZ**. He made many, many new friends here.

TED HEATH and his Band completed their American tour... a terrific success, our

Ted being acclaimed wherever he and his musicians appeared. Financially not a riot but, as Ted said, "it was worth not making a penny because we feel we've done a first-class job in creating an even better understanding between ourselves and the Americans." (So successful was Ted's tour that he's off again early in 1957).

NORMAN WISDOM returned from America happier than ever. "Never had such a wonderful time," he said. "They made me wonderfully welcome, especially in Las Vegas where they gave me my money back when I lost!" Norman revealed that he would be returning next March to commence filming on "An Englishman in Las Vegas" for Warwick Films under the jurisdiction of Columbia Films.

RATS REVELS again... at the Victoria Palace, London, this time the proceeds going to the N.S.P.C.C.; the Jewish Lads' Brigade; the Sunshine Home for Blind Babies; the Actors Orphanage and the Variety Artistes Ladies' Guild and Orphanage. Marjorie Ristori produced the show which introduced such tireless performers as Dickie Henderson, Leslie Henson, Jimmy Jewel and Ben Warriss, Hughie Green, Georgie Wood, Nat Jackley, Abbe Gail, Alma Cogan, Desmond Lane, Maudie Edwards, Derek Roy, Vera Lynn, Channing Pollock, Phyllis Holden, Peter Haigh, Stanley Black, Mrs. Bud Flanagan, Sydney Jerome and, yes, a host of others.

LITA ROZA was married. Lucky Bridegroom: trumpeter **RONNIE HARRIS**.

LONNIE DONEGAN off to America.

JOHNNY ("Don't Worry") **BRANDON** back from a successful visit to the States.

NUMBER ONE in the Top Ten: **RONNIE HILTON's** "No. Other Love," Winnie Atwell's "Poor People" Number Two.

DAVE KING's new Decca disc, "You Can't Be True To Two," already Number 12 on our Top Twenty List.

RECORD OF THE WEEK (ending May 12) was "Happiness is a Thing Called Joe" by **PAT KIRBY** on BRUNSWICK.

FILM destined to play to some of the biggest box-office returns of the year was "I'll Cry Tomorrow." Susan Hayward's portrayal of American songstress **LILLIAN ROTH** was hailed as the finest screen performance of 1956. Tip-top songs added to picture's pulling-power.

THE INK SPOTS returned, did well, but nothing like as well as on their first trip here way back in 1950 when they were indeed a sensation at the London Casino.

TED HEATH and **DENNIS LOTIS** busy filming "It's A Wonderful World" which everybody hoped would be THE British screen musical.

LOTTIE ALBERT staged her FIFTIETH Annual Concert on behalf of the Variety Artistes Ladies' Guild and Orphanage at the Princes Theatre, London. A packed house greeted such stars as Tessie O'Shea, George Elrick, Andy Cole, Avril Angers, Lester Ferguson, Davy Kaye, the Marcell Twins, 12-year-old Sandra Alfred, Leoni Page, George Williams, Ronnie Hilton, Alma Cogan, Betty Miller, Digby Wolfe, Johnny Silver and Max Geldray — not an artiste wanted a sou for their services.

THE VETERANS OF VARIETY were pulling 'em in at Chiswick Empire. Randolph ("On Mother Kelly's Doorstep") Sutton, Hetty King, G. H. Elliott, The Musical Elliott's and Billy Danvers showed the young 'uns a thing or two!

"SAILOR BEWARE," the uproarious comedy with "battleaxe" **Peggy Mount** (still playing, well into its second year at the Strand Theatre, London, W.) celebrated its 500th performance with a party backstage.

RONNIE CARROLL, the young Irish singer, was developing in popularity, many variety and television dates coming his way.

WINIFRED ATWELL was presented with TWO Golden Discs. At the magnificent new offices of Philips in Stanhope Place, London, W., the great pianist received them from managing director G. Hoffman. Although she switched to Decca, Philips did not fail to recognise what Winnie did whilst she was waxing for them — a nice gesture. Winnie sold over two million discs of "Let's Have A Party" and "Let's Have Another Party."

ROCKING THE TOWN, the new revue opened at the London Palladium to one of the most enthusiastic first-night audiences in Show Business. **HARRY SECOMBE** was the hero of the show. His right arm in plaster, in a sling back and front—result of a nasty accident whilst on holiday abroad—the great Goon yet went through his performance flawlessly, scoring one of the biggest triumphs in the history of the Palladium. Alma Cogan, brilliantly vivacious, Winifred Atwell in stunning dress and dazzling form, Beryl Reid great in character comedy, all stars supported by a magnificently talented cast of singers, dancers and novelty acts, **ROCKING THE TOWN**, which was destined to run for seven months (it ended December 15) turned out to be one of the most outstanding hits ever presented by impresarios Val Parnell and Bernard Delfont.

DENIS GOODWIN, half of the gag-writing team of Monkhouse and Goodwin, married an even better half in beautiful **BARBARA ANNE GOODMAN**, his 20-year-old secretary. Guests at the wedding included **Petula Clark**, **Arthur Askey**, **Geraldo**, **David Nixon**, **Harold Berens**, **Joe Henderson**, **Charlie Chester**, **Max Bacon**, **Malcolm Vaughan**, **Kenneth Earle** and **Paula Marshall**.

RECORD OF THE WEEK (ending May 26) was "The Saints' Rock 'n' Roll" by **BILL HALEY** on Brunswick.

JUNE

RELEASE OF FRANK SINATRA'S Capitol Long Player, "In The Wee Small Hours". It proved one of the biggest L.P. sellers in the history of EMI.

ENGAGEMENT ANNOUNCED of 23-year-old **Elizabeth Lerner**, "Kismet" star who took over from American **Doretta Morrow**. Elizabeth's fiancée: **Peter Page** (33), an advertising man and rugby player. They married later in the year.

ANOTHER ADDITION to the Vaughan family. Frankie's pretty wife **Stella** gave

birth to a 6lb. 7oz. baby girl named Susan.

THE RECORD MIRROR STAGED A MAMMOTH star show at the London Coliseum which took four hours to go through. The finals of our Singer-Search Contest were decided. **BETTY BURNS** of Clapton, London, N., won £75 in the female section; handsome **DENNIS KELLEY** of Romford, Essex, won £75 in the male section. Betty later appeared in several television programmes. Dennis got himself a part-time job singing with **Howard Baker's Band** at the Kursaal, Southend. He's still with Baker and there was prospects of progress in 1957. Artistes who appeared in THE RECORD MIRROR Concert, voted one of the greatest of its kind, were **Eve Boswell**, **Petula Clark**, **Leoni Page**, **Don Rennie**, **Don Fox**, **Albert Whelan**, **Georgie Wood**, **Robb Wilton**, **Dave O'Gorman**, **Charlie Chester**, **Cardew Robinson**, **Johnny Stewart**, **George Elrick**, **Cyril Smith**, **Robert Earl**, **Betty Miller**, **Desmond Lane** (a sensation!) and **Vera Lynn**.

NO OTHER LOVE, by **Ronnie Hilton**, still clinging to Number One on our Top Ten. **Lonnie Donegan's** Nixa disc, "Lost John", Number Four, was selling by the thousand.

RECORD OF THE WEEK (ending June 2) was "Walk Hand in Hand" by **VERA LYNN** on DECCA.

ONE HUNDRETH NUMBER of 'THE RECORD MIRROR' was chalked up. Souvenir edition comprised 28 pages. Messages of congratulation were received from all over the world; seemed that everybody in show business sent us telegrams of good luck... in one delivery, ninety-eight arrived. You simply had to pardon our pride! 'The Record Mirror', we felt, was a welcome addition to the musical and show business professions... the 100th number completely confirmed it.

THE HILLTOPPERS, big-selling disc tune-smiths, arrived for a music-hall tour, opened at the Empire, Finsbury Park, London. Nice boys, but the act, as a music-hall act, didn't click.

ELVIS PRESLEY (his "Heartbreak Hotel" disc for HMV had reached the Top Ten) signed by 20th Century Fox Films to make a movie in Hollywood.

THE WISTFUL LESLIE CARON, from France, made her London debut on the stage at the New Theatre, in "Gigi". Critics didn't rave but the play ran for a long while, could have run longer had not Leslie to fulfil film commitments.

COMING ALONG NICELY was young comedian **DIGBY WOLFE**, making more and more television appearances, eventually securing his own programme.

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPTS OF SHOW BUSINESS IN 1956

● **BIG THEATRICAL HIT**... the "Rainmaker", at the St. Martin's Theatre, London, starring Sam Wannamaker and a delightful American actress, Geraldine Page. Show is still running although Miss Page had to leave the cast to fulfil theatrical obligations in New York.

● **LONNIE DONEGAN** a hit in America. They loved his "skiffle" style.

● **PAT BOONE** with "I'll Be Home" Number One in our Top Ten.

● **RECORD OF THE WEEK** (ending June 9) was MITCH MILLER'S "St. Lawrence River" on PHILIPS.

● **FRANCES** ("De-Luvly") DAY scored a sensational overnight hit with her NIXA recording of "Heartbreak Hotel". She used the name of Gale Warning.

● **JANIE MARDEN**, "Show Band" singer, signed for lucrative music-hall tour—her first ever.

● **TRUMPETER KENNY BAKER** signs contract for two-weeks engagement at the ritzy Casa Della Rosa in Rome.

● **JACK BENNY, PETER HAIGH, MARY MALCOLM** and Col. **BASIL BROWN** registered big after-dinner speech hits at the Variety Club of Great Britain's Luncheon to honour the Ladies. Held in the Big Room of the Savoy Hotel, the function was one of my happiest assignments of 1956. The Room was packed with celebrities from all spheres of the social and entertainment worlds.

● **TONY MARTIN** arrived in England to star, with Vera Ellen, in British-produced musical-comedy film, "Let's Be Happy". I paid many visits to the Elstree Studios, reported many of the interviews I had with Tony, still as attractive as ever, vocally and physically.

● **"THE CAINE MUTINY COURT MARTIAL"** with film-star Lloyd Nolan opened at the London Hippodrome. Very gripping but the box-office receipts slid after a week or two.

● **DIANA DORS** sets off for Hollywood.

● **I'LL BE HOME** (Pat Boone) still Number One.

● **RECORD OF THE WEEK** (ending June 23) was **THE ALL-STAR HIT PARADE** by WINFRED ATWELL (Theme from "The Threepenny Opera"); **DAVE KING** ("No Other Love"); **JOAN REGAN** ("My September Love"); **LITA ROZA** ("A Tear Fell"); **DICKIE VALENTINE** ("Out of Town") and **DAVID WHITFIELD** ("It's Almost Tomorrow") by DECCA. All proceeds were devoted to the National Playing Fields Association and in the Decca story elsewhere in this issue, you will read



SHIRLEY BASSEY, the 19-year-old Cardiff-born singer, a hit in Jack Hylton's revue "Such is Life" at the Adelphi, Strand, where she was an overnight sensation, here seen in one of her television shows from the Albany Club, London. This picture was taken in the early part of the year; since then Shirley has scored a phenomenal success in cabaret at the lush Café-de-Paris, signed a contract for Philips Records and on the dotted line for a season at the ritziest Las Vegas night spots next year. Shirley is now studying a series of new songs especially written for clients of the night spots of the "Gambling City". — R.M. Picture

of the £10,000 cheque presented by Mr. E. R. Lewis, chief of Decca, to the Duke of Edinburgh who is President of the N.P.F.A.

● **BILLY DANIELS** announced plans for permanently residing in England.

● **PREPARATIONS** by the Variety Club of Great Britain for gala premiere of "Guys and Dolls" at the Empire Theatre, Leicester Square, London.

● **THE BOY FRIEND**, Sandy Wilson's sensational musical comedy of the 1920's, celebrated its ONE THOUSANDTH PERFORMANCE!

● **LEO FRANKLYN** takes over from John Slater in the fabulous Brian Rix Whitehall Theatre farce "Dry Rot" now in its third year and likely to run for yet another couple of years.

● **YES**, for the third week running it's still **PAT BOONE'S** "I'll Be Home" Number One.

● **RECORD OF THE WEEK** (ending June 30) was "A Sweet Old Fashioned Girl", by **TERESA BREWER** on **VOGUE-CORAL**.

JULY

● **HONOUR FOR LONNIE DONEGAN**. STAN FREBURG guyed him on disc!

● **THE GOONS GO BERSERK** with a Decca disc, 'Blue Bottle Blues' and 'I'm Walking Backwards for Christmas.' Sales? Terrific!

● **TRAPEZE** film premiere at the Odeon, Marble Arch, London, produced celebrities by the score, including the one and only **GINA LOLLOBRIGIDA**. (Now that's what I call a good assignment!).

● **SOVIET ARMY SENSIBLE** of singers and dancers arrived in London, had a season at the Empress Hall, London.

But, like the Sadler's Wells Ballet Company, I'll stop right here.

● **ALAN FREEMAN**, Pye-Nixa big chief, off to South Africa for a holiday—and big-game hunting.

After the "Singing Dogs", I asked him, "Singing zebras and giraffes?"

● **PAT BOONE'S** "I'll Be Home" Number One (fourth week in succession).

● **RECORD OF THE WEEK** (ending July 7) was "Second Fiddle" by **KAY STARR** on **HMV**.

● **BLACKPOOL SEASON** in full swing. Every star seemed to be there. Every theatre reporting packed houses for every show.

● **BRUCE TRENT** was brought in to replace American Richard Durr in the musical "Plain and Fancy" at Drury Lane.

● **HAPPY ASSIGNMENT AGAIN**... christening of mad magician Tommy Cooper's five-months-old son, Thomas John Cooper. Party at Tommy's house in Chiswick, was like an army of

Goons let loose. Harry Secombe, Norman Wisdom, Benny Hill and Davy Kaye among those making merry.

● **I ATTENDED** a private showing of the long-delayed "Oklahoma".

A peach of a musical with Gordon MacRae and Shirley Jones doing even better than in "Carousel". Later, a West End release, "Oklahoma" fulfilled every box-office hope.

General release early in 1957.

● **PAT BOONE'S** "I'll Be Home" again Number One—five weeks running.

● **RECORD OF THE WEEK** (week ending July 14) was "Come Back My Love", by **EVE BOSWELL** on **PARLOPHONE**.

● **RUBY MURRAY** packing 'em in at every performance for her 10 week-season at Brighton Hippodrome.

Audrey Jeans also a huge success in this spectacular Bernard Delfont production which also highlighted Reg Dixon and Tommy Fields.

● **MEL TORME** arrived. Debut at the Hippodrome, Birmingham, was a shattering success. More and more people were now singing and humming "Mountain Greenery" and, of course, more and more discs of this number were being sold.

Mel's tour of the provinces, including Cardiff, Glasgow, Liverpool, Manchester and Bristol, was a complete triumph, augured well for his appearance in London later.

● **QUEEN OF THE WATER**. **ESTHER WILLIAMS** arrived, was exceedingly popular with press and public alike.

ANOTHER IMPORTANT ARRIVAL and, with it, another important assignment. **MARILYN MONROE!**

I interviewed her with ten thousand or more other scribes at the Savoy Hotel, London, at three press conferences. Marilyn stood the strain better than any of her questioners. She didn't show

the slightest sign of impatience as fifty thousand questions were hurled at her... she answered all of 'em to everybody's evident approval.

PAT BOONE DETHRONED! New Number One Kings—The Teenagers in "Why Do Fools Fall in Love?"

● **RECORD OF THE WEEK** (ending July 21) was "Ticky, Tick, Tick" by **FRANKIE LAINE** on **PHILIPS**.

● **MEL TORME** on the eve of his visit to Birmingham, visited the **RECORD MIRROR** office. He told us: "Sinatra's Still The Greatest" but thanked us for comparing him with Frankie. We wished Mel luck on his English visit, emphasised it because he seemed to be such a nice guy.

● **GOLDEN GATE QUARTET** of American singers booked by agent Joe Collins for a British variety tour.

● **EDMUND HOCKRIDGE** had high hopes for his recording of "A Woman in Love" for Nixa. Most of them materialised.

● **STARS ORGANISATION FOR SPASTICS** staged their second annual cricket match at Lyons Sports Ground, at Sudbury. Fortunately the weather turned out nice—it had been raining a whole week before—and a huge crowd showed up and contributed handsomely to the cause.

Leading laughter makers: Harry Secombe, Norman Wisdom, Tommy Cooper and Benny Hill. Loads of other stars who did a wonderful job of work included: Avril Angers, Vera Lynn, Hy Hazell, Sam Wannamaker, Cyril Stapleton, Maudie Edwards, Alfred Marks, Paddie O'Neill, Phil Green, Dora Bryan, David Knight, David Kossoff, Joy Nichols, Wally Peterson.

GOLDEN WINNIE



The Golden Discs being presented to Winifred Atwell by Mr. G. HOFMAN, Philips managing director and (below) the discs being admired by both Winnie and husband Lew Levisohn after the award.—R.M. Pictures.



SCOTTISH COMEDIAN CHIC MURRAY, currently one of the biggest successes on the variety halls today, made his first record. He and his wife, Maidie, are seen at the EMI recording studios where they cut "Are You Mine?" and "A Satisfied Mind" for the Parlophone label.—R.M. Picture.

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPOTS OF SHOW BUSINESS IN 1956

Barbara Kelly, Bernard Braden —and ex-Chief Inspector Bob Fablan of the Yard!

● **ALL-STAR HIT PARADE DECCA DISC** shot up to Number Two in our Top Ten; Teenagers with "Why Do Fools" still top.

● **RECORD OF THE WEEK** (ending July 28) was "I Used to Yate Yer", by GUY MITCHELL on PHILIPS.

AUG.

● **LONNIE DONEGAN** returned from America, flushed with success. At a press reception given to him by NIXA and attended by practically every disc-jockey in town, Lonnie revealed interesting news; evident he was being swamped with offers, including a high-salaried music-hall tour.

● **ANOTHER "DISC JAM-BOREE" SHOW**—again at Chiswick Empire. On the bill: Dickie Bennett (our own discovery) Betty Miller; Joan Small and the smart Peter Crawford Trio. Betty out mid-week because of laryngitis; Australian singer Shirley Ryan took over.

● **RECORD MIRROR** roving reporter NEVILLE MARTEN visited Blackpool and the stars packing 'em in there, wrote a two-page round-up and confirmed that folk like Eve Boswell, Hylda Baker, The Beverley Sisters, Frankie Vaughan, Syd and Max Harrison, Shani Wallis, The Three Monarchs, Mike and Bernie Winters and Derek Roy were strong enough to counter any American 'attack'.

● **SYDNEY BURNS**, one of Britain's most experienced agents and certainly one of the most-liked (he has been Tommy Trinder's agent for over a quarter of a century) introduced **THE FOUR GRADS**, a top vocal team from Canada, to this country.

The Grads proved exceedingly popular, but couldn't stay as long as Syd—and the public—would have liked, television commitments calling them back to Canada. Before they departed, however, they made a Long Player for **WORLD RECORD CLUB**.

● **ESTHER WILLIAMS'** lavish aqua spectacle opened at the Empire Pool, Wembley, but there wasn't enough aqua or enough Esther to ensure packed houses at every performance. A nice show, though, but no sensation.

● **STILL THE DISC JAM-BOREES** continued. At Finsbury Park Empire, excellent business was attracted by David Hughes, Joe (Mr. Piano) Henderson and The Tanner Sisters—all British, you'll note.

● **RECORD OF THE WEEK** (ending August 4) was **BILLY MAY'S** orchestral, "The Beat" and "Nightmare" on **CAPITOL**.

● **NUMBER ONE IN THE TOP TEN:** "Why Do Fools Fall in Love?" with, of course, **THE TEENAGERS**.

● **NIXA** tried hard to get across with 'The Matador' sung by forceful-voiced **DON PETERS**. But I've a feeling it didn't click—which is a pity because, anyway, Don is a great singer. (What's happened to him?)

● **VIVA LAS VEGAS**, snappy musical, opened in London. It did well in the West End



GERALDO'S band and records were still going strong in 1956.

and on general release. Dan Dailey sang as Dan Dailey does, but the picture was stolen by beautiful Cyd Charisse (wife of Tony Martin) with brilliant singing, dancing and acting.

● **SPECTACULAR** African ballet opened at the Palace Theatre, London. Beat of the tom-tom and the stamping of bare feet attracted lots of curiosity-customers.

● **PENNY NICHOLLS**, vivacious British songstress, scoring heavily in summer show at Douglas, Isle of Man. One of these days Penny is going to get the really big break she deserves.

● **DON FOX**, another **RECORD MIRROR** 'find', got his first big variety break at Chiswick Empire. He scored. Result: An immediate signing-up for a long tour with Tony Crombie in a new rock 'n' roll show due for the road later in the year.

● **RECORD OF THE WEEK** (ending August 11) Lulu's back in Town, by Mell Torme, on London.

● **NUMBER ONE** in the Top Ten: Whatever Will Be Will be, Doris Day.

● **JACK JAY** reported excellent business at the Windmill, Great Yarmouth. The man with the Golden Trumpet—**EDDIE CALVERT**, a big favourite there with his own show which included Gerry Brereton, The Londonairs, Don Lang, Sylvia Drew, 'House Full' notices at every performance.

● **THE GOONS** (Harry Secombe, Spike Milligan and Peter Sellers) made Decca disc, "Ying Tong Iddle I Po," backed with "Bloodnok Rock 'n' Roll." And, of course, it crazily gets into our Top Ten! Good luck to the lads!

● **DICKIE HENDERSON**, soon ending his successful, but very much under publicised, 18 months run in "Tea House of the August Moon" at Her Majesty's Theatre, London, called to tell me he was leaving for America to appear on TV and radio.

His trip there, however, was to be only a brief one, for big things were planned for him on his return

● **RECORD OF THE WEEK**, (ending August 18) was "LAY DOWN YOUR ARMS", by **ANNE SHELTON** on **PHILIPS**.

● **NUMBER ONE** in Top Ten was, for the second week running, **WHATEVER WILL BE, WILL BE** by Doris Day.

● **RECORD MIRROR** sponsored a show at Brighton Hippodrome on behalf of the funds of the Jewish Palestine Appeal. And what a response

from the artistes I asked to take part in it!

Highlight of this sensational concert was the one-hour-and-a-quarter double act by **HARRY SECOMBE** and **NORMAN WISDOM**... an unforgettable experience by the lucky ones who saw it.

The other stars who so nobly rallied round: Petula Clark (accompanied, of course, by Joe Henderson); Tony Brent; Teddy Johnson and Pearl Carr; Robert Earl; Betty Miller; Desmond Lane; Leoni Page; Frances Day; Bobby Limb; Bertice Reading; Sid Milward and his Nitwits.

● **RECORD OF THE WEEK**, (ending August 25) was "Born To Be With You," by **THE FOUR LADS** on **PHILIPS**.

● **THIRD WEEK** in succession of **WHATEVER WILL BE, WILL BE** by Doris Day, headlining our Top Ten

SEPT.

● **WE FEATURED A STORY** about a gown-presser's bid for fame as a composer. His name: **BOB HALFIN**. Pianist Bill McGuffie and singer Ronnie Carroll took a great interest in the factory-worker's music talent and, maybe, in 1957 we'll be hearing a lot more of song-writer Bob Halfin.

● **THE RADIO SHOW** OPENED at Earl's Court, London, and, as usual, gramophone records came in for a big boost. Disc stars were among the leading attractions and more people came to see them than the radio and television sets.

● **BARRY NELSON**, the American film star, came to London, made a complete conquest in the new play, "No Time For Sergeants," at Her Majesty's Theatre, where this merry comedy is likely to run well into 1957. Barry a huge success as a timid American Army private.

● **ERIC SYKES**, whom I head-lined "the guy with the genius of a Buster Keaton," achieved one of the biggest laughter hits of 1956 on B.B.C.'s Channel One. It was a play from the Radio Show and millions of viewers hailed it a rich comedy treat. Since then Eric — one of the "Goons" — has made enormous progress; 1957 will certainly be a great year for him in show business.

● **NORMAN WISDOM** signed to appear as "Aladdin" in this year's Xmas panto, at London Palladium.

● **NUMBER ONE** in The Top Ten was still **WHATEVER WILL BE, WILL BE**.

● **RECORD OF THE WEEK** (ending September 1) was "Who Will Shoe Your Pretty Little Foot?" sung by **TENNESSEE ERNIE FORD** on **CAPITOL**.

● **BRITISH MUSICAL FILM**, "It's A Wonderful World," with Ted Heath and his Band and Dennis Lotis had swanky Premiere at London's Leicester Square Odeon. Reception quite encouraging. Ted and Dennis worked hard, but that really great British musical film still has to be made.

● **ANOTHER BIRTHDAY** for "Dry Rot" at the Whitehall Theatre, London. Brian Rix and company heartily celebrated its second year... seems as if I'll be going to another birthday for the same show in 1957.

All your favourite Capitol stars wish you **A Merry Christmas**

Joe "Fungus" Carter
 Lou Brock
 Les Paul
 Dean Martin
 Mary Ford
 Stan Kenton
 By the way
 Les Baxter
 Johnnie Heald
 Ernest J. Ford
 Kay Carson
 Billy May
 Judy Garland
 Gene Vincent
 Alan Freberg
 Nat King Cole
 Nelson Middle
 Gene Bristy

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★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPTS OF SHOW BUSINESS IN 1956

● **MANTOVANI**, with manager George Elrick, getting ready for Canadian and American tour.

● **RECORD OF THE WEEK** (ending September 8) was "Ten Thousand Miles From Home" sung by **MICHAEL HOLLIDAY** on COLUMBIA.

● **STILL THERE in Number One spot** . . . "WHAT-EVER WILL BE, WILL BE."

● **DANNY PURCHES**, the young gypsy singer, made a startling change.

Without much warning he stepped into the "Cranks" Revue, took over from Anthony Newley, scored a remarkable success, revealed great versatility and musical-comedy stagecraft. This experience will pay off, and Danny should be shining even more brightly in 1957.

● **PHILIPS** stormed ahead with one hit disc after another.

● **TONY MARTIN** clicked solidly with the Cyril Stapleton Show Band Show in one of the most polished musical presentations of the B.B.C. TV year.

● **CELEBRITIES and EXECUTIVES** of the gramophone industry were at the opening of **POLYFOTO's** new record department in Grand Buildings, Strand, London. It was an entirely new departure for the photograph firm. John Chance, expert on discs, planned the idea and reports consistent success.

● **VAL PARNELL and BERNARD DELFONT** inaugurated a Variety Season in the West End of London at the Prince of Wales Theatre, where the "Zolies Bergere" had for so long reigned. With the Palladium packing 'em in with "Rocking the Town" — biggest consistent hit in town — the

Prince of Wales was now the only West End house playing variety.

A great bill ushered in the new twice-nightly policy.

MEL TORME scored a resounding success. It made his British triumph complete. **CHIC MURRAY** and **MAIDIE**, the Scottish couple, made their London debut, received rave notices from the critics and established themselves top favourites. **JIMMY WHEELER** was another top hit and so was vivacious **AUDREY JEANS** to whom I am sure 1957 is going to be very kind. The **MARQUIS** chimpanzees, "doubling" the Palladium, were another show-stopper. **DAVID NIXON** registered a personal success with his delightful and "matey" compering and entertaining conjuring tricks.

● **HAPPY ASSIGNMENT INDEED** was the star-studded Premiere of the long-awaited "Oklahoma!" movie at the Odeon, Leicester Square, London. But I had to miss the equally star-studded First Night of the "King and I" the same week at the Carlton, Haymarket. Still, I saw, met and spoke to enough stars at the "Oklahoma!" affair to give me ample material till the end of the year!

● **SAM GOLDWYN**, accompanied by his wife, came to London for the Premiere of yet another spectacular musical movie, "Guys and Dolls" at the Empire, Leicester Square. Sam, fêted, invited everywhere, was Guest of Honour at the Variety Club of Great Britain for which organisation the funds of the Premiere were devoted. Great guy this Sam, great picture this "Guys and Dolls" and great success for the Variety Club.

● **RECORD OF THE WEEK** (ending September 15) was "You Don't Love Me" sung by **CARMEN McRAE** on BRUNSWICK.

● **STILL NUMBER ONE — "WHAT-EVER WILL BE, WILL BE."**

● **HARRY SECOMBE** and **TOMMY TRINDER** in terrific form on all-British "Sunday Night at the Palladium" ITV show.

● **ROY FOX**, famous band-leader of the 30's and always-to-be-remembered for his great arrangements of "Whispering" and "Minnie the Moocher," called to see me, said he was becoming a theatre manager.

First venture was at the New Lindsay Theatre, Notting Hill, London, with an Irish play and an Irish actor, Jack Mac-Gowran.

But little has been heard of Roy since. A great pity. He was almost an institution in this country. I'm still hoping he'll make that come-back.

● **DICKIE HENDERSON** called me from California. He'd made a television film with England's own Jean Carson.

● **DORIS DAY DISPLACED! AFTER A LONG AND BIG-SALES RUN WITH "WHAT-EVER WILL BE, WILL BE," THE GREAT DAY GAVE WAY TO OUR OWN ANNE SHELTON WITH "LAY DOWN YOUR ARMS," ANOTHER PHILIPS' EFFORT. LDYA HAD SCORED A SMASH HIT.**

● **RECORD OF THE WEEK** (ending September 22) was **BILLY ECKSTINE** and **SARAH VAUGHAN** duetting in "DEDICATED TO YOU" on M.G.M.

● **MANTOVANI** completed brief tour in South Africa, registered usual success, now set for long and widespread tour of Canada and U.S.A. Subsequent cables by George Elrick, proved the popularity of our Monty.

● **ANOTHER TREMENDOUS SHOW BUSINESS HIT..** the Astonishing Antonio, from



Spain, He and his ballet company, including the glorious **Rosita Segovia** and **Carmen Rojas**, held packed audiences spellbound for the whole of their 14 weeks season at the Palace Theatre, London, W.

An exhilarating assignment . . . especially as I had to go and see them on four occasions!

● **THE PREMIERE** of "Guys and Dolls" at the Empire, Leicester Square, in aid of the funds of the Variety Club of Great Britain, raised £7,500.

● **FRED RUSSELL**, the "Father of Variety" (and of **VAL PARNELL**), a Past King Rat and the most respected man in the British music-hall profession, celebrated his 94th Birthday (September 29).

● **RECORD OF THE WEEK** (ending September 29) was "St. Therese of the Roses" sung by **MALCOLM VAUGHAN** on H.M.V.

● **"LAY DOWN YOUR ARMS"** a solid Number One. Philips reported phenomenal sales.



★ **PROBABLY THE MOST EXCITING and most controversial show-business event of the month or of the year.**

LIBERACE, brother George and Mom arrived.

The glamorous **DOROTHY DANDRIDGE** photographed at the Savoy Hotel, London, when she arrived during April. A **RECORD MIRROR** reporter who saw Dorothy's opening cabaret performance at the Savoy late Monday night, wrote: "Electric shocks? Sizzling songs? Flaming lyrics? Not at all. I don't know where all the ballyhoo came from. Dorothy, a sweet, lovely gal to look at, sang as demurely and as appealingly as our own Ruby Murray. No doubt Dorothy can burn 'em up if she wants to—we saw that in 'Carmen Jones'—but her Savoy songs are so sweet that for a moment you think this is a case of mistaken identity."

"**INTERPRETER**" **SIR LAURENCE OLIVIER** takes a breather as does **MARILYN** with a nice cup of English "cha" ("I love your tea," says M.M.) during the hectic Press conference held for her in London. Marilyn never flagged despite a non-stop delivery of questions shied at her by nearly 200 reporters, not one of whom succeeded in tripping her up.—R.M. Picture.

But despite the nastiness of the so called "gentlemen of the press", Liberace proved a great favourite. I attended many of the receptions in his honour, interviewed him at his hotel and had long talks with him before and after his shows.

His London debut at the Royal Festival Hall attracted a capacity audience of over 3,000; Liberace revealed himself a master showman, delighted almost everyone who came to see him. He made a couple of appearances on the "Sunday Night at the Palladium" TV shows, played the Cafe-de-Paris, the Royal Albert Hall and several provincial halls. It was a complete financial success for impresario **Wilfred Van Wyke** who had brought Liberace over.

George and "Mom" were very popular too, and the three of them continued to receive the plaudits of the public although they had to put up with the snippings of the press.

At Waterloo Station thousands milled around the Liberace entourage. The Liberace smile never switched off even when he spotted a small contingent of girls carrying signs: "Long Live Charlie Kunz!"

Liberace refused to be ruffled despite provocation, at any time of his fortnight's tour of this country. The anti-Liberace scribes attacked him with all the venom they could muster; Lee did his utmost to overlook it, but one newspaper writer overstepped the mark to such a degree that, before departing for America, Liberace's solicitors were instructed to issue a writ for libel against the writer and his newspaper. (The case is down for

receiving letters from Liberace fans throughout the States thanking us in the most glowing terms for having defended him.

● **THAT FILM** "Rock Around The Clock" making news, good and bad. Teenagers let themselves loose wherever it was shown, jived wildly down the aisles, turned cinema managers' hair grey. Film was banned in many areas.

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPOTS OF SHOW BUSINESS IN 1956



WALLY STOTT, brilliant conductor, a great asset to all artistes recording for Philips.

● **TOMMY STEELE**, 19-years-old Bermondsey boy, emerging into the news as Britain's own Elvis Presley. Youngster, discovered by former RECORD MIRROR photographer John Kennedy singing in Paul Lincoln's espresso-bar in Soho, destined to headline variety bills after only six weeks in the business!

● **ROCK 'N ROLL** variety show opened at London's Finsbury Park Empire with sensational successes being registered by Tony Crombie and his newly-formed Rockets Band; Don Fox, the new singing personality, and Maxine Daniels. The few didn't like R 'n R... the most did. Over at Chiswick Empire the same week penny-whistler Desmond Lane was making a return visit and scoring as big as ever.

● **RECORD OF THE WEEK** (ending October 6) was "Taking A Chance On Love" sung by **JO STAFFORD** on Philips.

● **LAY DOWN YOUR ARMS** still streets ahead as Number One in the Top Ten.

Philips achieved a notable feat by leading in the **FIRST THREE**... "A Woman In Love" (Frankie Laine) and "Whatever Will Be, Will Be" (Doris Day).

● **FIRST OF NORMAN WISDOM'S B.B.C.** Television Shows produced year's biggest viewing figures.

● **AT THE PRINCE OF WALES THEATRE**, London, second of the new variety programmes attracted big business. **BILLY** ("That Old Black Magic") **DANIELS** headlined and punched away as usual with the help of Benny Payne at the piano; Joan Turner, "girl with a thousand voices", again proved that she's one of Britain's finest comedienne; **BILL MAYNARD**, the "sweater boy", gagged in the Maynard manner, and one of the outstanding hits was **ARTHUR WORSLEY**, the brilliant ventriloquist—certainly one of the finest of the post-war period. **DICKIE HENDERSON**, just back from America, made a great comper.

● **MR. E. R. LEWIS**, Decca Record chief, celebrated his 25th year with that company, was honoured by record executives from all parts of the world. Among the tributes paid to Mr. Lewis was a party at the Savoy Hotel organised by Mr. and Mrs. Eric Gallo, Decca's South African representatives.

● **LIBERACE WAS GUEST OF HONOUR** at a Variety Club of Great Britain luncheon at the Savoy Hotel, London. Bandleader Cyril Stapleton brilliantly introduced him. Liberace delivered a first-rate speech, was received with warm acclaim.

● **PHILIPS STILL LED** the record field with the First Three—"Lay Down Your Arms", "A Woman in Love" and "Whatever Will Be Will Be."

● **RECORD OF THE WEEK** (ending October 13) was "It's Better in the Dark" sung by **TONY MARTIN** on H.M.V.

● **FOLLOWING THE GREAT LIBERACE SPECIAL** we produced another 20 pager, this time a "JAZZ JAMBOREE

SPECIAL" packed with exclusive pictures and stories. RECORD MIRROR sales jumping higher and higher.

● **FRANKIE VAUGHAN** after announcing that all royalties for his "The Green Door" discs were to be devoted to the National Association of Boys Clubs, reported enormous sales of this Philips disc, steadily climbing high in our Top Ten.

● **GLAMOROUS GREEK-STAR KITZA KAZACOS** returned from a tour of the Middle East and her homeland. Set for TV appearances; 1957 may see a starry year for this determined and talented young lady.

● **MARILYN MONROE** and her husband **ARTHUR MILLER** sat in the stalls to see Arthur's play, "A View From The Bridge" at the Comedy Theatre, London. Banned by the Lord Chamberlain to ordinary theatregoers, the Comedy was turned into a Club and only members can see it. Over 30,000 enrolled the first month.

● **LAY DOWN YOUR ARMS** down a peg to make room for the new Number One—"A WOMAN IN LOVE" by Frankie Laine.

● **RECORD OF THE WEEK** (ending October 20) was **BONNIE LOU** singing "No Rock and Roll Tonight" on Philips.

● **A NOTHER FIRST-RATE VARIETY BILL** at the Prince of Wales Theatre, London. It attracted big attendances, proved once more that no matter how the pessimists try and dampen the spirits of Show Business, **GOOD** entertainment will always attract **GOOD** business.

DICKIE VALENTINE in magnificent form, well merited his headline position. Singing and impersonating and switching on all the famous Valentine personality, the young entertainer achieved one of his biggest-ever successes in variety. **JERRY**

COLONNA, the moustachioed, saucer-eyed American comedian, registered solidly with his mock siren-voiced singing and gagging. Yet another triumph was the vastly improved act of **The Three Monarchs** with their harmonicas—one of the finest acts in British variety today. **Chic Murray** and **Maidie** paid a quick return visit, scoring as big as they did on their debut here. They're now established London favourites, too.

● **TOMMY STEELE**, the young Bermondsey rock 'n' roller, made his music-hall debut at Sunderland Empire. He clicked. Teenagers screamed themselves hoarse. The stage door was besieged with autograph hunters. What more could an artiste desire?

● **A WOMAN IN LOVE** stayed put at Number One in our Top Ten. "Hound Dog" by **ELVIS PRESLEY** on H.M.V. displaced "Lay Down Your Arms" at Number Two.

● **RECORD OF THE WEEK** (ending October 27) was **Cuckoo In The Clock** sung by **MEL TORME** on DECCA.

NOV.

● **RUBY MURRAY** made her screen debut in **Frankie Howard's 'A Touch of the Sun'**, proved photogenic, sound-tracked well, but it gave her little chance to shine. Her inclusion in the film seemed just one way to bring customers to the box-office.

● **AND** a RECORD MIRROR Tin Pan Alley Ball Special, Too...! Twenty pages—and nearly five of them packed with pictures of



TED HEATH, Britain's Number One jazz-band leader, a hit in the States. He is going there again early in 1957 — they really like him there.

one of the most glittering social get-togethers of the year. No cabaret, no after-dinner speeches—just a mass meeting of the most musical members of Show business. List of big-timers present would take up these entire 80 pages... socially a spectacular success, financially ditto.

Proceeds went to the Musical Publishers' Contact Personnel Benevolent Fund.

Only snag was a personal one—the people behind this magnificent function couldn't have cared less about the Press. THE RECORD MIRROR was granted no Press invitation, its photographic requirements were cut by the sponsors and grudgingly given.

● **RECORD OF THE WEEK** (ending November 3) was "A House With Love In It," sung by **RONNIE HARRIS** on Columbia.

● "A WOMAN IN LOVE" still topped the Top Ten Poll... but, now, shooting up was **Johnny Ray's "Just Singin' in the Rain."**

● **BIGGEST SHOW BUSINESS UPSET OF THE YEAR — CANCELLATION OF THE ROYAL VARIETY PERFORMANCE AT THE LONDON PALLADIUM THREE HOURS BEFORE THE CURTAIN WAS SCHEDULED TO RISE.**

In view of the tenseness of the international situation—the Allies parachute landings in Egypt, the Hungarian tragedy in its early phases and other grim matters, Her Majesty the Queen notified **Val Parnell**, Palladium chief, that she would be unable to attend.

The decision was appreciated by all concerned but, nevertheless, it was a bitter disappointment, especially to the huge company of artistes all of whom had been rehearsing non-stop, morning, noon and night for over a week. Particularly disappointed were those artistes who were to appear before Royalty for the very first time in their careers. **LIBERACE** was in tears; he had looked forward to this appearance more than any other in his whole life of show business.

Sorrows were partly drowned at a party in **Winifred Atwell's** huge house in north London that evening. Almost everybody in the cancelled show came down, there was a firework show and **Liberace** and **Winnie** did a double act on the piano.

● **DONALD** ("By a Babbling Brook") **PEERS** returned to London after nearly three years in Australian show business. Engagements soon poured in; one of them was a cabaret date for London's **Cafe de Paris** for December.

● **GEORGE** and **ALFRED BLACK** presented their Blackpool summer success, "The Dave King Show" at the London Hippodrome. First - nighters greeted it wholeheartedly and it looked set for long-running success. **Dave King** was exceptionally good, scored in song and skit, **Shani Wallis** shone, **Howard Jones** and **Reggie Arnold** made good and there was an abundance of novelty.

The speciality acts — particu-

WISHING ALL MEMBERS OF THE AUDREY JEANS FAN CLUB

A Very Merry Christmas and a Happy New Year

Secretary: **LUCY MATTHEWS**, 29, Rundell Crescent, Hendon, London, N.W.4

PETER MAURICE MUSIC

MACMELODIES **BOURNE MUSIC**

WISH ALL OUR FRIENDS A MERRY XMAS AND A HAPPY NEW YEAR

WITH OUR HITS FOR 1957 . . .

MY PRAYER
AUTUMN CONCERTO
ARMEN'S THEME

Merry Xmas and A Happy New Year to All Our Friends

FROM . . .

- ★ **ART BAXTER AND HIS ROCKIN' SINNERS**
- ★ **DICKIE BENNETT**
- ★ **BERYL BRYDEN & HER BACK ROOM SKIFFLE**
- ★ **TONY CROMBIE & HIS ROCK 'N' ROLL ROCKETS**
- ★ **JIMMY DEUCHAR GROUP**
- ★ **BUDDY FEATHERSTONHAUGH QUINTET**
- ★ **VICTOR FELDMAN**
- ★ **TONY KINSEY QUINTET**
- ★ **RONALD ROGERS**
- ★ **RONNIE SCOTT SEXTET**
- ★ **PHIL SEAMEN QUINTET**
- ★ **JOAN SMALL**
- ★ **DON SOLLASH AND HIS ROCKIN' HORSES**
- ★ **TOMMY WHITTLE QUARTET**

And Their Exclusive Personal Management

- ★ **JEFFREY S. KRUGER** ★ **PETE KING**

Gloucester Mansions, 140a Shaftesbury Ave., Cambridge Circus, W.C.2. COV. 2745

Not forgetting our members and guests from Mr. and Mrs. Sam Kruger, Tony Hall and all connected with "JAZZ at the FLAMINGO" and the "FLORIDA CLUB."

★ THE GREEN MAN RECALLS SOME OF HIS MOST INTERESTING ASSIGNMENTS AND THE HIGHSPOTS OF SHOW BUSINESS IN 1956

larly that presented by the Andrea Dancers—were excellent and it was just the right kind of escapist show for the masses.

But it was bad luck for Dave. The comedian had to withdraw because of an attack of appendicitis. An operation was essential. The show continued with BENNY HILL taking over.

Dave had to cancel a TV show on BBC, too, but after the successful operation and a brief convalescence, he returned to the Hippodrome on Monday, December 17.

● **ANOTHER FINE SPANISH DANCER** came to town . . . this time LUISILLO, for a three weeks' season at the Princes Theatre, W.

● **RECORD OF THE WEEK** (ending November 10) was "I Have To Tell You," sung by EILEEN BARTON on VOGUE-CORAL.

● **YES... "JUST WALKIN' IN THE RAIN,"** sung by JOHNNIE RAY on PHILIPS, zoomed up to NUMBER ONE in our TOP TEN.

And with Johnny himself due back in London any day now, the presses worked at double speed to cope with the demand.

● **THE WINIFRED ATWELL-LEW LEVIHSON "DISCOVERY,"** MATT MONRO, a former bus-driver, was given the full treatment. The national press devoted pages to him—before he was even heard by the public, he was hailed as the singing sensation of the year. And before we realised it, Matt was making records and singing with the Show Band!

(I'll wait until 1957 before passing judgment.) . . .

● **ALMA COGAN** signed up by the Granada circuit for pantomime, scheduled to open at London's Empress in Brixton Christmas Eve in "Aladdin."

● **VICTOR YOUNG**, the great American composer, died in America at the age of 56. He was a power in the world of film musicals, wrote the score for 'The Proud Ones', 'The Conquerors', 'The Mountain', 'Country Girl', 'For Whom The Bells Tolls' and 300 others.

● **THE LADY RATLINGS** did a three weeks' season at the Adelphi, Strand, London.

● **"FANNY,"** the much discussed American musical comedy opened at the Theatre Royal, Drury Lane, with ROBERT MORLEY making his debut in this sphere of entertainment. Janet Pavek and Kevin Scott came from America to play other lead parts. The musical was not ecstatically received by the British press, although the critics did not batter it. "Fanny," still running, is pleasant entertainment without being sensational; Robert Morley is the one to keep it running—his following is enormous.

● **RECORD OF THE WEEK** (ending November 17) was "The Silent Treatment," sung by ELLA FITZGERALD on HMV.

DEC.

● **PHILIPS RACE INTO THREE PLACES AGAIN.**

They wound up their most successful recording year with JUST WALKIN' IN THE RAIN, A WOMAN IN LOVE and THE GREEN DOOR taking pride of place in that order in our Top Ten.

A tremendous achievement.

● **MAX JAFFA**, brilliant violinist, selected by the BBC for the leadership of the 32-year-old radio feature, Palm Court Orchestra. Takeover begins early in January.



LIBERACE . . . the man who had the last laugh on the critics. This great study of the entertainer was taken by RECORD MIRROR cameraman DEZO HOFFMAN.

R.M. Picture

● **ELVIS PRESLEY'S** first film, "Love Me Tender," presented in the West End of London.

Elvis is revealed as an intelligent young actor. He's a cowboy in "Love Me Tender," is more passionate with his heart than with his voice, which the producer somehow made intelligible. You'll certainly understand Elvis better on celluloid than on wax.

● **CYRIL DOWLER** proclaimed new King Rat in succession to Dave O'Gorman at brilliant Dinner and Ball at the Dorchester Hotel, London, W.

● **MAX BYGRAVES'** 45 min. show for ITV hailed as the best he has ever done; it was one of the highlights of the viewing year.

● **WAR AND PEACE**, the marathon film (takes 34 hours to unravel) opened at the Plaza, London, W., well received and set to run there until Easter, 1957, at least.

Theme music, especially a piece called "The Maid of Novogrod," is likely to attract lots of disc fans.

● **TWO HUNDRED** show business folk rallied round their own set-up, The Stars' Organisation for Spastics, and helped to make the Dinner, Ball and Cabaret in aid of the funds of this great cause, one of the year's most glittering social successes. Function held at Grosvenor House, Park Lane, London, was attended by nearly 1,000 people.

● **RECORD OF THE WEEK** (ending December 1) was "Tip Toe Through The Tulips," backed by "Do You Remember When?" sung by the McGUIRE SISTERS on VOGUE-CORAL.

● **COMING INTO THE TOP TEN STRAIGHT** was Malcolm Vaughan's "St. Therese of the Roses" on the HMV label. The talented young singer had cut a beauty of this lovely number and it was getting home by sheer merit. The BBC refused to give it an airing because of the slight tinge of religion in the lyrics, so all the more credit to Malcolm for having achieved such a success with it.

● **MAX MILLER**, with twisted neck, result of a fall on his yacht, still going the music-hall rounds.

Special mention for turning up, despite all difficulties, at a charity show run by Stanley Solomons. Max produced the laughs as usual, took no fee for his services.

● **JIMMY YOUNG** signed contract with the Bernard Delfont Agency, assuring him of non-stop work for the next five years and a handsome weekly salary.

● **AUDREY HEPBURN** and husband MEL FERRER fly from Paris to attend premiere of their co-starring picture, the mammoth "War and Peace" at the Plaza, Piccadilly, London.

● **THE ONE AND ONLY GRACIE FIELDS**, an amazingly vivacious 58, topped the bill at the Prince of Wales, the theatre in which she laid the foundation stone in 1937.

There's only one Gracie, there'll never be another like her. She puts the Presleys, the

Rock 'n Rollers, the Skiffles to shame. Here is an artiste, a performer in the real sense of the term. The famine of such artistes has been the real cause of the deterioration of British variety.

During her two weeks' engagement at the POW Gracie delighted as always. She has none of her skill, none of her astonishing gifts of being able to please EVERYBODY. Even teenage members of her audiences sit back entranced by her inimitable interpretations of songs grave and gay.

A happy company supported Gracie. Jon Pertwee, Terry Scott, Stan Stennett, Les Cinq Peres and Saveen were among them. Harold Collins, as usual, did a magnificent of conducting the orchestra pit. He's been a tower of strength to the variety season here.

● **"JUST WALKING IN THE RAIN"** was still the Philips Number One in our Top Ten. But that "Green Door" was coming up fast . . . and so was "My Prayer" by the Platters on Mercury.

● **SHOW BUSINESS** flourished with new stage shows, new films. Petrol rationing was announced, but it wasn't due to come into force until December 17, so until the real effects of this bitter blow can be properly assessed, the new shows still report steady business.

I reviewed Jack Hylton's colourful new revue, "United Notions", at the Adelphi, Strand. Tommy Trinder ad-libbed to his, and the customers' hearts delight, scored his accustomed hit; Patachou, the live-wire French songstress, also registered solidly; the George Tapp dancers sparkled with a new kind of stepping, and yet another to receive enthusiastic acclaim was American comedian Pinky Lee. But there was an early sensation. Pinky, after only 11 nights, withdrew from the show, returned to America. Said he had not been given the opportunity to give of his real best, his act had been "cut to ribbons" and that, under these circumstances, he couldn't put his heart into the show. A national newspaper suggested that one of the reasons Pinky left was that he had differences with Tommy Trinder.

Tommy denied it and I printed the denial.

It's hinted that the newspaper which printed the story and Tommy will battle it out via the High Courts to see who is right.

● **WAY OUT** in Hammer-smith at the bijou Lyric Theatre, a smash-hit was in the process of formation.

Joan Heal gave a devastating performance guying Diana Dors and many others in the British film industry in a joyous new musical comedy by Julian More called "Grab Me A Gondola". Joyce Blair seized the part of her life with everything she possessed, made a tremendous success of it.

Refreshing comedy situations, catchy tunes and an inspired company helped to produce rave reviews in the national press. I predicted in my write-up of the show that it will enjoy a long, long run, may turn out to be another "Boy Friend".

Well, "Grab Me A Gondola" sails on to another Lyric Theatre—this time in Shaftesbury Avenue.

It opens there on Boxing Day. Should still be there when I write my diary for our next annual edition.

● **LONNIE DONEGAN** and his Skiffle Group made their West End of London debut at the Prince of Wales Theatre after a promising provincial tour. There was no question of his success. The lads and lassies loved Lonnie, and he was received with frenzied cheers. He and his skiffles sang and played at jet-speed, and whilst elder folk in the audience silently drifted away the young 'uns remained to the bitter end to cheer and cheer and cheer.

But everybody, young and old, stayed put when Anne Shelton sang. This grand trouper, this most polished of all our present-day pop and ballad singers, was given a real, down-to-earth welcome.

Of course, she simply had to sing "Lay Down Your Arms". ● **YES, IT WAS STILL NUMBER ONE FOR "JUST WALKIN' IN THE RAIN"** . . . but St. Therese of the Roses," by Malcolm Vaughan, was looming high at Number 5.

Here's to
1957 . . .
And To
Bigger
& Brighter
Diaries!

ANOTHER WINNER FROM LES AND MARY

It May Bring Them Back To The Top Twenty

THIS CHRISTMAS column is thinner than usual in disc content, because the companies have slowed down on releases in order that the seasonal releases already on sale might have a clear field.

Not until January issues are ready can you expect a flood of new sides. December, believe the disc men, is a month for selling not for releasing. And they're right! This December looks like being the biggest we've ever known in Britain from a record sales point of view. I don't think anyone inside the business would be really surprised if the ten-million mark were topped this month.

If you are one of the buyers this Christmas, here's my wish that you have a great turntable time.

POP PICK OF THE WEEK

LES PAUL AND MARY FORD

"Runnin' Wild"
"Blow The Smoke Away"
(CAPITOL CL 14665)

TOO LONG SINCE Les and Mary had a record runnin' wild among our Top Twenty, but they've kept up a steady sales level, and a high standard all the time.

This new release is not only one of their very best couplings, it could also bring them back to the land of handsome sales.

"Runnin' Wild" is a brilliant treatment of the melody. It opens furiously with Paul's guitar and his wife takes up the song at the same racing speed. This is another multiple dubbing affair, and one of the smoothest I've ever heard.

Mary sings well at start and close of the side but leaves the middle section to her husband's electronics. Les makes those guitars sparkle as they throw off notes like spray from a hose.

Turnover reveals a slow, unusual romantic ballad which comes as a complete contrast. No attempt to produce multiple effects on this side... just a haunting theme beautifully sung and accompanied.

Glittering Item

RAY MARTIN

"Petticoats of Portugal"
"Tambourine"
(COLUMBIA DB 3853)

A GLITTERING ITEM like "Petticoats of Portugal" has just the kind of atmosphere Ray Martin enjoys on disc. His orchestral version stands up to any comparison with the American releases except perhaps for the Dick Jacobs disc which has the added advantage of a chorus singing the good lyrics.

A beautiful arrangement this—and an attractive performance.

"Tambourine" is one of Martin's own melodies—a darker piece of atmosphere which is quietly compelling in its way.

With Persuasion

TWO EXCELLENT TREATMENTS of the rising film song "Friendly Persuasion" which may have escaped notice are coming up.

First is a vocal by

FRED LUCAS

"Friendly Persuasion"
"A Thing Of Beauty"
(COLUMBIA DB 3861)

FRED is a British baritone who normally is nameless in the group known as The Shepherd Boys. His solo debut is extremely impressive. He has a quiet controlled style which fits this melody perfectly.

There's a warmth and sincerity which go hand-in-hand with the lyrics. It is unlikely to be among the bigger-selling arrangements of the song, but I think it will attract a lot of ears to the singer. And I believe those ears will remain open in expectation of his next release.

"A Thing of Beauty" on the other side is a serious ballad that has too much of other serious ballads within its frame to be a success. A slow-moving song, it has been dressed up by Ray Martin and the Orchestra. The result seems pretentious to me.

The other treatment of the film melody comes from:

DAVID ROSE

"Friendly Persuasion"
"The Man I Love"
(M.G.M. 938)

THE ROSE ORCHESTRA emerges with one of the best non-vocal versions of "Friendly Persuasion" I've had the good fortune to hear. The side opens in strong, dramatic fashion with sweeping strings and then allows the melody to develop in a lush, big-sounding arrangement that affords plenty of light and shade.

There is a particularly effective spell shared by the strings and the piano before the side finishes in soft and peaceful style. I thoroughly enjoyed it.

On the turnover, the orchestra leader even secures something new in "The Man I Love." Again the arrangement is lush and sweet on the ear. Listen to it especially for the fine trombone work of Lawrence Elliott.



By DON PLAYER

Sense Of Humour

ROSALIND PAIGE

"Love, O Careless Love"
"That Funny Melody"
(M.G.M. 937)

MISS PAIGE IS A SINGER with a sense of humour as well as a voice which could be counted in the Teresa Brewer category.

That she knows how to handle the most contrasting types of songs is effectively demonstrated on this coupling.

"Love, O Careless Love," is a traditional number dressed up with new words and a melody shift by Rosalind herself. Result is pretty close to good rock 'n' roll. In fact it's close enough to warrant plenty of attention.

On the reverse, she switches to a rickety-tick tune—a quick-stepping novelty blessed with a honky-tonk accompaniment. And she sings it with a very infectious grin in her voice.

On both sides LeRoy Holmes directs the orchestral backgrounds as smoothly and as competently as always.

Lush Strings

JACK PLEIS

"I'll Always Be In Love With You"
"The Waltz Of Tears"
(BRUNSWICK O 5621)

JACK PLEIS steers his orchestra through a pair of first-rate performances on this record.

The slow-moving "I'll Always Be In Love With You" is given a lush big-sounding treatment from the strings while a solo piano dominates throughout the melody.

The pianist is the man mainly responsible for making this a side which you will want to play more than once at a sitting.

The waltz on the reverse should join the repertoire of all dance hall and hotel orchestras. It flows beautifully from start to finish with a melody that will carry dancers along on a cloud. The sweet, pattern-changing orchestral treatment here fits it admirably.

Slurring Saxes

BILLY MAY

"Floater"
"Christopher Columbus"
(CAPITOL CL 14671)

NOTHING CHRISTMASSY about Billy May's newest offering. But, take my tip, don't play his "Floater" if you're suffering from those Boxing Day morning blues.

This is one of Billy's own instrumental compositions, and he has obviously perined it with a view to seeing just what kind of tricks he could get away with in that slurring sax section.

A side packed with tricks, it makes interesting and even amusing listening as Mr. May endeavours to persuade you that your turn table is slowing and speeding up in most erratic fashion.

The weird, sliding, distortion he achieves makes the number a novelty at least.

"Christopher Columbus" gets a treatment that is rather more than reminiscent of Billy's successful "Main Title". The opening and closing phrases have certainly been woven in this pattern. A meaty orchestral item that allows the brass plenty of room to sound off.

Aw, Nuts!

JOE WARD

"Nuttin' For Christmas"
"Christmas Questions"
(PARLOPHONE R. 4110)

JOE WARD is one of the American children who seem to turn up on disc every year about this time. I find him precocious and not particularly pleasant.

In "Nuttin' For Christmas" he sounds like a young gangster in the making. I find myself with no sympathy for him at all. The child singer makes the number a brash, uncouth effort which destroys any of the confectionary charm it may possess.

On the other side, Master Joe produces a croaky kiddie voice that looks as if it's going to grow up into a Country and Western chanter. This horrible thought stayed with me to the detriment of the song the whole side through.



LISTEN OUT IN 1957 for **LUCILLE MAPP** (above), the talented young coloured singer who was such a hit in 'The Jazz Train'.

New Year Trailer

IAN MacLEISH

"Auld Lang Syne"
"A Guld New Year"
(NIXA SN 3003)

HERE IN GOOD TIME is a New Year's Eve trailer. The pleasing voice of Mr. MacLeish might have been born for songs such as these.

And this disc was obviously born for those who want the right thing to put on the record player just before the New Year takes its bow.

Tony Osborne's orchestral accompaniment fits into the accepted North of the Border pattern. The effect is not unlike the rather muzzy sound one gets when listening to broadcasts from a Scottish dance hall.

If you want a true-sounding background to your party as you link hands on December 31, then trot out now to collect Mr. MacLeish.

Grown-Up Artiste

HANK WILLIAMS

"Blue Love"
"Singing Waterfall"
(M.G.M. 931)

NOW HERE IS A GROWN-UP Country and Western artiste I can applaud on occasion with very real enthusiasm. Hank Williams sings to his own guitar accompaniment and frequently proves himself to be more than a cut above his contemporaries.

He doesn't on one side of this record when he sings "Singing Waterfall". He manages to make this sad little ballad sound very sad indeed—for itself!

On the other side, however, Hank shows his finest form. "Blue Love" is a first rate ballad. The melody is reminiscent of an old spiritual but the lyric is right out of the top drawer.

A song which deserves to happen in a big way, "Blue Love" is handled gently by Mr. Williams, who conveys a great deal of the soulfulness in the number.

Lou-ks Like A Hit

LOU BUSCH

"Friendly Persuasion"
"Portofino"
(CAPITOL CL 1466)

YET ANOTHER "FRIENDLY PERSUASION" disc—and what a good one! After hearing it, I still think the Pat Boone recording will be the biggest seller on this side of the Atlantic, but I won't be at all surprised to find Lou in the Hit Parade too.

He has given the ballad a stirring orchestral and choral treatment which conjures up the sight of wide open spaces—a vision which is dead right for the song. There's a great deal to enjoy on this side.

"Portofino" is one of the quicker "Zambesi" type melodies at which Busch also excels. It's catchy enough to collect a large proportion of sales in its own right. More than good enough to be a top side on any release.



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DECCA'S BIG YEAR

"A YEAR OF CONSOLIDATION, TREMENDOUS GAINS, BIG HITS"

NINETEEN-FIFTY-SIX WAS DECCA'S year of consolidation (write "The Watchmen").

Consolidation of tremendous gains in an ever-burgeoning record market; consolidation of its artistes roster; and well-advanced plans for consolidation of its personnel, temporarily separated due to the exigency of rapid expansion. All this in preparation for the concerted move next October to the great new staff building rising on London's Albert Embankment. Nine storeys high, the future home of Decca Records will occupy 70,000 square feet, yet not one recording studio!

And in these days of powerhouse precision planning for high stakes that's not one square foot or one storey too much to allot for the requirements of personnel expected to devise and execute in an absolutely minimum time the policies of the Decca top brass.

GROWING

LAST CHRISTMAS saw the Artistes Department of the Record Division expanding out of its old habitat at 1-3 Brixton Road, and taking up temporary, but more compact quarters around the corner in a building facing on to Kennington Park. The rest of the Record Division remains still at the old stamping grounds, but next Christmas will see them all happily reunited on the other side of the river and Brixton will be of interest only to those concerned with Decca Radar and TV.

Simultaneously with expanding staff needs rise growing production requirements, of course, and in line with this problem double shift work throughout the year will find Decca's Malden plant bigger by some 100,000 square feet by June!

The label's recording studios in Hampstead are being enlarged, too, to accommodate the necessity for vast amounts of filing space.

Such is the scope of coming events for the giant Decca Record Company in 1957 that one is hard put to refrain from racing over the achievements of the past twelve months. But Decca, with its three major subsidiaries, Brunswick, London and Vogue-Coral, have accounted for too much of the year's popular choice in music for that!

RCA-VICTOR

LET'S START WITH THE TWO MOST unusual events of the Decca year: the exciting acquisition of the mammoth RCA-Victor label for distribution in the U.K. and the celebration of his twenty-fifth year

in the business by Mr. Decca himself, Mr. E. R. ('Ted') LEWIS.

The combination of Decca and RCA-Victor, both giants in the recording world, is a prospect of staggering proportions. To accommodate the potential outpourings of this set-up it's little wonder there's so much activity in Malden and on the Albert Embankment!

Supervision of the new label (which will maintain its U.S. identity) will be entrusted to already existing staff and it wouldn't take a prophet to predict correctly that, in very short order, the name RCA-Victor will be as well known in Britain as it is in the States.

As for Mr. Lewis, whatever fabulous claims you make for Decca, you make for him as well.

From the nerve centre of his office at Brixton Road come the split second decisions that result in a hot Decca record reaching the market days and weeks ahead of most of his competitors. Mr. Lewis must have a justifiable pride in his mighty organisation as he views it today and peers into the future, but his most exciting moment during 1956 undoubtedly came, not only with the achievement of bringing RCA into his camp, but with the news of the arrival of his first grandson!

HIS MEN

IMMEDIATELY RESPONSIBLE TO MR. LEWIS at Decca is forthright, straight-to-the-point and, therefore, popular Bill Townsley whose efficiency must afford the boss a little more sleep than he might have otherwise.

Head of the Artistes Dept. is Frank Lee who returned to Decca some years back after a sojourn of running the affairs of Radio Luxembourg. Frank's bonhomie and easy grin hide a tremendous knowledge of artistes and material as well as a capacity, like "Ted" Lewis, for taking a chance on something new and different.

With Lee, and responsible for all British artistes, are long-time Brixtonians, Hugh Mendl and Dick Rowe, both of whom enjoy, deservedly, the big boss's fullest



MR. E. R. LEWIS, the guiding genius behind the mighty Decca group . . . he recently celebrated his Silver Jubilee with the company.

confidence. Decca's fine laminated sleeves are the responsibility of tireless publicity chief, F. E. Atwood, whilst the exploitation-promotion department is headed up by the friendly Bob Crabbe.

The advent of Rock 'n' Roll during 1956 and the outstanding success of Bill Haley (and Elvis) prompted all British companies to seek out their own rock 'n' rollers. Decca came up with the 'wo top proponents of this form of entertainment in Tommy Steele and Tony Crombie. Steele, in particular, owes his sudden rise to top billing in nothing less than 100% fashion to the promotion given his discs by the company.

Haley's "Rock Around the Clock", on the Brunswick label, sold over 800,000 and is still racking up the sales. Mitchell Torok, on the same label, has proved an unqualified winner.

On the London tag, Slim Whitman, Fats Domino, Jim Lowe and Pat Boone have come through for big returns during the year. Boone's waxing of "I'll Be Home" went over 380,000.

Skiffle music came into its own during 1956 and therein lies

a tale. Lonnie Donegan's last recording for Decca, "Rock Island Line" was first issued in November of 1955 and the results were definite . . . nothing! Early this year, however, it ran into the right month for songs born under the skiffle sign and set off the Donegan rocket!

THE GOONS

TERRIFIC SALES HAVE BEEN RACKED up this year on the LPs of musical shows and films. The "Goons" made a highly successful transfer from the airwaves to wax with "I'm Walking Backward for Christmas" up in hit-ville long before the Yule season. "Ying Tong" proved the maniacs weren't a one record flash but Lewis & Co. have wisely decided not to overdo it and will record the boys only when the right material pops up.

Back from an 18-months stay in Australia came consistent best seller Winifred Atwell in mid-year. Her very first pressing, "Poor People of Paris" shot right to the top of the Top Ten and

hurtled Winnie to a sensational triumph.

On January 23 a first Decca disc by new television personality, Dave King, proved to be just what the little comedian needed to shoot into the real big time. "Memories Are Made of This" stuck around on the hit charts for many months.

IN 1956, too, Charlie Kunz began a comeback under the Decca banner and in November Gracie Fields recorded for the first time in a very long while.

Novel item of the year was the July release of Decca's "All-Star Hit Parade": one record featuring six of the label's stars and six hit tunes. The disc included Winnie Atwell playing the "Threepenny Opera Theme"; David Whitfield singing "It's Almost Tomorrow"; Dickie Valentine with "Out of Town"; Lita Roza's "A Tear Fell"; Joan Regan on "My September Love"; and Dave King on "No Other Love". All were songs with which the artistes hadn't been particularly associated and the entire profits from the record, together with fees and royalties from artistes, publishers, etc.,

were donated to the National Playing Fields Association. The public bought well over 250,000 copies of the All-Star disc, and Ted Lewis was invited to Buckingham Palace where he handed over a cheque for £10,000 to NPFA President, the Duke of Edinburgh.

Hard-to-explain item of the Decca year was the lack of interest in Britain in the Bob Sharples pressing of "Sadie's Shawl" and Cyril Stapleton's "Italian Theme". Both became big sellers in the U.S. market, which proves something or other they haven't yet been able to figure out down Brixton way!

BELTONA BIG

THE RESURGENCE OF THE SUBSIDIARY BELTONA LABEL proved gratifying to all concerned during the past 365 days. This label has afforded a break to Scottish and Irish talent and has touched off a round of keen competition among other labels for good recording artistes among the shillelagh-toters and the kilted clan. In this category on Beltona come Kenneth MacKellar, Mary McGowan and Joe Lynch.

Dick Rowe is in charge of Beltona's fortunes and reports a tremendous interest in Scots and Irish performers throughout the Commonwealth and in the United States. An LP of the Edinburgh Police Band is a big Stateside seller and has created demand for a second one. Incidentally, the cover on this, called "Princess Street Parade", features as beautiful a picture of that renowned thoroughfare as ever I've seen. About 90% of these Irish-Scots items are recorded in Scotland and Ireland.

To the foregoing highlights of Decca's 1956 output add the following:

JANUARY

Lita Roza's LP "Listening in the After Hours".

The "Louis Armstrong at the Crescendo" series.

Peggy Lee in "Songs from Walt Disney's 'Lady and the Tramp'".

FEBRUARY

Mantovani's "Favourite Melodies from the Operas".

Bob Farnon's "Flirtation Walk".

Lita Roza's "Jimmy Unknown".

Bill Hayes' "Ballad of Davy Crockett".

The Hilltoppers' "Only You".

Ella Fitzgerald's "Sweet and Hot".

The Four Aces' "Love Is a Many-Splendoured Thing".

MARCH

Dickie Valentine's "Over My Shoulder".

Jimmy Young's "Chain Gang".

"The Benny Goodman Story" from the film soundtrack.

Danny Kaye's "Court Jester".

APRIL

The Beverley Sisters' "Willie Can".

David Whitfield's "My September Love".

Alfi and Harry's "Trouble with Harry".

Julie London's "Cry Me a River".

Bill Haley's "See You Later Alligator".

Sammy Davis's "Just For Lovers".

(Continued on opposite page)



THE YEAR OF DECCA

MAY

Vera Lynn's "Who Are We?"
The Johnston Brothers' "No Other Love"
Julie London's "Julie Is Her Name"
Bing Crosby's "In a Little Spanish Town"
Ella Fitzgerald's "Lullabies of Birdland"

JUNE

Winifred Atwell's "Port-au-Prince"
Cathy Carr's "Ivory Tower"
Carl Perkins' "Blue Suede Shoes"
Mel Torme with the Marty Paich "Dek-Tette"
"Moonglow" and the "Theme from Picnic" by Morris Stoloff
Bing—The Early Thirties (vols. 1 and 2).

JULY

Bob Sharples' "The Portugese Washerwoman"
Ted Heath's "The Faithful Hussar"
"Anything Goes" (soundtrack from the film)
"The Eddle Duchin Story" (sound track from the film)
Billy Haley: "The Saints' Rock 'n' Roll"
Slim Whitman: "Serenade"
Gogi Grant: "The Wayward Wind"
Pat Boone: "Long Tall Sally"
Fats Domino: "My Blue Heaven"

AUGUST

Victor Young and his Singing Strings
The Hilltoppers: "Trying"
Winifred Atwell: "Left Bank"

OCTOBER

Bill Haley: "Rockin' Through The Rye"
Sylvia Syms: "English Muffins and Irish Stew"
Mitchell Torok: "When Mexico Gave up the Rhumba"

Pat Boone: "I Almost Lost My Mind"
Jim Lowe: "The Green Door"
David Whitfield: "My Unfinished Symphony"
Vera Lynn: "If I Am Dreaming"

NOVEMBER

Tommy Steele: "Doomsday and Elevator Rock"
Mantovani: "Toyshop Ballet"
Joan Regan: "Just Joan"
Patience and Prudence: "Tonight You Belong To Me"
Bing Crosby: "Songs I Wish I Had Sung"
Bill Haley: "Rip It Up"

VOGUE-CORAL STARS

ANOTHER DECCA subsidiary label, Vogue-Coral, has introduced to Britain the work of such American artistes as STEVE ALLEN, LAWRENCE WELK, DON CORNELL, TERESA BREWER, THE MCGUIRE SISTERS and the DICK JACOBS orchestra. Teresa's "A Tear Fell" and "Sweet Old-Fashioned Girl" rode high during the year and, of course, the song that put Mel Torme on the British map, "Mountain Greenery," came under this banner.



IN THE COMMERCIAL RADIO FIELD, Decca has four record shows on Luxembourg, Jack Jackson's "Record Round-up" every Saturday at 11.30;



CYRIL STAPLETON, one of the most popular of Decca's dance-band recording artistes.

Pete Murray's "21 Record Show" Fridays at 11.30; Jack Jackson's "Hit Parade" on Mondays at 10.0; and "Top Pops of Tomorrow" direct from the Decca Recording Studios at 10.30 every Monday.

Decca's British artistes have more than held their own through this past year and with a roster that embraces such stalwarts as Lita Roza, Joan Regan, Mantovani, Stanley Black, Bob Farnon, Dickie Valentine, Edmundo Ros, The Johnstone Bros., the Stargazers, Winifred Atwell, Ted Heath, Cyril Stapleton, Jimmy Young, Bob Sharples, David Whitfield, The Beverley Sisters, Annette Klooger, Tony Kinsey, Tony Crombie, Tommy Steele and The Goons, the king-sized company seems to have struck a happy balance with its American products and can head into the New Year fully geared to satisfy the vast record-buying public's demands in every possible way.

ALL-STAR CHRISTMAS 'MUSIC FOR YOU'

PATRICIA FOY has persuaded artistes of many countries to spend their Christmas Day at Lime Grove rehearsing for "Music For You" (in between studios D and H with access to G for the cameras) and eating their Christmas dinner in the Lime Grove canteen.

The distinguished company includes the famous tenor Tagliavini from Italy; the Spanish dancer Jose Greco; soprano Annaliese Rothenberger; Joan Hammond and Eileen Joyce from Australia; Larry Adler, the cosmopolitan American who commutes between England and France, and Beryl Grey and Eric Robinson, of Britain. (Patricia Foy herself was born in Frinton of Irish parents.)

HE'S FLYING FROM ROME

Ferruccio Tagliavini is flying from Rome to make his British television debut in the programme: he is one of the greatest of today's lyric tenors.

Jose Greco and his Spanish dancers, who make their first appearance in "Music for You" on Christmas Day, have spent the past five years in America. They were seen in London in Festival Year—1951—when they appeared at Covent Garden at the invitation of the Royal Academy of Dancing and were then invited to the Saddle's Wells Theatre.

Jose Greco was educated and trained in New York City. In 1940 he joined Argentinita, one of the fabulous Spanish dancers, as her partner. In 1945 he went to Spain and reorganised the Ballet Espagnol

Friendly Persuasion

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Pat Boone

who sings it in the film and on

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MR. S. A. BEECHER-STEVENS, live-wire sales manager of the Decca Record Co. Ltd., seen at a recent show-business function with an artiste whose discs for Decca keep him constantly busy — versatile pianist WINIFRED ATWELL. — R.M. Picture

THE SOUTHLANDERS

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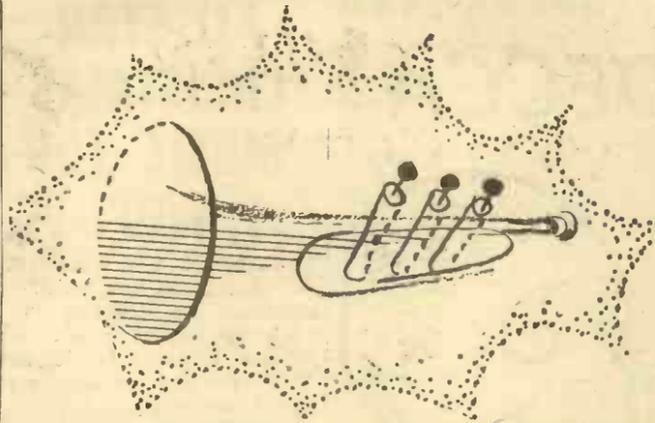
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Send

Xmas & New Year Greetings

To

Members and Friends Everywhere



ONE OF THE GREATEST moments in the life of Louis "Satchmo" Armstrong was undoubtedly his trip to Chicago in 1922, for it meant the fulfilment of a boyhood dream: he had come to take his place in the orchestra of the man whom he sincerely admired both as a musician and friend ... no one less than trumpeter Joe "King" Oliver.

He had known Oliver in New Orleans, where Louis was born in 1900 and where he remained until he was twenty-two. His life was full of adversity but rich in music, and he was surrounded by people who cared for him, just as they still do today, whose hearts invariably beat a little quicker whenever the name Louis Armstrong was mentioned.

The older Oliver taught Louis a great deal about trumpet-playing and also looked after him like a father. He sadly missed that paternal care when Joe Oliver left for Chicago in 1918, the city which was to usurp New Orleans as the world capital of jazz. In 1922, Louis learnt that "Papa Joe" had not forgotten that young boy, as quick as lightning, with a warm sense of humour and an even warmer heart.

King Oliver summoned Louis to Chicago, the first stage in the latter's conquest of the world, about which one can read more in his enthralling book "Satchmo", written in a most entertaining and unaffected style. We quote the passage from this book dealing with his arrival in Chicago, the turning point in his career: ... It is, in simple words, the story of a King who summoned a Crown Prince to his side ...!

("Satchmo", by Louis Armstrong, published as a Signet Book by arrangement with Prentice-Hall Inc., Signet Books, 501 Madison Avenue, New York).

FINALLY, WHEN THE CONDUCTOR came through the train-hollering "Chicago next stop" at the top of his voice, a funny feeling started running up and down my spine. The first thing I thought was: "I wonder if Papa Joe will be at the station waiting for me?"

He expected me to come on the early morning train, but I had missed that because I had played at a funeral so as to have a little extra change when I hit Chicago.

I was all eyes looking out of the window when the train pulled into the station. Anybody watching me closely could have easily seen that I was a country boy. I certainly hoped Joe Oliver would be at the station. I was not particular about anyone else being there. All I wanted was to see Joe's face and everything would be rosy.

When the conductor hollered "All out for Chicago. Last stop" it looked like everybody rose from their seats at the same time. There was no sign of Joe on the platform, and when I climbed the long flight of stairs to the waiting room I still did not see any sign of him.

I HAD A MILLION THOUGHTS as I looked at all those people waiting for taxi cabs. It was eleven-thirty at night. All the coloured people, including the lady with the chicken, who had come up from New Orleans, were getting into their cabs or relatives' cars. As they left they said good-bye and wished me good luck on my stay in Chicago. As I waved goodbye I thought to myself: "Huh, I don't think I am going to like this old town".

Suddenly I found myself standing all alone. And the longer I stood the more restless I got. I must have stood there about half an hour when a policeman came up to me. He had been watching me for a long time and he could see that I was a stranger in town and that I was looking worriedly for someone. "Are you looking for someone?" he asked.

"Yes sir."
"Can I help you?"
"I came in from New Orleans, Louisiana", I said. "I am a cornet player, and I came here to join Joe Oliver's Jazz Band".

He gave me a very pleasant smile.
"Oh", he said. "You are the young man who's to join King Oliver's band at the Lincoln Gardens".
"Yes sir", I said.

Then it struck me that he had just said King Oliver. In New Orleans it was just plain Joe Oliver. I was so anxious to see him that that name was good enough for me. When I told the cop that King Oliver was supposed to meet me here he said:

"King Oliver was down here waiting for you to arrive on an earlier train, but you did not show up. He had to go to work, but he left word for us to look out for you if you came in on this train".

Then he waved to a taxi and told the driver: "Take this kid out to the place where King Oliver is playing". The driver put my bags into the cab and away we went towards South Side. As I opened the door to go into the Lincoln Gardens I could hear Joe's band swinging out on one of those good old Dixieland tunes.

BELIEVE ME, I WAS REALLY thrilled by the way they were playing. It was worth the price of my trip. But I was a little shaky about going inside. For a moment I wondered if I should. Then, too, I started wondering if I could hold my own

THE KING SUMMONED THE CROWN PRINCE FROM NEW ORLEANS

with such a fine band. But I went in anyway, and the further in I got, the hotter the band got.

The Lincoln Gardens was located at Thirty-first and Cottage Grove Avenues. It had a beautiful front with a canopy that ran from the doorway to the street. The lobby seemed to be a block long, so long that I thought I was never going to reach the bandstand. The place was jammed with people and Joe and the boys did not see me until I was almost on the bandstand.

Then all hell seemed to break loose. All those guys jumped up at the same time saying: "Here he is! Here he is!" Joe Oliver took his left foot off the cuspidor on which he usually kept it when he was playing his cornet. He had a private cuspidor because he chewed tobacco all the time.

"Wait a minute, let me see him", Joe said to the boys. "Why I've not seen that little slow foot devil in years". He always used to call me "slow foot" whenever he visited me at the honky-tonk where I worked in New Orleans.

Joe began by asking all kind of questions about what I had been doing since he and Jimmy Noone left New Orleans in 1918. He was tickled to death that I had gotten good enough to become a regular member of the well know Tuxedo Brass Band and that I had played on the boat.

"Gee, son, I'm really proud of you", Joe said. "You've been in some fast company since I last saw you".

THINGS THE 'WATCHMEN' WOULD LIKE TO SEE IN 1957

- ★ UNCHARACTERISTICALLY FAIR REVIEWS for "Damn Yankees" from the Fleet Street Flame-throwers
- ★ PRODUCTION OF TV "ENTERTAINMENT" taken out of the fumbling hands of some of the present incompetents and entrusted to those who understand the medium and can create in terms of quality for the dial-twisters.
- ★ DISCOVERY OF OIL on the Isle of Sheppey.
- ★ JUKE BOXES and MORE JUKE BOXES to help make it the biggest and brightest disc year ever.
- ★ SOMEBODY WITH ENOUGH COURAGE (and maybe madness!) to switch a big West End cinema back to a legit house.
- ★ BRITAIN'S BIGGEST POSSIBLE Television Comedy starring Joy Nichols, Dick Bentley and Jimmy Edwards.
- ★ A TOP-TWENTY Best Selling List with nineteen GOOD tunes and only ONE rock 'n' roller!
- ★ A REGULAR MIDNIGHT movie house somewhere in Leicester Square.
- ★ A REVUE TO EQUAL the surpassing insanity of "La Plume de Ma Tante".
- ★ A BETTER RELATIONSHIP between A & R men and Tin Pan Alley. This might help uncover more and better local tune products.
- ★ A DISC MARKET featuring only 45s and LPs.
- ★ AN INCREDIBLE ARTICLE by Dick Tatham blasting all tenors and extolling all baritones!
- ★ A NORMAN WISDOM FILM in which Norman refrains from vocalizing.
- ★ U.K. APPEARANCES by Sammy Davis Jr., Ted Lewis, Harry Belafonte, Judy Garland and Groucho Marx.
- ★ IF ANY OR ALL of these things take place during 1957, there won't be any need for 1958 to come around. However, we confidently expect it will!

'Till then, happy 365!

★ CAMILLERI, the brilliant Maltese accordionist, is making his third appearance in the current Windmill ("We Never Closed") non-stop revue. He has just returned from a successful tour of America.

★ LESLIE SARONY, one of Britain's finest comedians and parody-singers (he composed "I Lift Up My Finger And I Say Tweet-Tweet") is playing a four weeks' season in "Noddy in Toyland" at the Stoll Theatre, Kingsway, London. "Noddy" is at matinees only; show commences 2 p.m.

★ WHAT'S the "Mad Magician" Tommy Cooper doing this year? He's starring in Emile Littler's

Sincerest Wishes to All for a Happy Christmas and a Healthy, Lucky and Peaceful New Year

Pauline Marks

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WHAT MAKES NORMAN TICK? • WHY IS HE SO PERFECTION-OBSSESSED?

- WHAT DID THE ARMY DO FOR HIM?
- WHY DOES HE WORK SO HARD?



AL HUNT GIVES ALL THE ANSWERS

SOMEONE ONCE SAID THAT SUCCESS AND SATISFACTION are usually the end products of hard work.

As one closely associated with a man who is perhaps best described as a "Human Dynamo" I can only subscribe to this well-worn cliché.

The bundle of energy in question measures up to 64 inches and answers to the name of NORMAN WISDOM.

Today, at 35, he is one of Britain's best-loved laughter creators. His astounding rise from remote obscurity in exactly ten years to the upper strata of the comedy sphere in television, films and on stage makes him all the more interesting a subject to examine in close-up. Perhaps the best yardstick of his popularity and drawing power can be assessed by box office records and fantastic viewing figures.

During recent years Norman Wisdom has been a person written about from every conceivable angle; how he entered and began in show business, his early married days in a caravan, what he likes to eat, and so on and so on and so on.

A facet untouched hitherto is: **WHAT PRECISELY MAKES THIS LITTLE FELLOW 'TICK'?**

Having occupied a 'ringside seat', as it were, during the past five years I have been fortunate enough to view most of his activities in sharp focus.

Undoubtedly—and I say this from first-hand knowledge — one of the secrets of his success is his never-ending demand for thoroughness in all his undertakings. This may somewhat be attributed to his spell in khaki amounting to almost ten years.

As a soldier—both man and boy—Norman was taught that the hard way was always the best and right one. You will often notice him fleck a speck of dust from his highly polished shoes, make a final adjustment to his tie and even check the razor-edged crease in the trousers of his off-stage clothes. These are just a few indications of Army training and the effect it has had on this little chap.

PASSION FOR PERFECTION

I HAVE SEEN HIM WALK into the office of a big executive and immediately notice a pen tray or book slightly askew on a desk. Things such as this are a challenge to his fanatical fervour for everything to be in its proper place. Sooner or later you will notice his deft little fingers surreptitiously straighten up the offending articles!

Every year the British Army spends hundreds of pounds in the National Press advertising the rosy side of army life as a recruiting incentive. What Whitehall's brass-hats have probably never realised is that in Norman Wisdom they have one of the finest unpaid propagandists for their cause! Repeatedly, and with much sincerity, he has told me that he owes a major portion of his success to his spell as a soldier.

ARMY MADE HIM A MUSICIAN TOO

HE WAS JUST 15 when he enlisted in the 10th Hussars with no hitherto musical background or knowledge of instruments; it was the Army that taught him to play the clarinet, xylophone, saxophone and trumpet. No need to tell you how important a part these Army-

WISDOM WORKS TO GIVE 'EM THE WORKS

Army and training well in mind, he returned to civilian life and went to live with his mother at Deal. He left the Army determined to break into show business.

On an upper floor bedroom in front of his wardrobe mirror, he would spend hours perfecting grimaces and practising an act. Imagine the surprise of the local window-cleaner one day when he viewed the young fellow's antics from a grandstand view from his ladder! He mentioned quietly to Norman's mother that her lad appeared to be acting a little strangely. Word got around that the young Wisdom could be best described as a "nut case."

Norman, however, undaunted by these remarks, persistently

campaigns with his plans, and on December 17, 1946, after many hours of pestering the manager, was finally allowed to appear at show business's mythical "Hall Of Fame," Collins, at Islington, London!

THE WORKING OBSESSION

IN THOSE STRUGGLING TIMES OF TEN YEARS ago Norman Wisdom was glad of a date anywhere. He knew that his act lacked that little something to make it click; he worked desperately hard striving for perfection. I know for a fact

that in at least two small theatres in Yorkshire where he was playing he asked, and was given permission, by the manager to remain behind on the stage of the locked and darkened theatre during afternoons (as well as after show time at night) so that he could work alone to build and work for the success he was destined to achieve. Yes, it was nothing but work, work, work for young Wisdom.

People possessed with an obsession to have everything right are, so they say, folk without a soul.

These qualities often leave them lacking in humbleness and humility. But in the case of the subject we are examining under the RECORD MIRROR microscope, I find him richly endowed with the quality of humbleness. This can, perhaps, be traced back to his early youth when he sampled his quota of heartbreaks. His ability to understand the other man has indeed played an important part in his portrayal on stage of "The Gump" — the lovable little character in an ill-fitting suit with hat and hair all awry. Those faithful spaniel-like eyes, soulful expression and use of everyday mannerisms and sayings which he utilises are all real—very real, part of his everyday self.

HE OFFERED TO 'PAY FOR IT' AND SO, ON TO MORE HARD WORK!

I WELL REMEMBER his visit to Windsor Castle at Christmas, 1954, to appear in a private concert for the Royal Family. A temporary stage had been erected in one of the most spacious suites of the Castle and surrounding it were choice potted plants from the Royal hothouses.

At the end of his act Norman made a low, sweeping bow to the Royal Family, exiting with his face towards them. In doing so he hadn't taken into account the positioning of the plants... in a flash he tripped and fell among them. In the silence that followed you could have heard a feather drop with all eyes turned towards Her Majesty the Queen and the Duke of Edinburgh. At this point the quality of humbleness and forthrightness showed itself. Norman, with a school-boy's expression of injured innocence, looked at the Queen and said: "All right, I'm sorry and I'll pay for it!"

At this the Queen, the Duke, Princess Margaret and their household burst into what must have been the loudest peal of laughter ever to ring among the oaken beams of Windsor Castle's lofty and sedate Waterloo Chamber.

Doggedness is another of the qualities which has certainly played a big part in this man's success.

Here's an example. In 1953 he

was signed by ice impresario Claude Langdon for a record figure of £2,000 per week to play the starring rôle in the Empress Hall ice pantomime, "Sinbad The Sailor on Ice."

During the rehearsal period Norman sustained a shoulder injury which worsened towards the opening date, giving him excruciating pain.

Being a "mobile" type of comedian, the injury only become all the more aggravated. His agent and friend, Billy Marsh, insisted that he shouldn't go on for fear of doing irreparable damage, rushed him to the consulting room of a Harley Street surgeon. At only a glance, the surgeon insisted on **TWO MONTHS' rest!** But what he hadn't taken into account was the Wisdom doggedness.

Until this appears in print nobody has ever before known that Norman Wisdom appeared for the best part of 15 weeks, entertaining an audience of over a million during the run, with his shoulders and back encased in a form-fitting plaster, secured by leather straps! Both Billy Marsh and the specialist literally divorced themselves of all responsibility for his action. Talk of it today to Norman and with a grin and a wink he'll say: "Well, I never missed a performance, did I? and I'm now 100 per cent. fit!"

HERE AND NOW LET ME SAY that I can only describe his energy and love of hard work as "frightening."

This Christmas we see him starring as Val Parnell's "Aladdin" at the London Palladium.

In chalking up Wisdom's successes let us recall that this is his third starring appearance in a major production at this theatre in a little more than two years—a record I doubt any of America's top stars will ever compete with.

The coming year looks like being an even busier one for him with his first picture for Warwick Films, "An Englishman In Las Vegas," due to start in April, and his fifth for the Rank Organisation next August. Be assured he'll tackle these jobs with all the resolute thoroughness we now know him to have.

Norman Wisdom is at the top, not by luck or some "gimmick," but by dint of sheer hard work (coupled, I must add, with the shrewd piloting of his friend and manager, Billy Marsh).

For any youngster about to launch on a show business career, I would say take a leaf out of Norman Wisdom's copybook, read it and read it again. Its formula can be well heeded.



NORMAN miraculously finds time in between his TC hours-a-day, seven-days-a-week working schedule to pay social calls upon his pals. One highlight this year was at the christening of Thomas John, son of comedy conjurer **TOMMY COOPER**. This amusing picture was taken last summer in the garden of Tommy's home in Chiswick with Norman (left) studying the art of baby-sitting. On the right is **HARY SECOMBE**. **BENNY HILL** is also watching the proceedings with much interest. — R.M. Picture

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'FOR A SONG-WRITER'S JOB MAY BE ENDED BUT

IN 'SERIOUS MUSIC' GEORGE GERSHWIN'S reputation has been dubious for a long time. Europe especially regarded him as a roving Bohemian who poked fun at the holy European custom of putting music in separate boxes. A man who wrote songs for shows and a concert-piece for a corpulent band-leader by the name of Paul Whiteman (the wonderful Rhapsody in Blue) had to be handled very carefully.

Many people among the long-hairs went so far that they denied Gershwin—as a composer of symphonic works—a place under the sun.

Gradually this attitude changed.

This is due to several facts. In the first place the tenacity with which Gershwin's songs—"The Man I Love," "Embraceable You," "Lady Be Good," "Strike Up The Band," "Love Walked In," "I Got Rhythm," "Liza," and so many others—have proved they are ever-greens, for keeps!

There has to be a reason when almost all the tunes written by a certain composer become established favourites overnight. Then the fact that prominent figures among the conductors—Toscanini, Ormandy and the like—did not hesitate to pay Gershwin a tribute by performing his symphonic creations.

The most recent reason for a change in the approach to Gershwin originates from the unbelievable worldwide success of his Porgy and Bess. Robert Breen's stage-production of this opera turned European theatres into besieged and surrendering fortresses. Eager crowds—sincere admirers, the curious and the snobs—poured in. The performance was the talk of the town everywhere. Critics were suddenly busy writing Gershwin up as a phenomenon.

THAT ABLE SHOW-MAN and musician Paul Whiteman has been vindicated after all for his ardent promotion of a young composer from Brooklyn many years ago. Daring musical altruist André Kostelanetz, who always pursued the happy cause of making the masses good music-minded and certainly succeeded to a large extent, can look back upon his long years of support of Gershwin's case with a smile. Pianist Oscar Levant, brother Ira Gershwin (an ingenious lyric-writer of good taste), the rest of the Gershwin-family, who found a new fatherland in the United States at the beginning of the century, can be proud of their unfaltering belief in George's musical gifts.

He died far too young, not in poverty but well off, thanks to the many returns from the performance rights of his songs.

It wasn't the business-side of his career, however, that impressed his kin and many friends. The Gershwin family, American immigrants of Jewish-Russian stock, knew poverty all right. As a boy George and his family went through hardship, which possibly left fatal marks upon his frail physique. Becoming a wealthy man at last was undoubtedly a welcome development. But what impressed people most of all was his burning ambition to mould an all-American way of musical expression for his deeply-loved, second fatherland from the melting-pot of American sounds.



HE WAS A PATRIOTIC composer without losing his critical faculties. He drank in every aspect of American life—on behalf of "Porgy and Bess" he and brother Ira made a profound and long study of negro-life and psychology in the South. He knew the history, folklore, habits, traditions, social and political structure of the States and was grateful that this young and vigorous country fed him.

He always took a keen interest in European music

and his contacts with European composers and their works helped him to round off his personality. The music of Europe taught him many things from a technical point of view. In his outlook and inspirations, however, he was 100 per cent. American. In that capacity he had so much to say that it was indifferent to him in what type of musical language he was expected to express his very personal idiom.

His sophisticated songs and stage-music meant as much to him as his concert-works. His talent needed a wider scope and his temperament abhorred the shackles of any one specific genre, a box with a neat little label on it. People loved him, that delicate man with his slender pianistic fingers and slightly melancholy air. One immediately sensed the inner fire burning within him. The unrest of the creative, inventive mind.

Towards the end of his life he created the impression of a man whose biggest

IRVING BERLIN Dedicated This Poem To The Great GEORGE GERSHWIN

task was to cope with what was sometimes a bewildering wealth of ideas. His problem was lack of time; death overtook him as a soldier on the battlefield. His capacity for hard work has become almost legendary. George Gershwin possibly died so young because in his feverish struggle to realise all his ideas he burnt the candle at both ends.

AFTER HIS DEATH, a colleague song-writer Irving Berlin wrote a poem about him. Berlin is not a poet but a musician. Nevertheless this poem is a moving token of admiration and friendship by a man who, as thousands and thousands of people did, mourned George Gershwin deeply. We quote Berlin's lines with similar admiration:

"I could speak of a Whiteman rehearsal At the old Palais Royal, when Paul Played the "Rhapsody" that lifted Gershwin From the "Alley" to Carnegie Hall.

I could dwell on the talent that placed him In the class where he justly belongs, But this verse is a song-writer's tribute To a man who wrote wonderful songs.

"His were tunes that had more than just rhythm For just rhythm will soon gather "corn", And those melodies written by Gershwin Are as fresh now as when they were born.

As a writer of serious music, He could dream for a while in the stars, And step down from the heights of Grand Opera To a chorus of thirty-two bars.

"And this morning VARIETY tells me That the last song he wrote is a hit It's on top in the list of best sellers And the air-waves are ringing with it. It remains with the dozens of others, Though the man who composed them is gone; For a song-writer's job may be ended, But his melodies linger on."

MAURICE REVELSTOKE



RONNIE ALDRICH, leader of The "Squadronaires" Band continued to make many new friends wherever he and his musicians appeared in 1956.

others, but there is one particular instance at the moment where the major part of the important back issues on one famous label, Capitol, are "out of print" and, due to difficulties imposed by the switch from Decca to EMI, are unlikely to be reprinted for some time to come. In this way many very popular Sinatra's, Stan Freberg's, Stan Kentons and certain excellent jazz albums like the Capitol Leadbelly (LC. 6597) are persistently being ordered and re-ordered by dealers, whilst their customers trail from shop to shop in search of records which, to them, are in the catalogue and therefore should be obtainable. Most reputable dealers have seen important customers disappear for this reason alone.



BY JAMES ASMAN

PROBLEMS OF THE DISC DEALER

DELETIONS, RE-ISSUES

(And 'The Out-Of-Date 5% Returns' Scheme)

I HAVE NEVER BEEN OVER-EXCITED by figures, unless they be feminine, and I seldom refer to such baffling means to prove any point I might wish to make, but . . .

It has been quoted in a paper recently that, so far this year, well over £15,500,000 worth of records has already been sold to the public. The formidable slice that taxation takes out of this impressive total is no less than £4,000,000 in cold cash.

Which brings me to the point that no mention has been made in listing these semi-official figures of the heavy unsold percentage crowding up the retailers' groaning shelves and racks. Nor are we aware of the substantial amount paid for this

by the leading makers. Double-sided obviously, the total pressings for the month rocket to the highest level ever 1,490! For November, the lists so far received" (this letter was written in October—J.A.) "for 5 labels only, show a total of 732 titles, with other makers' lists still to come."

Mr. Robinson goes on to remark rather bitterly on the hundreds of out-of-date 78 rpm titles which are being resurrected on new 45 rpm and 33 1/3 rpm albums, many of which, he says, can only be of nostalgic value and small commercial attraction.

Nearly 320 different prefixes and series are now listed in the British record catalogues, and there must be between 30 and 40 labels of various kinds available today.

THE 'OUT OF PRINT' PROBLEM

A PART FROM THIS INCREDIBLE position which is completely uncontrolled and against which the record retailer has little redress—for no trade association exists for his protection—there is also the awful question of fast-selling popular issues which are continually in short supply. Some, in fact, remain "out of print" and unobtainable for many weeks—in some extreme cases the delay is extended to months.

Some of the record companies are worse offenders than

Another difficulty for the record dealer is, of course, the evils of the record-changer machine which sometimes mistreats microgroove pressings and sends the agitated owner hot-foot back to the record shop with a wrongly directed complaint.

Thousands of old 78s, still in the catalogues, are awaiting wholesale deletion, whilst items are being repressed in amazing cross-backing which mixes up labels, LPs and EPs and takes.

All of which means that the unfortunate record retailer is forced to stock vast quantities of issues, many of which will stay on his shelves collecting dust. The miserable 5 per cent. returns scheme, now hopelessly out-of-date, is inadequate to compensate for the overstacking which even the most cautious dealer has to endure.

Yet, when a record becomes a hit, as often as not it ceases to be obtainable. The answer is, of course, that the industry MUST control itself. Top hits must remain in supply during their very short reign of popularity. Less releases on each label and a guarantee of constant supply in the face of any demand. And, even more important, a higher percentage for "returns" to cover the dealer in his efforts to please a growing, avid public.

The Melody Lingers On'

"DON'T PAY CARUSO £100 . . .

(THE FEE IS EXORBITANT...)"



ENRICO CARUSO, the century's greatest tenor. He proved a golden capture for The Gramophone Company.



Australian baritone PETER DAWSON, with the amazing feat of having been on record over 52 years.

★ Behind the letters EMI lies a rich, romantic story of one of the greatest organisations in the world of entertainment—yet its biggest chance WAS almost missed. . . .

● **QUITE POSSIBLY, THERE ARE MORE THAN A FEW MEMBERS OF THE GENERAL PUBLIC** to whom the letters EMI mean very little.

Expand them to "Electrical and Musical Industries"—and still some will be only slightly wiser. Explain, however, that under the awning of this concern flourishes the vast HMV organisation—plus such celebrated record labels as Capitol, Columbia, Parlophone and MGM—and its widespread power becomes at once apparent.

In outline, the story of EMI is more or less cut-to-pattern. Its growth from modest origins to a position of international repute could be duplicated in the rise of many organisations founded around the turn of the century.

Yet, from another angle, there is a special romanticism, and a wealth of absorbing human detail, in its six decades of history.

To the man in the street, mere matters of vast financial development; of company mergers; of legal and technical activities, may seem too complex and impersonal to arouse more than fleeting interest.

Yet mention the names of Caruso, Gracie Fields, Tauber and Mario Lanza, for example, and the subject becomes neon-lit with all the glamour and gaiety which show business gives forth.

CONNECTION . . .

● **MOST OBVIOUS** question, when considering the story of any major concern, is: how did it all start?

In this case, those keenest on probing origins may go back to 1859.

From France came Leon Scott de Martinville to face the august Royal Society (Britain's top scientific body) armed with a funnel, a membrane, some paper, some lamp black.

Remote at this may seem from Elvis Presley, singing "Blue Suede Shoes", there is a connection. For what the enterprising de Martinville achieved was to show that sound could be transformed—from something heard by the ear to something seen by the eye.

Thus, when he spoke into his

funnel, activated the membrane, and produced lamp-black tracings, this was the primitive counterpart of Eddie Fisher crooning "Cindy, Oh Cindy" into a microphone, and producing grooves on a master disc.

Skip 18 years to 1877, and we find the renowned Mr. Edison experimenting with sound reproduction in terms of having a stylus etch it out on a cylinder covered with tinfoil.

Despite Edison's stature as a creative genius, and despite the valuable developments which sprung from his methods of transmitting sound, there was a certain someone who felt an important improvement was possible.

This was Emil Berliner—German emigré in America. Concentrating on the imprinting of sound on a disc, he had comparative success with the "hill and dale" method—whereby the grooves were cut

deep or shallow according to the sound. Then, in 1888, he turned out the first lateral-cut disc, with wavy lines going from side to side.

Basically, this method has been used ever since.

Also, reports from that period suggest that whereas Edison thought of sound transmission as mainly a means to speech relay (e.g. through the telephone) Berliner was the first to grasp its potential as a medium of entertainment.

BEGINNING . . .

THE FIRST GRAMOPHONES—believe it or not, but in the early nineties you had to crank the darned thing all the way through the record. There's only one of these around today—in the E.M.I. headquarters at Hayes, Middlesex.

First clockwork model came in 1895.

In the Strand, where the Shell Mex building stands today, there used to be the Hotel Cecil. Here, in 1898, The Gramophone Company was formed by E. Trevor Williams and Barry Owen. (Latter was Berliner's representative in Europe).

SHORT-LIVED

IN MAY OF THAT YEAR they took modest offices in Maiden Lane, near the City, with tiny recording studios at the Coburn Hotel, in the same area.

At first they used The Record-

ing Angel on their labels. This, in fact, is still seen today on American issues. That the Angel, in Britain, was short-lived was due to a French artist, Francis Barraud, living in London.

In 1900, The Gramophone Company paid £100 for his now famous painting of the listening dog. It proved such an eye-catcher it has appeared on hundreds of millions of disc labels ever since.

"His Master's Voice"—that phrase so familiar in all parts of the globe—was thus derived from a humble terrier named Nipper.

Barraud lived another 25 years—on the handsome pension of £250 a year the company eventually granted him.

Nipper died before the first war.

He was buried under a mulberry tree in Kingston, Surrey. In later years the mulberry tree was uprooted when a bank was built on the site, but in 1949 the respectful record folk put up a plaque there in the dog's memory.

In 1902, H.M.V. offices and studios came under one roof at 21, City Road, London, E.C.—and though we use the term "H.M.V." it must be stressed this has always been just a trademark and label name. In other words, there has never been an H.M.V. Ltd.



THEN, THUS EARLY IN THE CENTURY, came the person who lifted the recording industry from a minor, somewhat speculative business into a purposeful fast-expanding entity—Enrico Caruso.

This event was not without its irony. Fred Gaisberg (Berliner's assistant) had heard the great Italian tenor at La Scala opera house, Milan.

Gaisberg was tremendously impressed by the gold (both vocal and commercial) in Caruso's top notes. He made an immediate approach. Caruso agreed to record—for £100.

Yet, when Gaisberg cabled London the reply came: "Fee exorbitant. Forbid you to record." Posterity must thank him, for he went ahead anyway. With piano accompaniment only, Caruso recorded ten arias in two hours. Wrote Gaisberg afterwards: "I was amazed at the ease with which the money was earned."

That a disc can be a passport to fame is nothing new, as the case of Caruso shows. His recording of "E Lucevan Le Stelle" (from "Tosca") helped get him into New York's Metropolitan opera house.

PIONEERS

TWO YEARS LATER (in 1904) came that amazing performer Peter Dawson, the Australian baritone.

One of his early recordings was the fadeless "Road To Mandalay."

When I say that, in recent

months, Peter has put a resounding version of this onto the ultra-modern stereophonic tape, it will indicate at once that the prodigious, 52-year disc career of Dawson is a record record which will probably never be surpassed.

Another stalwart veteran who can tell us a lot about those early days is old-time music hall star, and present-day disc jockey, Albert Whelan.

Under his own name, Albert recorded many of his own earthy comedy song and patter routines. Speaking to him a few weeks ago (at a private showing of the Frankie Howerd-Ruby Murray film, "Touch of the Sun") I learned these included a running commentary on an imaginary match between Newcastle United and Manchester City.

Said Albert Whelan: "Those released in Newcastle ended with the United as victors—and vice versa!"

Anonymous? Again in Albert's words: "One day, well before the first war, I was at the Gramophone Company headquarters when Peter Dawson came along. He said: 'Albert, you can sing tenor, surely?'"

"I protested I could do nothing of the kind—certainly not in a 'straight' style. But Peter insisted. I was more or less forcibly roped in as top tenor for Christmas carols, and other part songs—though, to this day, the public has known nothing about it."

CLASSICS . . .

THE MAJORITY OF DISCS in these early years—and, indeed, for a long time to come—were classical.

Besides Caruso, such honoured names as Patti, Melba, Tetrizini, Jean de Reske, Clara Butt, Paderewski and Chaliapin went on record.

So greatly did the Company expand, that in 1908 their present factory in Hayes, Middlesex, was opened—and, as a precautionary measure against sound interference, all the fowls in the neighbourhood were bought up, down to the last cluck.

During this period, the Columbia label came into the fold. You may wonder why it has always been the Columbia Graphophone Company. Reason: it was formed before 1905—and until that year, Berliner's organisation had exclusive right to the word "gramophone."

Another celebrity who em- (Continued on next page)



LAYTON and JOHNSTONE, famed vocal duo of the twenties and thirties. Act broke up long before the war, but folk still remember. Johnston died in poverty a few years ago, but the voice of Turner Layton is still pleasing the customers in Britain.

Winifred Atwell Tells You All About A Startling Davy Crockett She's Discovered!

SO IT'S YULETIDE AGAIN.

I have just been watching a rehearsal of the new show "The Adventures of Davy Crockett" which I am presenting this year, with Michael Wide, at the Olympia Theatre, Dublin.

It has been quite an exciting day. But then watching a Christmas Show go into production is always a thrilling experience.

There was dear Leslie Henson all dolled up as "Big Chief Broken Bow" in the genuine Red Indian garb listening to the Confrey Phillips' Trio playing a new composition about the Rock 'n' Roll bug that Davy Crockett had been fired with!

It all seemed so incongruous, yet, just the sort of light hearted fantasy which we all need to bring that glow of happiness at this, the greatest, season of the year.

Hermione Baddeley was there too. Dressed as "Six-Gun Kate O'Keefe", I feel quite sure that she is going to wow the residents of Dublin as the



sprinter to get his name on a contract for the H.M.V. label.

Donn recently arrived here from the States with a background that would make most of the male of the species as green as Dublin shamrock with envy. He's been a real cowboy in the wild and woolly west. He's roped steers in Arizona, ridden the ranges of Texas, and cracked his stock-whip in the round-ups of Tennessee . . . oh, and from his uncle, a hard bitten sheriff, he

Crockett (alias Donn Reynolds) is going to create quite a furore in fan circles. His six foot of manhood is unlikely to go unnoticed by the lovers of his type of music.

GREAT FUN

AS he walked around the theatre I noticed a six-gun hanging from a holster. A real six-gun.

I asked him if a stage prop wouldn't have done. His reply was "No, Winnie,

CHRISTMAS MEANS SO MUCH TO ME.

You see, this year marks a decade of residence in Britain . . . My tenth Christmas . . . what memories this Yuletide arouses!

I recall that first year. Not a time of great extravagance. I was a student here, new from the warm climate of Trinidad and the Caribbean. Under Harold Craxton I was studying the piano with all the concentration I could muster. I wanted to be a concert pianist—and hard work was the only solution. So instead of a day of frivolity I steeled myself to leave the students' party to settle down to my daily practice period.

I can readily recall those early days in variety. The days before the "Other" piano. Those days when, if at Christmas, we had more than one guest, crisis hit our wee Brixton flat.

MEMORIES . . .

ON THESE OCCASIONS Lew, my husband, would nip upstairs to the flat of a demobbed British Tommy and his foreign wife to borrow extra cups, saucers, plates and cutlery. Days when money was not plentiful . . . but happiness abounded. We often go

back in our reverie over those early days. . . Living in the past can be such great fun! We had so many laughs, many from the very privations that made life a little hard to live.

And so now ten years have elapsed.

Last year I was in Australia, and a sub-tropical climate. Not for us the Christmas card snow . . . but a temperature that threatened to send the mercury out through the top of the thermometer. But, as always, we had a great time.

The folk of the Antipodes were hospitality personified.

So, here we are back home again. And believe me Britain IS home to me. Back to work the week at Southampton and then rush back to London (by car if the Minister of Fuel is kind) for a family party. Mum and Pop will be there, and Lew and I.

So may I ask a favour? Let us link in one great family circle, and as the toast is drunk over the Christmas meal think of me and mine . . . my thought will go out to each and every one of you.

A Happy Christmas!

Yuletides — Then and Now

toughest gal of the West Frontier.

MEET DONN

BUT THE NEW DISCOVERY is the boy who plays the title role—Donn Reynolds. I am sure record buyers will hear a lot of Donn in the future. He tells me that Wally Ridley was the person who got off the mark with the speed of an Olympic Games medal

learned the art of keeping the law. Today he is still an Arizona Vigilante . . .

He found he had a voice when he sang betwixt events at rodeos . . . soon he had invested in a good guitar . . . and not much later found himself a dee-jay, heading for the time when he would star on headline bills with Gene Autry, Roy Rogers and Slim Whitman.

Yes, I feel that Mister Davy

first of all I have had special permission from Scotland Yard to carry it . . . a Colt 44 y'know . . . and another thing, I feel kinda undressed without it."

This show has been such great fun . . . and a lot of hard work for so many . . . but everyone will agree, well worth the effort; if only to see just one child's happy face in the audience.

His Master's Voice

(Continued from previous page)

barked on a long career with the concern was Irish tenor, Count John McCormack.

For most of his three-decade period of fame he recorded classical items. When, in later years, he started to sing such comparatively superficial items as "Till Walk Beside You" and "Mother Machree", the purists were shocked—but the public demand for his records reached new heights.

MUSIC-HALL

AT RANDOM, SOME OF THE GREAT EARLY SUCCESSES in the lighter vein were Whelan's "Little Nell"; Sir Harry Lauder's "Stop Your Tickling, Jock"; Florrie Ford's "Old Bull and Bush"; Eugene Stratton's "Little Dolly Daydream" and Dan Leno's "My Wife's Relations".

Taking, in broad perspective, the period between the two wars, we find the exceedingly prosperous Gramophone Company featuring still the two main types of performer—the classical and the music hall. In the early twenties, as part of its expansion it had taken over the Parlophone label, and (in 1931) became formalised as Electrical and Musical Industries, Ltd.

Gracie Fields, Layton and Johnstone, Gigli, Jan Kiepura, Richard Tauber and Paul Robeson are eminent examples of singers who sold fantastic quantities of discs in that era.

What's more, their popularity has never completely waned. Gracie is still a favourite. Layton and Johnstone, though their act broke up a quarter-century ago,



still have a disc following. Gigli is evergreen, so is Tauber. Kiepura is by no means forgotten. As for Robeson, E.M.I. report that an EP of his pre-war successes (including "The Canoe Song") has sold rapidly since its release only a few weeks ago.

Vastly in demand too, up to a year or two before the second war, were E.M.I. British band records—from such as Jack Hylton, Henry Hall, Ambrose, Jack Jackson, Joe Loss (still selling widely today).

RICH ARRAY

IF, FOR EXAMPLE, we look at the E.M.I. catalogues of 20 years ago, we find the above names—plus a rich array of musical-comedy performers. Example: Jack Hulbert, Cicely Courtneidge, Anna Neagle, Noel Coward, Evelyn Laye, Dorothy Dickson, Ivor Novello, Olive Gilbert, Frances Day, Webster Booth, Derek Oldham.

In the late thirties, however, the seeds were sown of three major trends which were not to become fully established until more or less the present time.

They were (1) the capture of much of the British market by American artistes, (2) the relative disappearance of musical comedy

and music hall performers from the disc world, (3) the ascendancy of "pop" over classical in record sales.

Such names as Dorsey, Goodman, Glenn Miller and "Fats" Waller come to mind as significant American invaders just before the war.

FILM MUSIC

WITHOUT QUESTION, another salient factor in American predominance was the unending parade of "super colossal" musical films to reach Britain.

All the Fred Astaire—Ginger Rogers successes of the late thirties are an outstanding example.

That, soon after the second war, E.M.I. produced their M.G.M. label for the main pur-



pose of putting out film hits on record, was more or less a logical outcome of this.

So, similarly, the general demand for American artistes in Britain led, late last year, to the E.M.I. link with the Capitol label

—and thereby with such top-rankers as Sinatra, Dick Haymes, Jane Froman, Lou Busch, Stan Kenton, Kay Starr and Gordon MacRae.

Not that the Capitol label is the sole extent of eminent American performers under the E.M.I. wing today. Through H.M.V. we hear some of the biggest sellers of the post-war period—Mario Lanza, Elvis Presley, Eddie Fisher and others.

THE LONG PLAYER

ALL CONNECTED WITH THE DISC INDUSTRY seem agreed that the future is with the long-player—which made its first appearance some five years ago.

Advantage of these multi-trackers is not, as we might think, merely in the fields of classical music, musical comedy and film sound tracks.

Long-players are, in fact, bringing a new public to the "pop" world, and even to jazz.

In basic money terms, Louis Armstrong (for example) may have reached a certain rate of financial turnover through twenty years of recording 78's. Yet a comparable figure can be reached today in a few weeks by a skilfully planned LP.

In just an article, it is of course possible to treat but fleetingly of the tremendous flowering of the Gramophone Company as it has affected performers.

To deal fully, and adequately, with this—and with the intriguing technical advances, international expansions, and highly-organised "back-room" activities which the whole story embraces—would

require a book; and a long one about the past?

I CAN ONLY hope to have given the reader a little insight into what lies behind the letters EMI.

All kind of speculation is possible about what must inevitably be an even more gigantic future. Speculation

Well, had Caruso known he was about to help the progress of an organisation which would ultimately feature Elvis Presley, would he have recorded those ten arias with the same ease and composure?

DICK TATHAM

CHRISTMAS GREETINGS

TONY BRENT (COLUMBIA) EDDIE FISHER (HMV)

CINDY, OH CINDY

VINCE MARTIN (DECCA) BRYAN JOHNSON (ORIOLE) DENNY DENNIS (EMBASSY)

MALCOLM VAUGHAN (HMV)

ST. THERESE OF THE ROSES

BILLY WARD & THE DOMINOES (BRUNSWICK)

MANTOVANI AND HIS ORCHESTRA (DECCA)

TOYSHOP BALLET

PENNY WHISTLE POLKA

DESMOND LANE (DECCA)

DASH MUSIC CO LTD

17 BERNERS STREET LONDON, W.1 MUSEUM 7475-6-7-8

By
**HAROLD
HASTINGS**

SPECTACLE ON GRAND SCALE AT WEMBLEY

had been dispensed with for star artistes on the ice in a Wembley show.

I am happy to report that the "dubbers" will be back for this year's Wembley ice pantomime, "Cinderella on Ice" at the Empire Pool. (More of that anon).

"Babes in the Wood" on ice emphasised that the public is always anxious to see the "big, visual spectacle", but with natural ice comedians preferred to those who have, rightly, built up big reputations for themselves on the boards — or on the air.

Jacqueline du Bief, who instils her performances with an intensity that is almost frightening, enhanced her reputation in "Babes in the Wood" on ice.

She is a most fascinating person; a brilliant artiste; and, despite her French accent, a delightful conversationalist.

She is also a record addict. Her preference is for light classical music, although, at times, I have seen her giving vent to her natural exuberance to "blues" records. (I wonder what she thinks of "Rock 'n' Roll"?)

WE GO AQUATIC

THE EMPIRE POOL, which has not been a swim pool since the Olympic Games of 1948, went aquatic last summer with the world premiere of Esther Williams' "Aqua Spectacle of 1956".

This demanded a set and props which rivalled anything Hollywood could devise. And only those behind the scenes know the headaches this fantastic show created before Esther Williams made her first appearance as a "free lance" arena entertainer.

Only a model of the setting was brought from America, the entire set-up being built in this country. As Ben Gage, Esther's husband, said, "A fine tribute to the ingenuity and workmanship of British craftsmen".

Because the swim pool and surrounds were being erected in the Empire Pool, the cast had to rehearse in various London swimming baths, with the dance routines in the Wembley Stadium ballroom.

But the chorus, 90 per cent. girls and fellows "recruited" in this country, rose nobly and brought undisguised praise from Esther Williams.

I myself, rate the British chorus girl the most intelligent in the world. And, in looks and poise, able to match anyone produced by the American glamour production belt.

NEW: IT CLICKED

WHAT OF THE SHOW ITSELF, which was not a Wembley production but presented by Esther Williams and her associates?

It was something new to our audiences. But it was so wide in scope — occupying almost the entire floor of the giant Empire Pool—that one pair of eyes was not sufficient to absorb it all at once.

But there was no doubt about the impact of the lovely Esther on the public. She gave everything her talent and charms could project and she left audiences asking for more.

Which, I suppose, is the true art of the performer.



SIR ARTHUR ELVIN, Wembley's maestro of sport and entertainment.

Off stage she was just "one of the cast". The chorus idolised her. There was none of the pomposity and self-adulation practised by many stars — you know whom — and her energy inspired the cast during those difficult rehearsal days and nights.

A story against myself. One Saturday afternoon, following a rehearsal, I offered to drive Esther to her home in St. John's Wood, London.

Passing through Kilburn High Road she suddenly exclaimed. "Stop a bit, Hank. There's a nice looking candy store there and I want some things".

Esther strode into the shop, me dutifully following.

Ignoring a small queue of shoppers, she began to give orders for goods.

Within a few minutes she was behind the counter picking the goods out herself!

A murmur of protest rose from the queue. I whispered to a woman, "That's Esther Williams." The murmur died suddenly, and within seconds

the shoppers had surrounded the film star for autographs!

Having almost "bought the shop" Esther turned to me and said, "You pay for it — I've no cash".

I went hot and cold for I knew I had only about £5 on me and the goods had piled up. The bill came to £4 19s. 9d. — and I never had a cent to buy cigarettes!

GLORIA RETURNS

IT'S BACK TO ICE AT WEMBLEY this Christmas with lovely Gloria Nord returning after two years' absence to star in "Cinderella on Ice".

This will undoubtedly be Wembley's greatest yet in ice entertainment, with the accent on dazzling spectacle, outsize props, catchy music, and comedians who are acknowledged to be the best in ice show business.

Here are a few "secrets" of this great show—a big number in which characters from nine other pantomimes will be seen; a dramatic snow storm; a flying ballet in which butterflies (clouded yellow, red admiral, adonis blue and scarlet tiger) rise off the ice and poise over a grotto of flowers of every hue and shape; a 6ft. diameter Xmas cracker; sleighs; a magnificent coach drawn by prancing ponies made of plastic (Sir Arthur, a noted animal lover, will not have live ponies working on ice); and a fantastic, colourful production number of a still-life picture which springs to life in a manner which, I predict, will make even Milton Shulman "unfreeze"!

Yes, Sir Arthur Elvin looks like easily topping all his previous ice shows with "Cinderella on Ice".



FROM
ROBERT EARL

Christmas Greetings



and VERY BEST WISHES
from

KENNY BAKER

THIS SPACE
HAS COST US
MONEY!

A MERRY XMAS

FOR
1956 · 7 · 8 · AND 9!!



MORECAMBE & WISE
Currently: Hippodrome, Dudley

Season's Greetings



TO
ALL MY FRIENDS
IN AND OUT
OF
THE BUSINESS

from
Stan Stennett

IDLE JACK
DICK WHITTINGTON

HIPPODROME
DUDLEY



The beautiful GLORIA NORD, almost an institution at the great Empire Pool.

SPECTACLE ON THE GRAND SCALE is now an accepted part of the varied entertainment provided by Sir Arthur Elvin at his Wembley empire.

The year 1956 was no exception. A new departure was made in the engagement of stage and television comedians for the ice pantomime, "Babes in the Wood", which saw the double-talk pair, Jimmy Jewel and Ben Warriss, making their 'debut' on ice skates.

Probing an entirely new medium for them, Jewel and Warriss — (they had special lessons from that maker of amateur ice champions, Miss Gladys Hogg)—could be said to have come off fairly successfully.

They were, perhaps, fortunate, in that their first efforts on ice were linked with the brilliant and interpretive skating of the vivacious French star, Jacqueline du Bief ("please pronounce it 'B.F.'", she asked me), a former world ice skating champion.

It was my first experience of working with stage comedians in an ice spectacle which depends chiefly on its visual appeal to make box office music.

They brought much of the slap-stick of vaudeville to their ice work but were undoubtedly handicapped by the 'gremlins' which surrounded their headgear walkie-talkies.

It was the first time that "dubbers" (those off-stage experts who speak and sing for the performers, who do only synchronised lip movements)

THE CURTAIN IS MADE OF A RICH-LOOKING, crinkly white paper on which the words "Five Pounds" are embroidered. A little girl columnist is admiring the pattern on the curtain when —it rises.

The little girl immediately clasps her hands behind her back, and her face assumes the most innocent expression to be found outside of Soho.

Remembering last Christmas when she was Little Red Riding Hood, she puts on her crazy mixed-up spectacles to view the crazy mixed-up spectacle which confronts her.

It is even more crazy mixed-up than last year. Ahead stretches the swamp from which rises the steam of a thousand Espresso machines. A fence of twanging guitar strings prevents a horde of struggling singers from clambering onto the narrow path which leads directly through the swamp. As the little girl puts one foot on the path a barrier swings down in front of her face.

Sitting on the barrier cross-legged like a tailor is a musician disguised as a human being.

Musician: Who are you?
Little Girl: Well, last year I was Little Red Riding Hood, but this year I'm Goldilocks. (She takes off her bonnet and waves her jet black hair in the man's face.)

Musician: That figures. Proves you're thinking along the right lines.

Goldilocks: All I'm thinking about now is food. I'm ravenous. If I follow that path will it lead me to some eats?

Anyway, who are you?
Musician: Nolly Paradiddly at your service, A and R Man Extraordinary, Custodian of Commercial Row that being the name of the path you seek to tread in search, shall we say, of an honest crust. It is my duty to warn you that anything you play may be taken down and used as evidence of plagiarism. Do you still want to go through?

Goldilocks: I do.
Nolly: So be it. Excuse me for not standing up but I double-crossed my legs when I sat down. Good luck go with you.

(He shouts a command, and the barrier on which he squats is raised swiftly into a Ski-Fi control box. From there he waves to Goldilocks as she sets off along the path. As soon as she turns her back upon him he signals to awaiting Skiffle Group who slither down a rope and follow the girl after an interval of four bars rest. Unaware that she is being trailed by the deadly Ronnie Swansongegan and his men,

Goldilocks passes through a stage door and comes face to face with a Baby Grand which is enjoying a game of cards with a worried woman.)

Goldilocks: What on earth are you doing?
Baby Grand: I'm playing my "other pianist," and, what's more, I'm winning!

Goldilocks: No wonder. You've left the joker on stage.

(She points to a Welsh-type man who is leaning against the proscenium arch. The man nonchalantly throws up a tonsil and catches it in his mouth.)

WELSH-TYPE man: I'm no joker. I'm Barry Leekum, the well-known tenor.

Goldilocks: What does that mean?
Leekum: Yes I am, and don't you forget it even when your tiny hand is frozen.

(He suddenly bursts into song.)

We'll Keep A Welcome In the Alley
For all the funny men
Who want to raise a laugh
and then
Raise some cash
By 'aving a bash
At the occasional stanza
Like Martin and Mario Lanza.

(Goldilocks interrupts him tactfully by applauding. She is about to ask him if he knows where she can get something to eat, but he quickly hides himself behind a fine spray of throat lubricator. Goldilocks makes her

sad way out of the stage door again on to the path. As she does so she almost trips over a luck-filled Platypus.)

PLATYPUS: Do you want a lift?

Goldilocks: Yes, please. I'm looking for food.

Platypus: I know where there's a good paddy.

Goldilocks: A rice paddy?

Platypus: No, a Roberts Paddy. But he's always picking a chicken or something like that, so maybe he can help you.

Goldilocks: I don't think so. You see the kind of food I like is porridge.

Platypus: Porridge, smorrige. What you need is rock cake. Isn't it. (He prods a Dank-worth Dormouse) I said isn't it? Look at him, fast asleep. He even snored right through the experiments. (Shouts in the Dormouse's ear) I said what she needs is rock cake, isn't it?

(The Dormouse opens one eye.)

Dormouse: If I'd known you were coming I'd have stayed awake, stayed awa-zzzzzzz.

Goldilocks: Poor thing. He's tired.

Platypus: Tired, shmired. He's just plain traditional.

Goldilocks: I'm hungry.

Platypus: Well, if you won't eat rock cake, I know where you can get some rolls.

Goldilocks: I want porridge.

Platypus: That's the wrong kind of food you know. But there may be some in yonder studio.

(He points to a building far along the path. Goldilocks runs to reach it. But it is further away than she thinks, and she has slowed to a walk

by the time she gets to the iron gates.)

GOLDILOCKS: This doesn't look like a studio to me. Looks more like a palace.

(A man rides up on a snorting vibraphone.)

Man: You're right. That's my place, Hampton's Court.

Goldilocks: It's very nice. Did you build it yourself?

Hampton: Yes, with the help of another Good man.

(The Court starts to rock and roll on its foundations. The man strikes his vibraphone smartly. The gates open and he rides through. As he does so, chairs begin to fly out of the windows.)

Hampton: Don't be afraid, I can control 'em. They're just exuberant kids. I can handle them.

(A thousand exuberant kids rush down the steps and knock him off the vibraphone. Bits of the vibraphone fly through the air.)

Goldilocks: Well! I wonder where the studio can be?

(A comet suddenly shoots from out of the sky and lands on a nearby roof. A squad of men get out of the Comet and plug it into the overhead wires. It begins to flash on and off—HALEY'S PLACE, HALEY'S PLACE, HALEY'S PLACE.)

Swansongegan: Pssst, pssst.

Goldilocks: What's that?

Swansongegan: You there, you Dead or Alive?

Goldilocks: Alive of course. But what do you mean by frightening me like that? And where did you spring from?

Swansongegan: I was hiding

behind that washboard.

Goldilocks: Have you been washing?

Swansongegan: Just cleaning up. Want some skiffle?

Goldilocks: Skiffle?

Swansongegan: Yeah, it's like gruel, only grueller.

(He ladles some liquid from out of a guitar and tempts her with it as he sings.)

Oh, won't you try a little gruel Goldie

Won't you try a little gruel now

Won't you try a little gruel Goldie

It's the greatest kind of chow

Goldilocks: No, thank you, or to put it more bluntly—Nixa!

(She turns her back and walks off along the path. The Skiffle Group follow her at a sign from a Freeman who has been skulking in a nearby Pye.)

GOLDILOCKS: Haley's Place looks bright, But I fear the menu isn't right. It simply reads "Rockin' Tonight."

(Then she sees the studio. A tall building, its doors are wide open. A quick glance around assures her that no-one is about. She slips swiftly inside and finds herself in a large room full of microphones. In one corner a man is stirring a mess of porridge in a big drum.)

Goldilocks: That smells good —are you the cook?

Drummer: No, I'm Eric or Delittle by little. Like some oranges and lemons?

Goldilocks: I'd like some of that porridge.

Drummer: Or some cockles and mussels?

Goldilocks: Please may I have some porridge?

Drummer: I wouldn't recommend it.

(Suddenly he jumps feet first into the drum and disappears.)

Goldilocks: Well, there's nobody here now to stop me eating.

(She discovers that three drums hold porridge. Solemnly she tastes some from each drum. They all taste good. She eats up every bit.)

GOLDILOCKS: That feels better.

(She is startled by the sight and sound of marching men and bagpipes. The leader of the men is singing.)

Leader: The Connelly's are coming hurrah, hurrah.

Goldilocks: What a dreadful noise.

Leader: What a —?

Goldilocks: What does — mean?

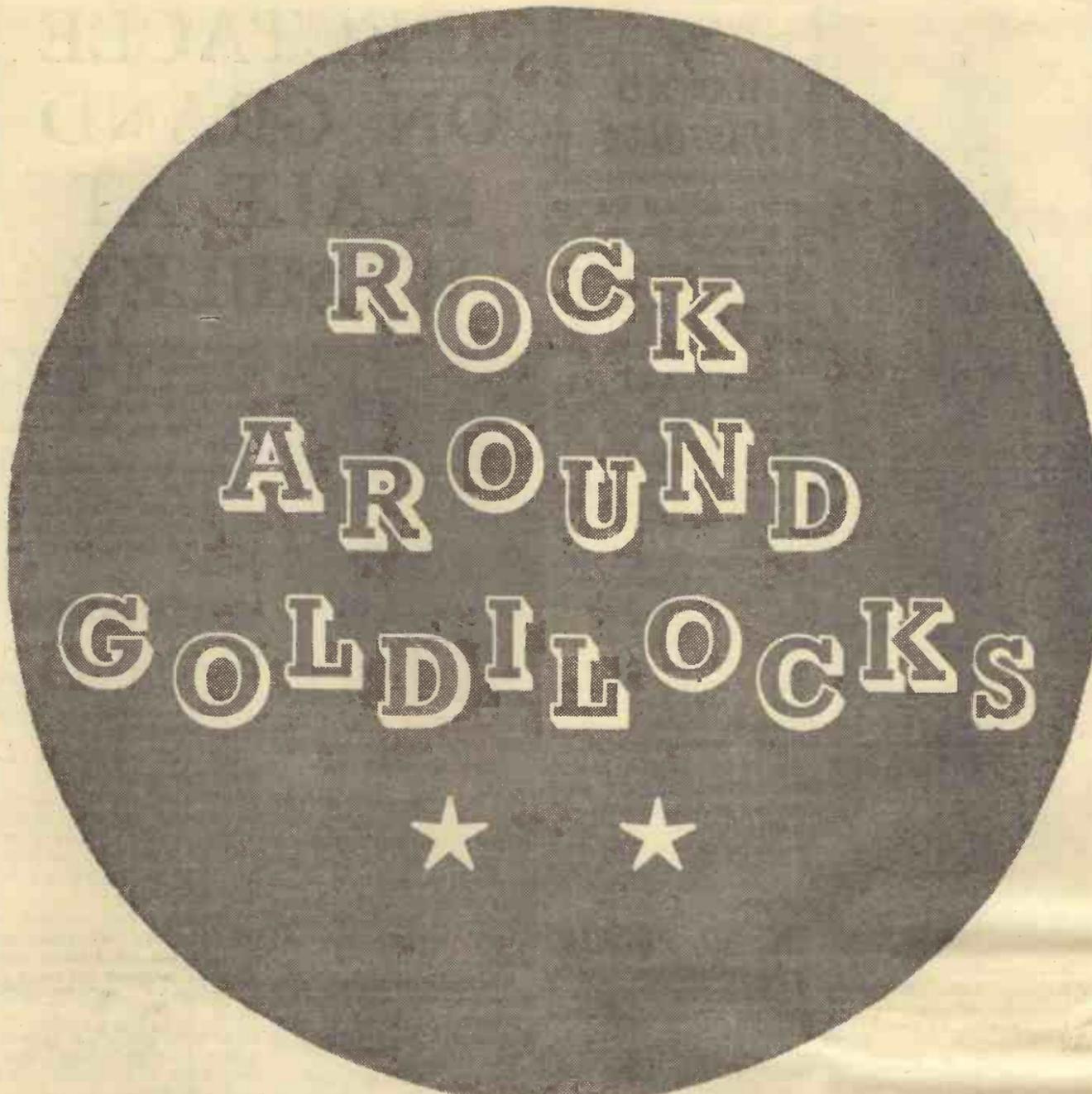
Leader: To be Frank, I can't really say, I only speak in Dashes most of the day.

(He silences the bagpipes by stuffing them with porridge. They all creep out, leaving Goldilocks alone again. She spots three tape machines in a corner. Idly she switches on each of the machines in turn and sings softly into them. The effort tires her and she falls fast asleep. While she sleeps, three men tall, medium and short, file into the studio. They go immediately to the drums in search of porridge.)

Tall man: Who's been eating my porridge?

Medium man: Who's been eating my porridge?

Short man: And who's been



eating my porridge?
Tall man: Say, that didn't sound bad. Let's try it in harmony.
(All three put their arms on each other's shoulders and sing.)

All together: WHO'S BEEN EATING OUR PORRIDGE?

Tall man: Let's hear what it sounds like on tape.

(He switches on the first tape machine—and hears Goldilocks's voice. He switches on the second tape machine and hears her again. He switches on the third tape machine and hears her for the third time.)

Tall man: That's strange. Who's been singing on my tape?

Medium man: And who's been singing on my tape?

Short man: Never mind that—she's great. Just what the group needs.
 Where is she?

Tall man: There, over there, asleep.

Medium man: Wake up, little girl, wake up.

Goldilocks: Oh dear. I feel all strung up.

Short man: No wonder—you're lying on a harp.

Tall man: Did you eat all our porridge?

Goldilocks: Well, it would have gone cold I hadn't eaten it up.

Medium man: Did you sing on our tapes?

Goldilocks: Yes. I did.

Short man: Great. Kid, you've got a voice that's nearly as good as mine.

Tall man: And mine.

Medium man: And mine.

All three: Mine, mine, MINE.

Goldilocks: Oh, please stop harmonising, it's awful.

All three:

Sorry but we cannot, 'cos you see

We're a droopy, groupy three

Doomed to hate each others guts

And live always in harmony.

GOLDILOCKS: What's your name?

Tall man: We're The Three Squares.

Goldilocks: Never heard of you.

Medium man: No one has.

Short man: We were once put under an option by Nolly Paradiddly . . .

Tall man: For an optional disc under . . .

Medium man: . . . an optional contract but the . . .

Short man: . . . options expired before we made a record.

Goldilocks: And you couldn't do anything about it?

All three: We hadn't any option.

Goldilocks: May I join the group?

All three: We'd love you to. An extra voice is what we need. What's your name?

Goldilocks: Goldilocks.

Short man: Great . . . The Three Squares and Goldilocks.

Goldilocks: Excuse me!

Goldilocks and the Three Squares!

(The four of them shake hands on the deal. As they do so, Ronnie Swansonegan and his Skifflers sweep into the studio and guard the exits.)

SWANSONEGAN: All kneel, for Pelvis Peel.

(A saxophone honks three times and in writhes a mahogany sideboard. It slithers to a stop. The doors open and out steps Pelvis Peel.)

Pelvis: A new group eh? What



CONTINUED FROM PREVIOUS PAGE

kinda music you gonna make?

Goldilocks: We're going to sing of houses with love in 'em

High Society blue True Love in 'em.

We're gonna lay down our arms

And sing of the charms Of a

Pelvis: Listen sister. If you wanna live you gotta rock see?

You gotta rock and you gotta roll like Vincent 'n me.

To start with you get with diet

In with the rock and on with the riot.

(He twangs his guitar)

Fetch them rock cake . . . make 'em eat cake.

Goldilocks: Get him. Marie Antoinette, yet!

Pelvis: That does it. Open the green door.

The Three Squares: Oh, no not that.

Pelvis: The Green Door. They'll have rock cakes on Platters before I've done with 'em.

(Pat Blessing, a henchman always eager to be a boon to some, hastens to open the green door. It swings back to reveal a yawning cavern. It is such a yawning cavern that it makes everyone else yawn, too, as soon as they see it. Goldilocks and the Three Squares are thrown inside and the green door is slammed behind them.)

Goldilocks: What do we do n-ow-ow-ow?

The Three Squares: Go off our rockers, listen to that echo-echo-echo.

Goldilocks: Well at least we won't die of thirst-irs-irst. Here's a girl with a tea wagon-agon-agon-agon.

Tea Girl: Miss Tea Brewer at your service—ervice-ervice. A cuppa's just the thing if you're nervice-ervice.

Goldilocks: How long have you been in here-ere-ere?

Tea Girl: Ever since a rogue-ogue-ogue

Said it was the Vogue-ogue-ogue

To sing-ing-ing

With a cling-cling-ing.

(She begins to weep.)

Goldilocks: Did you know a tear fell-ell-ell?

(The question only makes the tears fall faster-aster-aster until the cavern is flooded-ooded-ooded and everyone-one-one is swim-imm-imm-ing-ing-ing-ing.)

TEA GIRL: That's better. I can stop crying now. The water has drowned the echo. If I were you I'd just float quietly until they come to take you to the court-room.

Goldilocks: You mean we're going to be on trial?

Tea Girl: Oh, yes. We try all the people who come in here. We had Frankie for a while. They put him on the

rack until he was vauhan down and went rocking. Hilton's still holding out and King Wheat Fields is hoping his son John will bail him out. Would you like to see the torture chambers?

Goldilocks: No, thank you.

Tea Girl: Pity, Slim will be disappointed. He loves to Serenade visitors. Wait a minute I think I can hear Freddie ringing his Bell-boys. Yes, I thought so. Come on up we go.

(She swims with them over to an elevator in the wall. The doors open and they all swim in. The lift boy smiles at them as they go up.)

Tea Girl: This is Tommy one of our most promising youngsters.

(The lift stops and they all step out on to a wide expanse of field which is swept by searchlight beams. Hound Dogs patrol the fringes of the field.)

Goldilocks: Have we got to go across there to reach the court-room?

Tea Girl: Yes, this is the Actor's Band.

Three Squares: Actor's Band? Looks more like a heath to us.

Tea Girl: That's right, The Ham's Ted Heath!

(They cross the Band and enter the court-room. The tea girl ushers them into the dock. On the bench sits a man in a wig.)

Goldilocks: You look very like Nolly Paradiddly.

Judge: Judge Nolly Paradiddly to you.

Goldilocks: Sorry.

Judge: Jury . . . sound off!

(The members of the jury stand up one by one. They call out in turn.)

Jury: One o'clock, Two o'clock, Three o'clock, Four o'clock, Five o'clock, Six o'clock, Seven o'clock, Eight o'clock, Nine o'clock, Ten o'clock, Eleven o'clock, Twelve o'clock. **ROCK.** We're gonna rock around the dock today, we're gonna rock, rock, rock, and make it pay.

Goldilocks: They look like Shepherd Boys to me. Bet they're not a real jury.

Jury: We are too. Bet you're not a real Goldilocks.

Goldilocks: Garn, you couldn't hold a candelabra to the Keynotes.

(There is an uproar. From the cells below voices are heard chanting "Liberace, Atwelly and Mantovani.") A Mason begins to sing a Carroll and little Cappy Muxlow telephones frantically for Hopalong Cassidy. The Judge beats on the bench with his baton.)

Judge: QUIET! put a rock, I mean sock in it. Court adjourned for today. I'll see the prisoners in my office.

(Six song-pluggers fall in on either side of Goldilocks and the Three Squares and walk

them across the room into the Judge's private office. Along the walls stand young disc stars stuffing themselves with rock cakes and swiss rolls under the watchful gaze of Dee Jay.)

JUDGE: Now then, we can settle this matter out of court surely. Allow me to present my assistant Louis Benefactor, the Keeper of the Piece.

Goldilocks: You mean Keeper of the Peace?

Louis: He means Keeper of the Piece *(gestures to disc stars)* I've got a piece of him, him, a piece of her and a piece of most of them.

Three Squares: How can you help us?

Louis: Look, dear boys, you got talent, see. I know talent when someone tells me it's there, and our good boy Nolly here, says you got talent. So you got talent. But it ain't gonna get you nowhere unless you rock along with us.

Goldilocks: Can we rock and have our porridge too?

Louis: It could be arranged. But first you gotta get yourselves a personal manager.

Goldilocks: But where can we find one?

Louis: I know of a good one—just the man for a new group.

Goldilocks: Who is he?

Louis: Me. Sign here.

(In a daze, the four sign the contract which Louis shoves in front of them.)

GOLDILOCKS: Now what?

Louis: Now, as your personal manager I gotta find a good agent for you. So happens I'm a very good agent. Sign here.

(In a deeper daze they sign.)

Three Squares: When do we work?

Louis: First you gotta be trained to sing rock. You need a producer. Sign here.

(They sign.)

Goldilocks: When do we start learning rock?

Louis: Eat this platter of rock cakes up . . . good. Now sing with your mouth full of crumbs. You musn't swallow the cakes, that's the whole secret. That's right, let it rip with that crumble mumble.

The Group Sing: We got the crumble mumble splutter rockcake umble, mumble, rumble, rock 'n mumble toothache gerlumble, jumble tumble, crumble heartbreak rock 'n splush mush.

Louis: Great, ain't it Nolly, ain't that great?

Nolly: It's great Louis, you're a wannaful coach boy.

Goldilocks: What do we do now?

Louis: Who are you talking to?

Goldilocks: You, of course.



in the first four years with options for . . .

Nolly: Just a minute. (he whips the contract back into a drawer before Louis can sign). This group's a rock 'n roll team, right?

Louis: Right.

Nolly: Sorry, we ain't taking any more rock 'n roll singers. I just got word that rock 'n roll's on the way out. Old hat, Louis. Your Bears are Squares again. No deal.

Goldilocks: Oh, dear what have we got to eat now?

Nolly: Allow me to present the new music of 1957 . . . SOCK 'N SOLE.

(He presses a button and a partition slides back to reveal a young man with a nylon stocking pulled over his face. The man is shouting but the sound is muffled and distorted by the nylon.)

NOLLY: Presented by the label's new international Sock 'n Sole singer . . . THE HEEL!

Louis: Goodbye kids. I'm gonna get me a piece of leather.

(He dashes out; Nolly smiles and waves farewell to Goldilocks and her companions.)

Goldilocks: Come on bears, let's go.

All Four sing:

We got to the top

By rockin' the Bop

And it's harder to flop

way up at the top

Now all that we've gottum

is rock bottom.

(They make their way back along the path. It is filled with warring factions of ballad-singers and rock 'n rollers. The air is thick with manuscripts and rock cakes. Goldilocks idly catches a roll as it flies past her face. She munches it thoughtfully and suddenly stops to gaze at a pedlar who is selling stockings at the side of the path. She halts her companions, dives into her purse and hurries across to the pedlar. She buys six stockings from him.)

Three Bears: What's the big idea?

Goldilocks: Hurry up and put these over your heads. Not just one stocking over your heads. Each of you pull two stockings on. Quickly . . . Quickly.

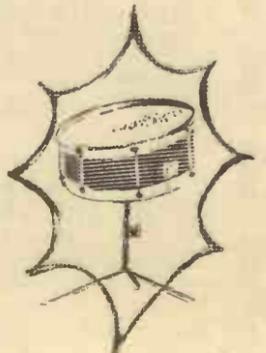
(Bewildered, the three men do as she bids.)

Goldilocks: Good, you look horrible! Now try to sing. Wonderful . . . sounds double-distorted

Just as I thorted would.

Three Bears: But—

Goldilocks: Come on kids, we're going back up that path with the greatest Sock 'n Sole act of them all. I can see the posters now—records, concerts, tours. Nolly, here we come. Stand by for Goldilocks and THE THREE PAIRS!



Greetings
 from
"The Green Man"



**And Thanks For Having Made
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 The Best Ever So Far**

THE SUPPORT AND ENCOURAGEMENT GIVEN TO HIM AND THIS PUBLICATION HAS STIMULATED HIM AND THE LOYAL STAFF AROUND HIM TO EVEN MORE AMBITIOUS EFFORTS.

IT WAS VERY PROMISING IN 1954 WHEN HE LAUNCHED THE RECORD MIRROR; GREAT IN 1955 AND GREATER STILL IN 1956—BUT WATCH 1957!

HE IS CONFIDENT THAT THE COMING YEARS WILL PRODUCE NEW PHASES OF SUCCESS FOR THE RECORD MIRROR, NOW WELL AND TRULY RECOGNISED BY ALL IN THE MUSIC PROFESSION AND SHOW BUSINESS IN GENERAL AS THE MOST POPULAR AND OUTSTANDING NEWSPAPER OF ITS KIND.

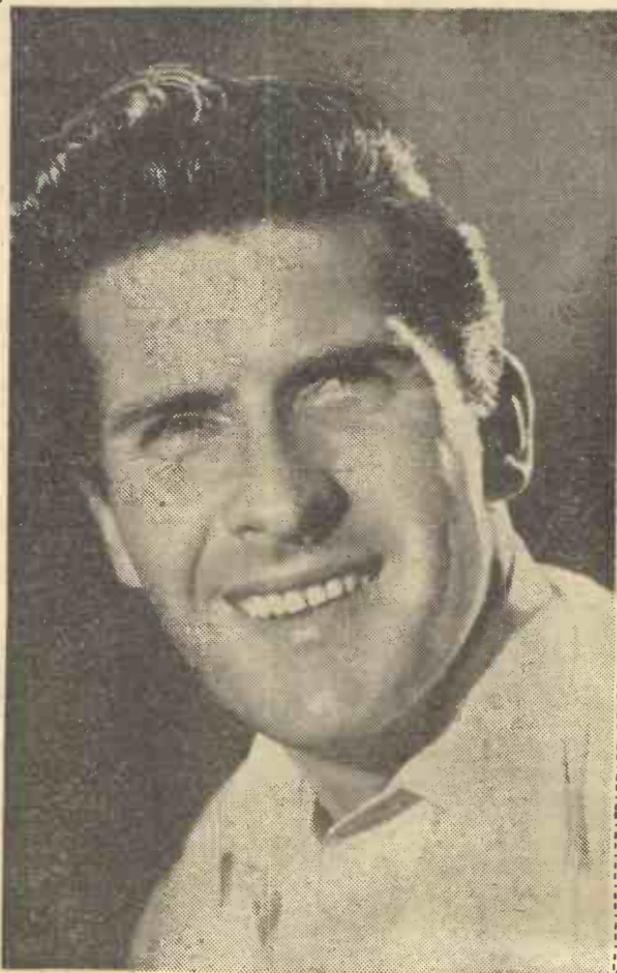
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ISIDORE GREEN

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 And
 A Most
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 New Year

Edmund
 Hockridge

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and
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 Happy
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from

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 BASIL LORD
 LEO FRANKLYN**

AND THE

"DRY ROT" COMPANY.



WHITEHALL THEATRE, LONDON

EDITED BY ISIDORE GREEN

The Record Mirror

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THE PAPER FOR ALL MUSIC AND
SHOW BUSINESS FANS

THIS YEAR'S "PETER PAN"



THE BEAUTIFUL JANETTE SCOTT — she celebrated her 18th birthday last Friday (December 14)—is this year's "PETER PAN" at the Scala Theatre, London, W. A more lively Peter we can't imagine — she should make J. M. Barrie's spirit of youth spread to every section of the theatre. Janette is no newcomer to the stage — she was a star when 10 years old; her mother is the celebrated character actress THORA HIRD. Janette has just completed the Associated British film, "The Good Companions," in which she co-stars with Eric Portman and Celia Johnson and in which she dances for the first time in her career. Her first film was "No Place for Jennifer," made eight years ago.

Picture above was taken when Janette attended a film premiere recently. — R.M. Picture.

AT TWENTY-TWO, HE HAS A WIFE AND FAMILY; IS STUDYING HARD AT COLLEGE—AND MAKES RECORDS THAT SELL LITERALLY BY THE MILLION

AS ANNOUNCED ON THE FRONT PAGE of this RECORD MIRROR Christmas edition, the young American singer PAT BOONE arrives in Britain over the holiday for a short series of personal appearances.

During the past year, his records have created such interest and demand over here (at one time he had no less than FIVE in the Top Twenty) that we feel sure readers will want to know more about his background.

Here then, in outline, is the Pat Boone story . . .

WITH Pat Boone, even the most astute biographer would have difficulty in finding the right adjectives to describe this very likeable youngster's phenomenal rise to fame.

Perhaps the best method is to record some of the highlights of a career that is not often paralleled in the entertainment field. In just one year from the day in February 1955 when he made his first recording, Pat Boone had:

- Sold more than 4,000,000 records.
- Placed at least one of his records in Bill-



board's Best Seller on several occasions without result.

Graduating from high school, Pat entered David Lipscomb College in Nashville. A year later he transferred to North Texas State College in Denton, Texas. To help pay his tuition, he got a job singing at a nearby radio

PAT BOONE, THE SINGING STUDENT, COMES TO BRITAIN WITH A VAST REPUTATION

station. The fifty dollars a week had to stretch a little further in the fall of '53, when Pat and Shirley, his girl since high school days, got married.

- Become a favourite of millions as a frequent guest on Arthur Godfrey's television and radio shows.
- Turned down three major movie offers from Hollywood.

As if this wasn't enough for a 22-year-old, Charles Eugene Boone managed to find enough time to be a "straight A" student at New York's Columbia University, as well as being a devoted husband and father.

Having accounted for enough success to turn at least a half-a-dozen less well adjusted heads, Boone is still a remarkably personable youngster who will tell you with quiet sincerity that he feels he has no "special or extraordinary talent."

A VOCALIST AT THE AGE OF TEN

The son of a building contractor and a former registered nurse, Pat was born in Jacksonville, Fla., on June 1, 1934. The Boones moved to Nashville, Tenn., when Pat was 18 months old. At 10 he was vocalising in talent shows at local movie houses. During his high school days when Como, Crosby and Sinatra were his idols, he sang solos in the auditoriums of his and other schools.

At 17, Pat broke into radio on WSIX in Nashville. He sang, of course, and compered a teen-age talent show. When TV came to Nashville, Pat was seen as well as heard locally. In those days he didn't seriously consider a singing career, especially since he auditioned

station. The fifty dollars a week had to stretch a little further in the fall of '53, when Pat and Shirley, his girl since high school days, got married.

"We thought a four-year engagement was long enough," says Pat.

Shirley had begun nurse's training but her plans took a turn for the nursery when she discovered a few months later that she was going to have a baby.

NOT EASILY DISCOURAGED

A tough boy to discourage, Pat entered a talent show once more and won. The prize was, of all things, a trip to New York and an audition for the Ted Mack amateur show. This time Pat came out top man. Next stop was the Arthur Godfrey show, and again Pat was a winner.

But singers—even good ones—are no rarity in New York, and soon Pat headed back to Denton and his \$50-a-week job.

★

In February, 1955, Randy Wood, a Nashville record shop owner with a talent for bringing unknown singers and new tunes into hit records, asked Pat to go to Chicago and record for DOT Records a song entitled "Two Hearts."

"We shook hands on it and I went," says Pat. "No one was more surprised than Shirley and I when the record climbed into the top ten."

Pat was still shaking his head in disbelief when Wood asked him to record "Ain't That A Shame?" It was the success of this reluctantly-made disc that got Pat an invitation to return for a guest spot with Arthur Godfrey and his Friends. Since that first guest spot, Pat has appeared with Godfrey on all his shows frequently.

FIRST RECORDS WERE ALL HITS

Pat's first five records were all tremendous hits! He has made the best-seller charts with "Two Hearts", "Ain't That A Shame?", "At My Front Door", "Gee Whitakers," and "I'll Be Home." The flipside of "I'll Be Home," "Tutti Frutti," also has done very well.

Other recent recordings that went very near to reaching the top were "Long Tall Sally", "Just As long As I'm With You" and "I Almost Lost My Mind"/"I'm In Love With You."

An indication of Pat's tremendous popularity was an incident that happened at the famed Chicago Youth Rally

singer, stole this part of the show. The teenagers showered him with a three-minute barrage of shrieks when he came onstage, and Pat could only grin . . .

Whether Britain's verdict on this young American singer, who is over on so short a trip, will be equally tumultuous, remains to be seen; but from the popularity of his records, and from reports reaching the RECORD MIRROR from the States regarding his likeable personality, we certainly feel a loud "Welcome to Britain!" is well and truly warranted.

In response to many requests, we give below the titles of Pat Boone's main recordings. This is the list of his American 78 discs. Most of them have, of course, been released in Britain.

- (1) "Two Hearts"/"Tra La

neld on April 24, 1956. 35,000 teenagers gathered at the International Amphitheatre. After the youths took the solemn and famous Youth Rally pledge to live as decent citizens, the entertainment portion of the rally started with Pat Boone as featured entertainer. M. W. Newman, staff writer of the CHICAGO DAILY NEWS, wrote: "Pat Boone, the young . . .

HER LUCKY BREAK



TWENTY-YEAR-OLD STEPHANIE VOSS, of Palmers Green, London, N., daughter of Louis Voss, the violinist, was chosen out of nearly 200 girls to play principal girl in the London Palladium pantomime, 'Aladdin', starring Norman Wisdom. Stephanie has been working steadily in show business ever since she was 15, but her name was never in 'big' type . . . she was always playing the minor rôle. Now, this Palladium engagement—"my luckiest break"—may be the stepping stone to the 'big type' and 'the big time'.

PARAGUAYOS MUSICIANS MEET THEIR IMITATOR

AT SCHIPHOL, airport for Amsterdam, Los Paraguayos on returning from their 12-day engagement at the Savoy Hotel, London, were met by Dutch parodist, Tobi Rix, well-known for his unique interpretation of "Malaguena".

The Dutch artiste, with the funny home-made harp, calls his version "Malle Vent, Ja," which means something like "Funny Guy, eh?" Meeting of the artistes was most cordial, though neither party could understand a word the other said. Toby, who had foreseen this difficulty, decided to say it with flowers. He presented the Paraguayan musicians with a huge bouquet and a card bearing the following words: "I wantos to offros you these floweros."

Words were not necessary, anyway, for what was more natural for them than to give musical expression to their friendly feelings by joining their voices in the song they all knew—"Malaguena."

Luis Alberto del Parana y su Trio Los Paraguayos have now left for the States, where they are to appear at the Waldorf Astoria, New York, and the Flamingo, Las Vegas. Pending their return, people in Europe can enjoy yet another recording made by the Paraguayan Ambassadors for Philips and just released under the title, "Famous Latin-American Songs."

But wherever the artistes may go on their travels, they will always have a soft spot for Holland, where they had the honour of meeting Queen Juliana. They hinted that there will be another royal performance in the future.

The Duke of Edinburgh, who possesses a copy of all their recordings, has invited Parana and his Trio to perform for him. They are keen to accept.

'ICE-HOCKEY ROCK' BY THE 3 MONARCHS

LOOK OUT FOR A NEW NUMBER from those wizards of the harmonica, the Three Monarchs. Title: "Ice Hockey Rock."

It is being written by the Monarchs to mark their appointment as joint honorary presidents of Brighton Monarchs, the ice hockey team.

"We hope to record the number privately and send a copy of the disc along to the Brighton Monarchs' rink," said Les Henry, bearded member of the trio. "We think the team might like to play it before the start of their matches."

Another team of Monarchs to have the harmonica experts as presidents are Kingstanding Monarchs, a Birmingham cycle speedway club.

The Three Monarchs are starring in pantomime in Birmingham this Christmas, hope to get along to some of the matches.

SPLIT PERSONALITY

ON HIS DAILY JOURNEY between Associated British Elstree Studios and the Comedy Theatre in London's West End, eminent stage personality Anthony Quayle undergoes a complete change of character.

In the new film, "No Time for Tears," he plays the important role of a specialist in a children's hospital, "clever but fatherly, with a quiet manner and a friendly voice." Forty-five minutes after he leaves the studios in the evening the metamorphosis is complete and he becomes the inarticulate longshoreman in "A View from the Bridge."

ANY JAZZ DISCS SURPLUS TO REQUIREMENTS?

Send 'em to the Royal Navy and earn undying thanks! Address discs to: N.S.U.Y., G. R. Freshfield, Hood Tern, H.M.S. Ceres, Wetherby, Yorks.

G. R. Freshfield, who runs a jazz club on his land-based "ship," is the son of Millie Freshfield, hon. secretary of the famous "Chin Up" Club, which does such good work for show biz personalities and hospital patients.

GOING GREAT GOONS

THEY GET INTO THE TOP TEN



Have an Astorias for a change



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IN BRITAIN OF
AMERICAN BLEND CIGARETTES

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Among the year's biggest surprises was the entry of THE GOONS — pictured above are HARRY SECOMBE (top), PETER SELLERS and SPIKE MILLIGAN — into the RECORD MIRROR'S TOP TEN Selling Lists. The British public was amused and bought their Decca discs in tremendous quantities. First record of the Goons was "I'm Walking Backwards for Christmas"; the second, "Ying Tong Iddle I Po". In a year of alarms and excursions all caused by the Suez crisis, we wanted something like the Goons to cheer us up and they certainly did a great job of it!—R.M. Picture.

GOING THE VARIETY ROUNDS With REG BARLOW

LARRY GRAYSON, who appeared at London's Brixton Empress last week, is a young comedian with an engaging style, witty script, and a throw-away technique which soon has audiences rocking (with laughter, not capering in the gangways!)

He has a few equals when it comes to adding an all-important word, so that he gets his laugh on the punchline, with a bonus laugh on the added, sometimes saucy, word.

Having studied his act on two occasions—at Chiswick Empire some weeks ago and at Brixton last week—it's notable how Larry presses on regardless if a gag fails to evoke much response, but it wants only a stray cackle for him to turn aside from his script, switch on a grin, and extract every ounce from the situation. In this way, by nursing his gags, he often builds up a solitary cackle into a "forest fire" of hearty laughs. In brief, he's a comic to watch, as well as listen to.

PRINTERS OR TELEPHONE GREMLINS took a poke at my Brixton Empress story last week, so that Miki and Griff were rolled into one as MIKI GRIFF, and Sid Buckman's surname emerged as Buchan!

Burlesque is the strong feature of Miki and Griff's act, and their "Cleo and Me-o" number—which has convulsed audiences at the Nuffield Centre on a number of occasions—is sure-fire for laughs.

LOOK OUT FOR TWO PRETTY, well-dressed gals—the LANE TWINS, billed as "Dancing Dolls." At the "Met," Edgware Road, last week, they really brightened up those early dancing spots!

Season's Greetings

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THE Nixa PICTURE OF 1956

THE PAST TWELVE MONTHS HAVE SEEN some striking changes at 66 Haymarket, the London home of the Pye group records.

Easily the outstanding event of the year was the addition of the American MERCURY catalogue to the group's output. As an added plum, along with Mercury came its associate jazz catalogue, EMARCY. And close on the heels of these events in importance came the initiation of the Nixa catalogue, just about twelve months ago, as a pop label only.

Nixa's Brenda Slattery, the happy-in-her-work source of information, is the group's publicity chief, sales promotion manager and girl Friday. She is the only one in the record division who was working for the Pye organisation prior to its entry into the recording field. Mrs. Slattery represents the general friendly spirit that one encounters at the Haymarket office (rapidly being outgrown as a result of Nixa's 1956 successes) and has struck a sturdy blow on behalf of the feminine cause in the disc business. There's very little she doesn't know about the group's labels, what they've accomplished and the direction in which they're heading.

THE MEN BEHIND THE SCENES

A QUICK RUN-DOWN OF THE TOP brass set-up for Pye reveals that the top man is managing director G. E. Cross. Leonard Smith, formerly associated with Columbia and Philips, has been classical A & R man for some time and has, within the past month, added the duties of sales manager to his department.

ALAN FREEMAN, pop A & R topper since the label's start, continues in this post and has added to his laurels during the past year by the not-so-simple expediency of producing SEVENTEEN HITS! Alan's great work during his early recording days with his quality-marked "Polygon" label marked him as a potential prize for some big recording outfit and Pye can consider itself the lucky winner.

Michael Barclay is Freeman's assistant and Harry Walters heads up the department in charge of disc jockey relations and general exploitation. Export manager (and Pye is sending more than its share of pressings out of the country), is Harry Castle.

SOARING TO THE BIG TIME

FIVE LABELS ARE NOW distributed by Pye Group Records—Nixa, Mercury, Vanguard, Emarcy and Pye itself. Nixa, in the past twelve months, has grown tremendously from a simple pop label to a big-time identification embracing all types of music—classical, jazz and popular. On the classical side it has issued recordings by Sir Adrian Boult (Handel's Water Music), etc. The jazz repertoires featured such top favourites as Chris Barber's Jazz Band with Otilie Patterson, which included the extremely successful "pop" item, "Whistlin' Rufus." Other

top items were "Mainstream at Nixa" with the Kenny Baker group; the Harry Klein quartet in "Jazz for Moderns"; The Vic Ash Quartet; Bruce Turner; Joe Harriott and Cleo Laine; Derek Smith; "Piano Jazz on Nixa," by Dill Jones; and Con Bernard with the fabulous Eddie Thompson.

'POPS' CERTAINLY WERE POPULAR

But the Nixa Pop Label, made the big noise for the Pye group during 1956! The label has gone from strength to strength with, perhaps, its outstanding winner being Lonnie Donegan. Lonnie emerged as the top British recording star of the year via our Top Twenty list, and the number 2 outstanding musical personality of the year by way of the polls.

L.D.'s hit parade status was rated A1 for a long time with such tasty tidbits as "Lost John," "Stewball," followed immediately by "Bring a Little Water, Sylvie" and "Dead or Alive." His first LP, "The Lonnie Donegan Showcase," was released toward the year's end and is racking up very, very healthy sales.

YES THOSE SINGING DOGS!

TOP "GIMMICK" DISC OF THE YEAR was, undoubtedly, Nixa's "The Singing Dogs." The melodious mutts hung around the hit charts for many



EDMUND HOCKRIDGE, one of the most popular and best-selling singers on the Nixa label.

a long week and just as many a paying customer took home a sample of the kennel symphony. Nixa felt it owed the hounds a Christmas present and, with an eye to the prevailing sales currents, issued "Rock Around The Dogs" and "Barking Dogs Boogie."

And 1956 found Nixa boasting the third most popular British band, that of Eric Delaney. This outfit found much disc favour with "Cockles and Mussels" and "Rocking The Tymps."

During the Christmas to Christmas period, Nixa and Mercury between them came up with the aforementioned hits to the number of seventeen. Five of these jack-potters stayed in the Top Twenty for 8 consecutive weeks!

In the vocal department the Nixa banner continued to wave due to the breezes stirred up by

Petula Clark, Gary Miller and Edmund Hockridge.

The Mercury organisation brought into the Pye fold the classical work of such eminent conductors as Antal Dorati, Rafael Kubelik, and Paul Paray; the pop balance was supplied by The Platters, Patti Page, Georgia Gibbs and Freddie Bell and The Bell Boys. The Platters, America's top-selling vocal group, hit it big with "The Great Pretender" and "Only You." Follow-up, "My Prayer," whipped up a small storm as the year drew to a close.

THIS PAGE MADE A BIG TURNOVER!

PATTIE PAGE WAS HEARD from in no small way during the year with "Alleghany Moon" and her TV exposure via "The Patti Page Show" didn't do her any harm at the record counters.

Freddie Bell and his boys shot straight into the Top Twenty charts with their first record, "Giddy-Up A Ding Dong" from the "Rock Around The Clock" film.

The Vanguard catalogue releases classical and jazz discs and includes the famous Vic Dickenson Septet, with three volumes on LP release; the Sam Most Sextet and the highly popular Mel Powell Trio with big sellers on "Borderline" and "Thingamagig."

Emarcy brings to the British record-buying public the best of such well-knowns as Dinah Washington (particularly "After Hours With Miss D"), Sophie Tucker and Sarah Vaughan.

IN THE DIFFICULT-TO-PENETRATE American market Lonnie Donegan was able to register his name during the year and successful tours were undertaken by both Lonnie and Eric Delaney.

STRIKING CHANGES (ALL FOR THE BEST) AT HAYMARKET

HIGHLIGHT SALES OF THE PAST YEAR

Other highlights of the Pye group year were:

APRIL

"The Threepenny Opera Theme": Joe Henderson.
"No Other Love": Edmund Hockridge.
"Molly-o": The Gaylords.

JUNE

"Moby Dick": Gary Miller.
"The Magic Touch": The Platters.
"Why Do Fools Fall in Love?": Marion Ryan.

JULY

Tony Martin Favourites: (LP).
"Torch Howe With Billy Daniels": (LP).
"By The Fountains of Rome": Edmund Hockridge.
"Waltzes, Wine and Candlelight": David Carrol (LP).
"Blues and . . .": Josh White (LP). (This disc won the NEWS CHRONICLE Gold Medal for the month).

AUGUST

"Born to be With You": Patti Page.
"Mambo Moves Garner": Errol Garner (LP).
Georgia Gibbs Sings The Oldies: (LP).

SEPTEMBER

"Spin With The Stars Selection" No. 1: (LP).
"A Woman in Love": Edmund Hockridge.
"Make Yourself Comfortable": Sarah Vaughan (LP).

OCTOBER

"Mirabelle": Joe Henderson.
"Another Door Opens": Petula Clark.
"Serenade to a Princess": David Carroll (LP).
"Pop Parade Vol. II": (LP).
"Cabaret Days": Sophie Tucker (LP).
"Songs at Midnight": Billy Daniels (LP).
"Swing Baby": Ralph Marterie (LP).

DECEMBER

"Mike's Moods": Mike McKenzie Trio (EP).
"Hi Fi Delaney": Eric Delaney (LP).
"Two Innocent Hearts": Marion Ryan.
"Come Home to my Arms": Dorothy Squires.

In addition to those already mentioned, Pye's talent roster includes Jan August, Kenny Baker, Xavier Cugat, The Crew Cuts, Rusty Draper, Richard Hayman, Eddy Howard, Frankie Laine, Dennis Lotis, Robin Richmond, Pauline Shepherd, Shani Wallis and Adam Rennie.

On the strength of its smoothly functioning organization and those optimum returns of the past twelve months, the Pye group looks eagerly to 1957 and big game all along the record front.

THE WATCHMEN

THE MARLYN MUSIC CO.

says: **THANK YOU**

AND WISHES EVERYBODY

A Very Happy Christmas

AND

A Prosperous New Year

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"SING IT WITH JOE"

Season's Greetings

from

JOE 'Mr. Piano' HENDERSON

LEONI PAGE

CONVEYS XMAS NEW YEAR'S GREETINGS

Pantomime: New Cross Empire London

"GUYS AND DOLLS" CROSSWORD PUZZLE

By JAMES R. OVERHOLT

- | | | |
|--|---|--|
| ACROSS | 50 Famous Hollywood producer | 21 Social insect |
| 1 Hit musical (first word) | 52 Sheltered corner | 22 And so forth (Abbr.) |
| 5 Exclamation of triumph | 53 President's nickname | 24 See 50 Across |
| 8 Cravat | 54 Tse fly | 26 Number |
| 11 Jai _____, Cuban sport | 55 Prop; hold up | 28 Jean _____, star of 1 Across, 41 Down, 46 Across |
| 12 Author Damon and family | DOWN | 29 Crew cut campus |
| 14 Chess pieces | 1 Opening; interval | 30 Soak flax |
| 16 Civil war General and Lake near Las Vegas | 2 The gums (Anat.) | 31 Compass point |
| 17 Theatre Group | 3 Steer wild | 33 Wanders |
| 19 Fixed posture | 4 Frank _____, star of 1 Across, 41 Down, 46 Across | 36 Pen name of Irish poet |
| 20 Encourage | 5 Land measure (Metric system) | 38 The three wise men |
| 23 Those elected to office | 6 Kind; benevolent | 39 Possessed with homicidal mania |
| 25 _____Goldwyn-Mayer | 7 Donkey (French) | 40 Story |
| 27 Ones who free | 8 Bustle; stir (colloq.) | 41 See 1 Across, 46 Across |
| 32 Edible nuts | 9 Woman's name | 43 In the year of our-Lord |
| 34 Measures of distance | 10 Actual being | 45 Pennyweight (abbr.) |
| 35 Greek letter | 13 South Pacific Island | 47 Parcel of land |
| 37 Tiny arachnid | 15 Tin symbol (Chem.) | 48 Mauna _____ Hawaiian volcano |
| 38 _____ Hari, famous Garbo role | 18 Syllable of the musical scale | 49 _____Masterson, character in 1 Across, 41 Down, 46 Across |
| 42 Quantity of paper | 20 Unit of electrical current (Abbr.) | |
| 44 Feminine name | | |
| 46 Hit musical (last word) | | |

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FOR THE FIRST THREE CORRECT SOLUTIONS RECEIVED, TWO LONG-PLAYING RECORDS OF THE WINNERS' CHOICE WILL BE AWARDED. When sending entries, state, in the event of your winning, which LP's you would like. Address: RECORD MIRROR, 116, Shaftesbury Avenue, London, W.1.

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from

GROUP ONE



LUCILLE MAPP



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New Year Greetings**
From



**PHIL
GREEN**

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From



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**Season's
Greetings**

from

**George and
Alfred Black**

22 HALF MOON ST., LONDON, W.1.

SALUDOS, AMIGOS!

Well, Christmas is once more with us, and the Green Man and I decided it would be a good idea to take advantage of this bumper edition of "The Record Mirror" to give you a survey of the best examples of tropical magic which appeared during 1956 before I commenced writing for you. Here we go:—

CUBAN MOONLIGHT
STANLEY BLACK

Vereda Tropical; Majorca; Siboney; Ay-Ay-Ay; El Truco De Pernambuco; Green Eyes; Rumba Matumba; Stars In Your Eyes; Os Quindins De Yaya; The Moon Was Yellow; Nostalgia; Hold Me Close Tonight; Perfidia; Frenesi.

DECCA LK 4115

I HAVE NO HESITATION in nominating this record as THE OUTSTANDING RELEASE OF 1956. Stanley Black's work in the Latin American field won my admiration long ago; this Long Player is the finest to come from him so far.

He is featured at the piano throughout, backed by guitar, bass and an excellent percussion team. One might think that a piano is not sufficient by itself to maintain attention during fourteen tracks, but the arrangements and performances are so excellent that one's interest never flags. Stanley has attempted to produce a selection which will appeal to the maximum number of people while retaining the maximum amount of authenticity; he has succeeded.

"Vereda Tropical" opens the proceedings in rumba tempo, followed by a baiiao version of "Majorca", in which Stanley's piano and the guitar take the melody in unison.

Ernesto Lecuona's famous rumba, "Siboney," has been arranged as a mambo for this album, and there's some good paila work from the timbales player. "Ay-ay-ay" is given the slow, thoughtful setting demanded by this old melody, and is followed by the best track of the whole album, "El truco de Pernambuco."

This tune, the lyrics of which I believe describe a harmless little practical joke played on visitors to the Brazilian seaport, is one of the greatest examples of the Brazilian samba committed to record outside that country.

After the intro. from Stanley and the bass and guitar, the pandeiro (tambourine) sets the pace, joined first by the chocalho and cabaca and then by the full rhythm team. Stanley handles the melody from



the piano, with the pandeiro punctuating the ensemble neatly, and the climax is reached when the percussion breaks away into double tempo for eight stimulating bars before Stanley winds things up with the melody.

The last track but one, "Green Eyes," is another rumba favourite which gets an easy, relaxed treatment, and the side ends with a lively guaracha rendition of "Rumba Matumba."

Reverse side offers as much interesting variety as the first. The rumba, "Stars In Your Eyes," is contrasted by a snappy version of the samba, "Os quindins de yaya," and a subdued, restful mood returns for "The Moon Was Yellow."

Two of Stanley's own compositions come next. "Nostalgia" is a rumba, and "Hold Me Close Tonight" brings back the gentle, romantic atmosphere, which is maintained for "Perfidia," with its effective four-bar intro. from the bass.

The album finishes with another rumba, the well-known "Frenesi," with the bongos playing nimble double-tempo passages across the rhythm.

The recording has captured the exotic effects of tunes and instruments superbly, and I'm wondering how long it will be before someone (even Stanley himself!) surpasses the high standard of this selection. If your resources are somewhat strained after buying Christmas presents, there are three EPs available which have been taken from this album on DFE 6350, DFE 6358 and DFE 6262.

Only one thing could have been bettered—the album's title. "Trop-

ical Moonlight" would have recorded more easily with the three Brazilian tracks than "Cuban Moonlight" does.

FRANCISCO CAVEZ AND HIS LATIN AMERICAN ORCHESTRA

Chica Boa; Morocco; Sol Tropical; Somos Diferentes; The Rooster; Tambou; The Choo Choo Samba; Bambi Samba.

NIXA NPT 19006

ITALIAN-BORN Francisco Cavez is a first-rate accordionist, and his group possesses a pleasantly distinctive sound of its own.

The front line consists of Francisco's accordion and a trumpet, and there are solo interludes from piano and guitar as well. Tino Christidi is the vocalist on "Sol tropical" and "Somos diferentes."

The results are very agreeable, and the good rhythm section is one of the album's chief assets.

"Tambou" is an exciting composition by Francisco which spotlights his accordion, and the Cavez version of "The Choo Choo Samba" is one of the sprightliest on record.

PARAGUAYAN SONGS
TRIO LOS PARAGUAYOS

Maria Dolores; Hija De La Luna; Misionera; Recuerdos De Ypacarai; Malaguena; Serenata; Mborayjhu Mombyry; Pajaro Campana.

PHILIPS BBR 8074

THIS IS ONE FOR EVERYBODY who likes good folk songs sung in a genuine manner by genuine artists.

The Paraguayos visited this country a short time ago, and played a successful season at London's Savoy Hotel. They give an excellent account of themselves on this Long Player.

Strictly speaking, the material is not all Paraguayan. "Maria Dolores" is a Spanish bolero and "Malaguena" is a folk song from Mexico. But these are minor points, and I'm certainly not complaining when they are so beautifully sung by the Paraguayos.

"Hija de la Luna" and "Recuerdos de ypacarai" are both guaranias—a guarania being a Paraguayan dance of the waltz group created comparatively recently by Jose Asuncion Flores, and taking its name from the Guarany Indians of Paraguay. "Misionera" is a galopa, a South American equivalent of the European galop, and features the native harp.

"Serenata" and "Mborayjhu mombyry" are purajheis—purajhei being the Guarany word for song—and "Pajaro Campana" is a traditional Paraguayan tune, based on the call of a bird like the Brazilian samba, "Bem te vi atrevido."

This is a MUST for all lovers of the folk music of other countries. The unique combination of voices and harp is charming, and the romantic sweetness of the songs transcends the barriers of language.



LAURINDO ALMEIDA QUARTET

Atabaque; Amor Flamenco; Stairway To The Stars; Acercate Mas; Terra Seca; Speak Low; Inquietacao; Baa-Too-Ke; Carinoso; Tocata; Hazardous; Nono; Nottambulism; Blue Baiiao.

VOGUE LAE 12019

HERE IS THE FIRST REAL ATTEMPT to form an alliance between jazz and Brazilian rhythm, and its keynote is one of quiet, relaxed delicacy in direct contrast to the ferocious excitement which is associated with attempts to combine jazz and Afro-Cuban elements.

Laurindo Almeida is a splendid guitarist—not only in the Latin field but in jazz and concert circles too.

The remark passed recently by the wife of a Hollywood band-leader has already become a classic.



She was watching Andras Segovia, the world's great guitar virtuoso, giving a recital on television; she called out to her husband that "there's an old guy on here trying to play like Laurindo Almeida." This may be too sweeping an opinion of Laurindo's talents, but there's no doubt that he's one of the finest exponents of the guitar alive today.

His quartet consists of Bud Shank, a leading West Coast alto-saxist and poll-topper, bassist Harry Babasin, and Roy Harte, who plays conga drum as well as the conventional jazz kit on this album. Laurindo uses unamplified Spanish concert guitar, handling mainly the Brazilian-style solos and leading

This album spotlights two rhythms—the baiiao and the bolero. The Brazilian baiiao first came into prominence through the medium of Waldyr Azevedo's "Delicado," and this number appropriately starts off the selection. All the other baiiaos are from the pens of Brazilian composers too, and all receive the usual Ros polish and precision. "Be True To Me" is also known as "Carnavalito" and "Kiss Me Another."

Second side is devoted to boleros, but starts rather incongruously with a beguine. However, the lyrics are out of the ordinary and a brief samba interlude occurs before the end of this novelty number, so all is forgiven. "Noche

FOREIGN FARE FOR CHRISTMAS
By NIGEL HUNTER

a swinging beat behind Bud Shank's jazz contributions.

As the sleeve states, Laurindo and Bud have attempted the jazz-Latin amalgamation in reverse to the usual procedure. The mood is basically Brazilian, strongly featuring the rhythm of the baiiao, and the jazz elements have been added. Buds alto fits into the Brazilian structure extremely well, and his tonal quality approaches that of the flute on occasions.



The material includes the writing of Brazilian composers like Barroso, Gnattali and Pixinguinha as well as pops such as "Speak Low," "Stairway To The Stars," and "Acercate Mas," which achieved greater fame under the title of "Come Closer To Me." In addition there's two of Laurindo's own originals, "Amor flamenco" and "Baa-too-kee."

It's an intelligent, sensitivity performed album, and I hope we'll get some more in the future. For those of you who can't manage to fork out the LP price all at once, there's a couple of EPs extracted from it on VOGUE ERV 1139 and EPV 1140.

BAIADOS AND BOLEROS
EDMUNDO ROS AND HIS ORCHESTRA

Delicado; Baiiao No Braz; The Happy Bird; Peladinho; My Pet Baiiao; Be True To Me; Baiion Carioca; Beguine Without A Name; Francesca; Noche Buena; Morocco; I Talk To The Trees; Sorta On The Border; Blowin' Wild.

DECCA LK 4111

EDMUNDO ROS IS PERHAPS the best known Latin band-leader in the world. He is often criticised on the grounds that his orchestra is nothing more than a conventional dance band with a few Latin percussion instruments added, but his popularity is unlikely to be affected by such comments.

He is an authority on South American music, and played nothing but the genuine article during his early days as a band-leader. He soon discovered that there was a far greater public for a simplified, adapted form of Latin music, and because he recognised this fact and acted upon it, he is now at the top of the tree.

buena' is also remarkably like a beguine, but it's all about Christmas Eve, so it can be pardoned on the grounds of topicality.

A very pleasant selection, enhanced by the inimitable Ros vocal style, and well up to the high standards we automatically expect from Edmundo.

THE WORLD'S GREATEST RUMBAS
DON CARLOS AND HIS ORCHESTRA

Malaguena; Rumba Tambah; La Comparsa; Taboo; Peanut Vendor; Green Eyes; Angelitos Negros; Montevideo.

NIXA NPT 19009

THE RUMBA WAS THE FIRST Latin American rhythm to catch on in other parts of the world apart from the tango, and here a leading British tropical specialist presents an admirable selection of vintage numbers. Don Carlos and his group have succeeded in capturing the flavour of the early rumba bands like the Lecuona Cuban Boys, and the old favourites retain all their appeal.

Those who remember the arrival of Latin American music in the world of entertainment will certainly take to this album on the grounds of sentiment and nostalgia alone. All will enjoy some good arrangements well played by one of our best and most authentic outfits.



ERNESTO LECUONA

Malaguena; Andalucia; La Comparsa; Danza Negra; Danza Lucumi.

HMV 7EG 8143

ALTHOUGH THE NAME OF Ernesto Lecuona may not be very familiar to you, his compositions definitely will be.

This Extended Player spotlights him at the piano playing two extracts from his "Andalucia" suite ("Malaguena," "Andalucia"), and three pieces from another of his works, "Danzas Afro-Cubanas."

Ernesto's compositions have always revealed his tremendous gift for melody, and this record shows that he can project that gift into his playing as well. He was a founder-

leader of the Lecuona Cuban Boys (already mentioned as one of the first rumba groups to win fame outside Cuba), and the Cuban Government valued his talents to such an extent that he was sent on a world-wide tour with a diplomatic passport.

"Malaguena" and "Andalucia" have gained permanent popularity, and scarcely a week goes by without one or other of them being played over the air. "Andalucia" has also won equal fame under its other title, "The Breeze and I."

A comparsa is a processional carnival dance from Havana, and the conga, which you dance around the ballrooms, is a direct descendant of it. Ernesto has caught the gay, festive spirit very well in his writing and playing. A lucumi is another Afro-Cuban mass dance stemming from public gatherings, and again Ernesto's example reflects the mood perfectly.

It is sometimes said that composers are unable to perform their own works adequately, but this record at least disproves that theory.



THE BRAND NEW CHA CHA CHA
XAVIER CUGAT AND HIS ORCHESTRA

The Brand New Cha Cha Cha; Cha Cha Cha No. 5; Cha Cha Cha Bar; (The Chi Chi) Cha Cha Cha.

PHILIPS BBE 12054

THE CHA CHA CHA has succeeded the mambo as the main Latin dance craze at present, and Xavier Cugat presents four good examples on this EP. It's taken from a 12-inch album (Philips BBL 7062) devoted to this rhythm, which is a descendant of the Cuban danzon.

Cha cha cha represents the soft sounds which your feet should make while you are dancing the

rhythm. To listen to, it is a slow, more relaxed form of mambo, interspersed with some vigorous double-tempo passages which come to an end just before you run short of breath.

The curvaceous Mrs. Cugat (Abbe Lane) sings the lyrics of "The brand new cha cha cha" explaining where it's come from etc., and the somewhat unexpected sound of a French horn can be heard amongst the band. "Cha cha cha No. 5" is a straight instrumental, with the cencerro (cowbell) coming through well in the rests, and "Cha cha cha bar" has a nice flute obbligato behind the voices of the boys. The last track is given a "slurping" treatment reminiscent of Billy May, and has a vocal by Juan Manuel.

Xavier's big band manages to convey a convincing, authentic atmosphere without blasting you out of the room like some Cuban outfits do and all the tunes are ideal for dancing.

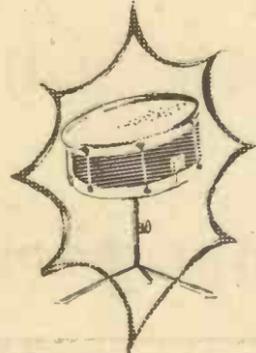
DESI ARNAZ AND HIS ORCHESTRA

La Comparsita; Quizas, Quizas, Quizas; Tia Juana; El Cumbanchero.

HMV 7EG 8186

DESI ARNAZ IS OF COURSE "Ricky Ricardo," Lucille Ball's husband in the popular "I Love Lucy" ITV series—and her better half in real life to boot. He is also a Latin band-leader of some standing, and his orchestra provides the music for the comedy shows as well as appearing on them occasionally.

The four numbers of this record bear the typical Arnaz trade-mark. It must be said that the overall effect owes more to Hollywood than it does to the Argentine and Cuba, but the four tracks are very



listenable, and I'm quite sure that they will please all Desi's TV fans.

LATIN AMERICAN SYMPHONETTE
THE EASTMAN-ROCHESTER SYMPHONY ORCHESTRA

Conducted by Howard Hanson
Rumba; Tango; Guaracha; Conga.
MERCURY MRL 2507

I'M ENDING THIS CHRISTMAS survey by drawing your attention to a recently issued Long Player which I think is unique and which may herald the shape of things to come.

This "Latin American Symphonette" is from the pen of Morton Gould, and it opens up an entirely new field which I hope will be explored further very soon. Morton Gould is a respected name in American light and semi-classical music circles, and he has many short compositions to his credit like "Pavane" and "The Deserted Ballroom" as well as longer works in a more serious vein.

He has taken three Cuban dance forms and one Argentinian one, and has written a symphonette in four movements around them, skillfully using all the resources offered by a full symphony orchestra. This isn't the first time it's been done, admittedly. One name which springs to mind immediately is that of the Brazilian classical composer, Heitor Villa-Lobos, who has drawn extensively upon the native Brazilian music for inspiration in his work. But his writing tends to be heavy and profound, whereas this symphonette doesn't.

The Eastman-Rochester Symphony Orchestra under the baton of Howard Hanson acquires itself very well indeed.



American symphony musicians seem to be able to adapt themselves much more readily than their British counterparts to other musical forms besides the legitimate classics. In this recording the orchestra plays with all the fire and abandon one could ask for, and while perhaps the percussion doesn't sound quite like Prado's boys, it does an extremely good job nevertheless.

Morton Gould has utilised the tonal contrasts and effects of the symphonic instrumentation to good purpose in enhancing the natural colour of the dances themselves. The only disappointing movement is the tango. The theme of this movement seems to owe rather a lot to the old tango melody, "A media luz," which wasn't written by Morton Gould.

But it is an ambitious, unusual work which I have enjoyed greatly. On the reverse side of this 12-inch LP are three works by the modern American classical composer, Samuel Barber. They are his "School For Scandal" overture, "Adagio for Strings" and "Essay for Orchestra, No. 1."

Don't let this put you off, though, for none of them is as intense and involved as you might think. Indeed, Barber's "Adagio for Strings" is a really lovely piece of writing.



WELL, I think that'll have to be the lot. I hope you tropical fans found something to your liking amongst the records which I have looked back on. All that remains now is for me to wish you all "Felices Navidades", and there's no prizes offered for guessing what that means!

Oh, and remember! Go easy on the tequila!



JOAN COLLINS

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N 15039

FRANK BARGLEY
"THE KING AND I"
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Tony Osborne's Varsity Footwarmers,
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You/A Room In Bloomsbury
The Boy Friend
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I Can't Say No
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BIG BILL BROONZY, he's more his true self when his mind starts recollecting the past. He's a philosopher, too, this Big Bill. "Never hurt anybody" is his motto, "and nobody can hurt you. You stand alone, but then who is not alone in this world?" And there's always the laugh, the song: "I love to be happy and merry and I like other people to be happy with me." And he just goes on talking, singing and playing the guitar without realising how fascinating all this is. Some of the songs aren't any good. But he's aware of that too and makes no bones about it. Then he starts talking again and repeats himself pretty often. He's no fool though. "All this repetition is necessary", he declares, "as

lots of people don't understand English and many are slow in the uptake as well!" And so he goes on, repeating, talking and singing. Then he suddenly becomes silent and leaves his guitar to go on with the story. His thoughts hurry on, but his voice is tired. "This is the way it's always been," he asserts. "People listen to the songs and stories and then, when the guitar starts playing by itself, people go dancing and the singers can rest".

"WHO IS NOT ALONE IN THIS WORLD?"

THE PHILOSOPHY OF

BIG BILL BROONZY

comfortable seat and Bill was overjoyed. Big Bill tells how he had a magnificent compartment all to himself for the rest of the journey. As he stretches his husky body, one can somehow feel that he must have enjoyed this trip enormously, for it will certainly have reminded him of the time he worked on the Pullman to Chicago, days gone by when no one realised that he was one of the best blues singers in the world.

FACTS

WILLIAM Lee Conley Broonzy, blues singer and guitarist, was born at Scott, Mississippi, on June 26, 1893. Carefully saving up the few cents he earned as an agricultural labourer, he built himself some kind of violin, on which he used to accompany his songs. He worked as an odd-job man on the Pullman to Chicago, where he met Papa Charlie Jackson, who gave him guitar lessons. He soon made a reputation for himself and his first recording was made way back in 1926. Since then he has been known exclusively as "Big Bill", as his real name proved too long for the record label. And "Big Bill" it has remained ever since. As his recordings did not provide him with sufficient money to live on, he was compelled to earn his keep as a labourer for many years.

Big Bill got his great chance in 1939, however, when he was invited to appear at the second jazz concert given in Carnegie Hall, New York. His name was made and from then onwards he was able to devote all his time to music. He made his first European tour in 1951 and has visited the Continent regularly ever since.

Big Bill's voice is remarkable for its characteristic dark timbre, ideal for the blues, coupled with the fact that he is a marvellous guitarist, whose style is perfectly suited for renderings of the blues in their original and purest form.

[Story and drawing (by Emmerich Weninger) reproduced by permission of the Editor of PHILIPS MUSIC HERALD]

He assumes the hunted expression of an animal at bay, he closes his eyes and then starts singing one of the most heart-rending blues you ever heard.

Some idea of how deeply rooted this mistrust is can be gathered from that story about the railway trip he made in France. Friends had given him a first-class ticket, but he sat down by mistake in a third-class compartment packed with people. When the ticket collector saw his ticket, he tried to tell Big Bill that he was entitled to a more luxurious seat. Bill, however, couldn't understand a word of all that French and when the ticket-collector finally took him by the arm, he was convinced that he was going to be thrown out for some strange, unknown reason. After a while, however, someone told him in English that it actually meant an invitation to take a more

And so he goes on, repeating, talking and singing. Then he suddenly becomes silent and leaves his guitar to go on with the story. His thoughts hurry on, but his voice is tired. "This is the way it's always been," he asserts. "People listen to the songs and stories and then, when the guitar starts playing by itself, people go dancing and the singers can rest".

"HUNTED"

BUT WHILE RESTING AND PLAYING HIS GUITAR, Big Bill's thoughts slide back into the past again. Looking around, seeing all the strange faces in his audience, and catching the sound of a hard voice or a shrill laugh, his eyes undergo a kind of transformation.

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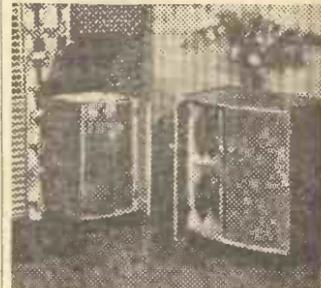
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THE HEADLINE HAS NOTHING to do with what I am going to write about but I think it is a nice title. For those of you who have never seen it before, it comes from an Ellington record of the early 30's.

Talking of Ellington reminds me that I recently heard the new long player titled "Ellington '56"—and was annoyed on nearly every track by the un-jazzy playing of clarinetist Jimmy Hamilton. Presumably Duke likes the pure-toned clarinet style, if one remembers Barney Bigard with the band, but it is what Hamilton plays that I find disconcerting.

From much too audible clarinets we can move on to the absence of same from the Lyttelton band. Since Wally Fawkes left Humph, the band has used the unusual front line of trumpet, alto and trombone, with fine results, and now that there is a modernist (or should one say ex-modernist?) on drums, namely Eddie Taylor, the band swings. We have other good traditional bands like Sandy Brown and Alex Welsh, but they do not swing.

The Welsh band has drive and the Brown band relaxation, but after a concert I attended when Humph played the second half I feel bound to say that here is a swinging English traditional band.

SET IDEAS . . . BUT LEADS TO ANGER

KEN COLYER IS A MAN with set ideas and, as is well known, these ideas have sometimes resulted in angry scenes. I admire Ken for his tenacity but I cannot get with his music one little bit. In fact, when I visited his club by request to hear the band, the thing that impressed me the most was Ken's singing with the skiffle group. He did "I Can't Sleep", singing and playing guitar, and has adapted for guitar the almost classical boogie passage as played on piano by the original Montana Taylor.

The band to me is too earthy, too bound up in how the negro revivalists would play to ever show any originality.

Originality, of course, cannot be said to be the "forte" of English traditional bands when the whole essence of the English jazz scene is copyism.

Nevertheless, there can be English soloists who play an improvisation purely from the technical and musical ability to play jazz. Count Basie has a high regard for English jazz musicians and has confirmed to me his report that Bruce Turner is a fine player.

The Count Basie band is the greatest I have heard for swing and attack, and, above all, it's a band full of great soloists. Every number is played from memory, and although there have been reports of lethargy, the solos contain a full quota of pure jazz, whether they be played by someone who appears to have no interest in the proceedings or not. Incidentally, Count Basie's piano introduction to each number gives the band the cue as to what the number is, for in several cases no announcement is made and the running order of tunes is not always the same.

RE-ISSUES NOT ALWAYS THE SAME

EVERYONE PROBABLY KNOWS that more than one "take" is made of each title being recorded, and there are several instances of re-issues being from a different master than the original.

But how big or little is the difference when a head arrangement was used, and improvised passages had to end in a certain way to lead in to the next bit? There is one good example of different masters being issued in different countries in the case of "Honky Tonk Town" by Armstrong. This is the one from about 1940 with Bechet and Zutty Singleton. There are certain arranged passages, but both Bechet and trombonist Claude Jones take solos which are quite different in the two versions. In England, the Brunswick people used the A master, and in Switzerland Decca used the D master.

I would like to hear B and C because there are basic ideas in both men's solos which were then tried in different ways, and it would be interesting to see how much of the solo was worked out before the recording started. Even the chord chorus by guitarist Bernard Addison is basically the same, but more clearly executed and very slightly different in timing on the Swiss Decca.

There have been instances where different takes have been issued on one record, as in a Charlie Parker disc on which we heard "Four ways to play a chorus" or words to that effect.

In that case, however, it was the commercial side of things taking a hand and the company concerned were getting short of material, so made one disc out of four bits. No doubt they had already issued one complete "take" of the title.

COMMERCIAL—that's a word which at one time was used by jazz fans to describe any kind of near jazz that wasn't in vogue. But it prompts me to ask "Is jazz becoming commercial?" or "Is commercialism getting into jazz?" The fact that certain jazz records now sell to a far wider public than the pure jazz fans can be seen by the entry of Humphrey Lyttelton's "Bad Penny Blues" into the Best Sellers list. Now that surely, is jazz becoming commercial. But when Humph's next record "Echoing the Blues" is based on the same formula, and has as a backing a pop-song "Love, love, love" and in the same supplement is a vocal version of this by one Glen Mason, then surely there is commercialism getting into jazz.

THE SKIFFLE RAGE . . . AND ITS GROWTH

THIS ANGLE LEADS ME RIGHT INTO skiffle music as practised by Lonnie Donegan with seeming success. Nowadays, one cannot go into a coffee house without being shouted at by "The Vipers" or "The Ghouls" or just a solo guitarist/vocalist doing skiffle songs like Bob Court.

It's all good fun and you can join in the chorus, but when it comes to putting this stuff on records my heart bleeds for the negro urban folk artists who probably wrote the songs in the beginning, as well as being the originators of the style.

Huddie Ledbetter (Leadbelly) is just one example. His record of "Rock Island Line" was available in this country long before

Donegan's, but Donegan had the luck to have his disc played on a popular record programme.

There now seems to be an almost traditional line-up for skiffle groups, and on what this is based I have no idea.

There have been records in the past with odd line-ups or instrumentation, and one of these was aptly named Bobby Leecan's Needmore Band. Then there was a lovely trio called The Memphis Jug Band which actually had the bass notes supplied by blowing into a five gallon jug. The mouth organ also played a big part in their records, but apart from 'Wandering Jack Elliott it seems it's forgotten nowadays.

The Kazoo, (or, as everyone says, "You know—comb and paper") was at one time very popular with collectors because of Ned McKenzie. He was a retired jockey (not disc-horse) who liked jazz but couldn't play an instrument, but he got some good musicians round him when he recorded, and one of the best by the Mound City Blue Blowers was "One Hour" and "Hello Lola"

That record gave us the amazing mixture of Coleman Hawkins, Pee Wee Russell, and Glenn Miller and of course McKenzie on kazoo. Another title the Blue Blowers made, with Jack Teagarden singing was "Never had a reason to believe in you" and when it was issued in England the backing was "Bouncing Ball" by Paul Whiteman and his orchestra, which was a nauseating saxophone feature.

MEMORIES OF SOME OF THE GREAT

A SAXOPHONE OF A DIFFERENT KIND is the soprano. One immediately thinks of Bechet or one of the French revivalists, but Dick Heckstall-Smith from Cambridge University seems to have avoided the colossal vibrato of Bechet and the thin emaciated sound associated with Ronnie Chamberlain and Frank Weir.

Heckstall-Smith has reached a compromise as regards tone, but has some way to go yet in technique. He is often heard

REMINISCING

By

DUNCAN FRAZER

IN

TEMPO

sitting in with Sandy Brown's Band and was a guest on a recent Sandy Brown record.

Have you noticed that the advent of mainstream jazz (or, in other words, the old jam sessions of the swing period) has brought back on records many of the pre-war stars, and yet there seem to be so many more who have not been affected. Of these, I would mention trombonists Dicky Wells and J. C. Higginbotham, alto saxist Charlie Holmes, trumpet player Henry Allen. Surely Dicky Wells, one of the greatest trombonists ever, must be still playing? (after all, he was with Basie only ten years ago and many of Basie's men are in the forefront of mainstream sessioneers).

Of Charlie Holmes I am not sure, as he does not appear to have recorded since the war—that, of course, is assuming that we agree that the Emmett Berry disc of "Steady Eddie" featured Johnny Hodges and not, as the label stated, Charlie Holmes.

Henry Allen and Jack Higginbotham were the subjects of a very good "World of Jazz" programme a few months ago and I am sure that if Roy Eldridge can make a "comeback" then Henry Allen could. 'Higgy' has long been one of my favourite trombonists and I treasure my old 78 of "Give me your telephone number" and "Higginbotham Blues". That record, incidentally, also features Henry Allen and Charlie Holmes. It was made in 1930 when all three were members of the Luis Russell band.

WHAT'S IT MATTER? IT'S ALL JAZZ!

ON THE QUESTION OF TYPING certain bands as playing certain styles, I agree with 'Humph' who says there is too much of it going on. But how else can we describe the type of music played by each band without some definition? Nearly every band plays certain standard jazz numbers like "Royal Garden Blues" and, needless to say, every version is entirely different, but an 'overall picture' must be obtained from at least one evening's listening to a band. Then comes the question of "in what style does the band play?"

Chris Barber plays traditional as opposed to modern—but I can't get any nearer, so what am I supposed to say to someone who asks me what style they play in? In any case, it's all jazz — so what does it matter?

One final point for discussion is: "How much further can John Lewis and the Modern Jazz Quartet progress without leaving jazz altogether—and if they do leave jazz whom will they play to?"

Some of our more intelligent jazz collectors and critics will go with John Lewis all the way to a revival of Bach fugues, but the rest will no doubt find some new idols who still retain a fair amount of jazz in their playing while experimenting with early forms of music. As someone once said, or everyone keeps saying, "It's all been done before."

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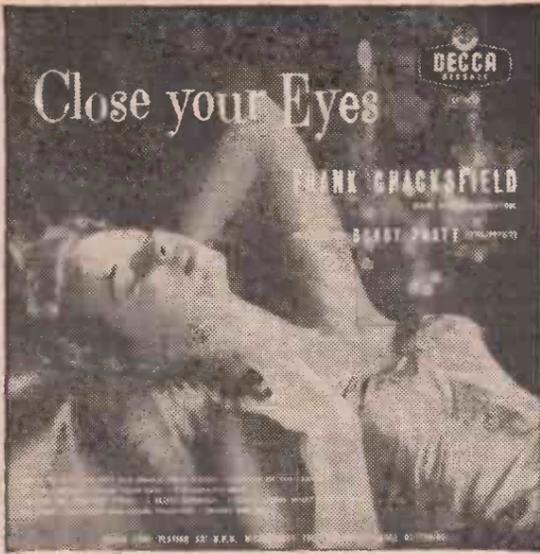
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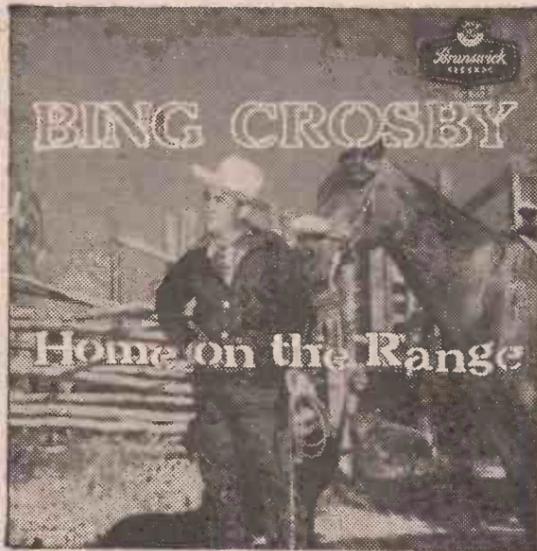
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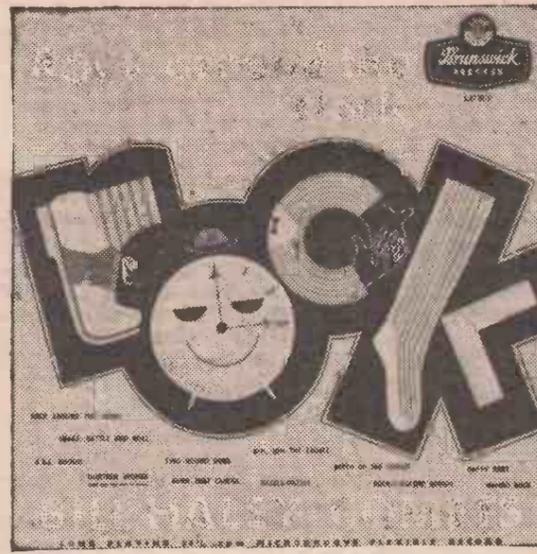
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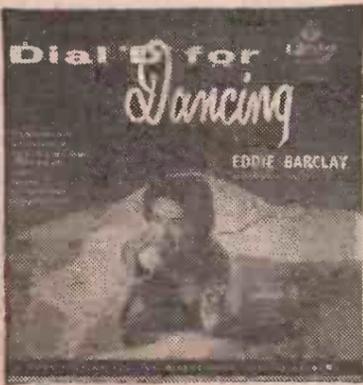
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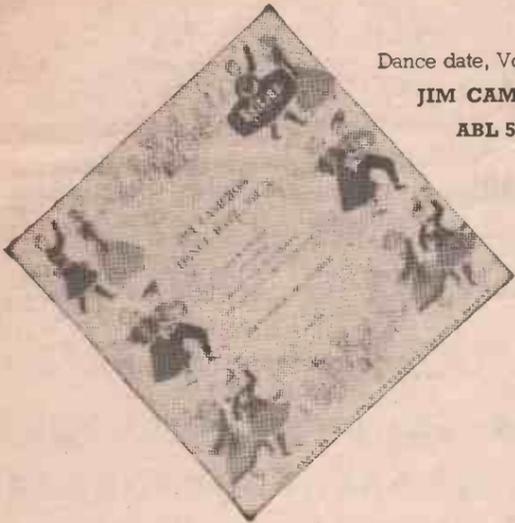
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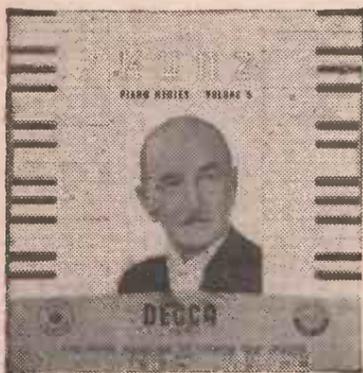
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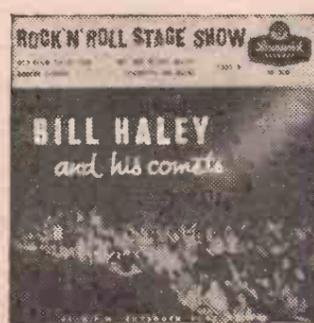
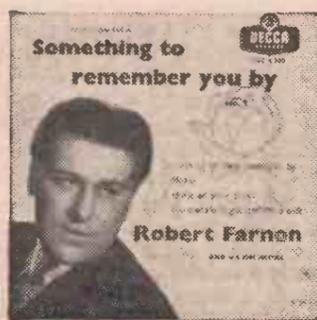
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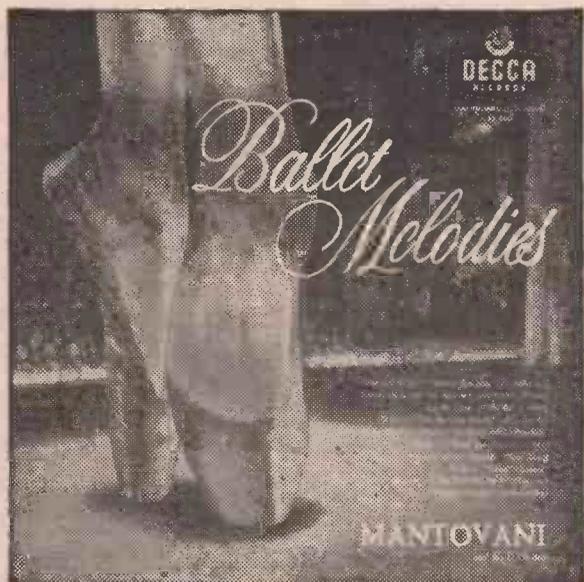


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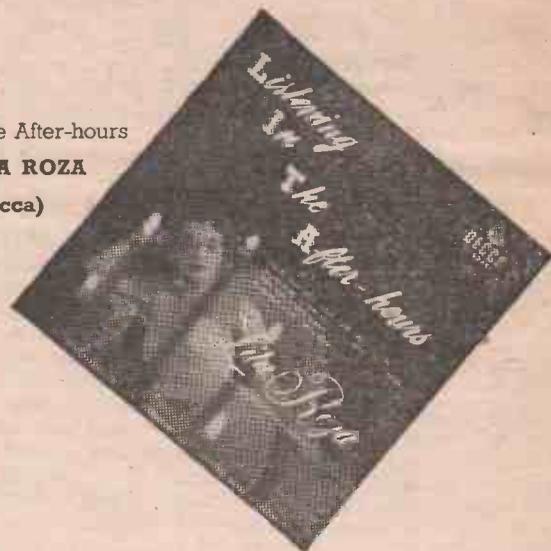
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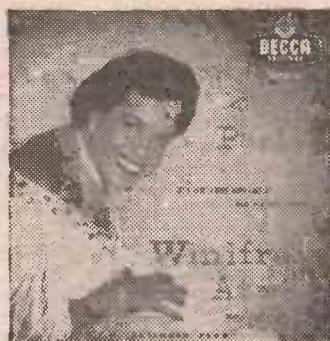
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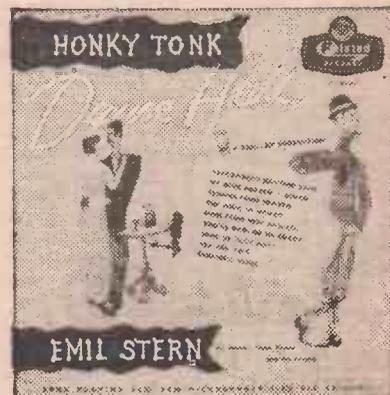
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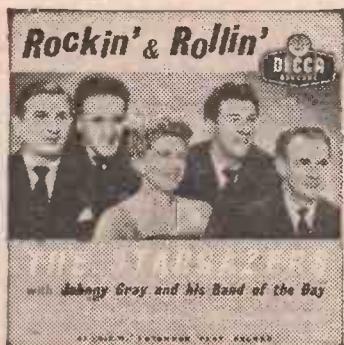


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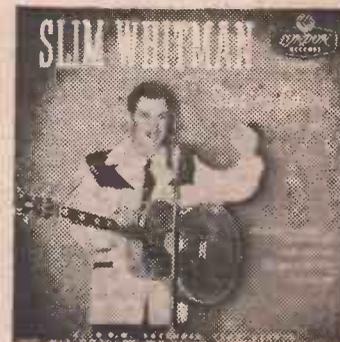
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LET'S BREATHE NEW LIFE INTO OUR VARIETY SHOWS . . .

WHO IS THE BRAVEST MAN in show business? Some say the man who risks his money; others say the youngster who tries to break in, or the established star who attempts a completely new style of work. But I say it is the management who dares to tell a variety artiste to change his act. Holy writ is not more sacred than the formula of the variety veteran, and woe betide the illiterate, uncomprehending, insensitive employer who dares to suggest any improvement is possible, let alone desirable.

Why variety, alone among the entertainment arts, should consider itself immune from criticism or incapable of benefit from a skilled producer, I shall never know. In any case the point seems academic, for variety as we know it is dying from a severe case of hardened arteries, and I doubt if anything can save it.

But one thing should be made clear to the variety profession. It is not television that is their mortal enemy; nor entertainment tax; nor soccer by floodlight. It is their own blind resistance to change.

"Act as known"—that fatal phrase in almost all variety contracts—is the epitaph which will be imprinted on variety's tombstone. The act, in most cases, has been performed "as known" for anything up to forty years, and the truth is the public just doesn't want to know it any more.

The artistes filling variety theatres today—Tommy Steele, Lonnie Donegan, Harry Secombe and a very few more—are not "known" in the weary sense of the word. Their work is new and vital; their personalities breathe life into theatres and bring queues to the box-office.

New Talent

WHAT I, AS A MAN-AGEMENT, want to present are more "acts not known". Every year I go to great trouble to find them. 1956 I count as a golden year because it has brought me such striking new talent as Tommy Steele (a true theatrical personality, whose success will long outlive the current rock and roll fashion), Rima Rudina (the American girl who manages to combine the talents of Yehudi Menuhin and Beatrice Lillie), and Ted Rogers (a young Londoner daring to attempt something quite original in patter comedy).

A highlight of my year was the day Tom Mennard (a young comedian in whom I

have great faith) approached me at band call and asked if I would allow him to try out a new act. He ran through it there and then; I approved it; and it was a bigger success than his usual act. A fortnight later he came to me with yet another act—which went with still better results.

Paul and Peta Page, the puppeteers, are others constantly trying out new material. They work during the day to improve their show at night.

This year has also brought my association with Charlie Chester—a long-established variety comedian, brave, and wise enough to try something completely different. Spectacular success of our "Pot Luck" show, which has re-established him as one of our major box-office stars, is surely proof that it pays to venture something new.

But how many established stars have Charlie's capacity for change? And how many newcomers have Tommy Steele's original approach? Speaking with the experience of a man who spends more than quarter-of-a-million pounds a year on artistes' salaries, I can tell you—very, very few.

Murder!

"CHANGE" AND "ORIGINALITY" are, in fact, two of the least-used words in the vocabulary of variety. "Rehearsal" is another of these taboo words, and I often wonder what would happen if, after a disappointing Monday night, the manager of a variety theatre called a rehearsal for Tuesday morning. There would be cries of "murder", appeals to the V.A.F., long-distance 'phone calls to agents. Yet a rehearsal call is normal for any other type of musical or theatrical entertainment.

Faults are not all on the artistes' side. I do not think managements have fought hard enough to keep variety alive and vital. It is not money, but the opportunity to do more original and stimulating work which has made such brilliant young comedians as Peter Sellers and Leslie Randall desert variety for television.

Only in the better-class summer shows and in the top West End variety-revues has an effort been made to improve the work of individual artistes by giving them the benefit of an experienced producer and the opportunity for new effects in sketches and scenes.

Credit for Hylda Baker's transformation into an important top-of-the-bill star is generally given to publicity she gained from TV shows; but much more important was the opportunity and experience she had in a resident revue at Blackpool.

Joan Regan went into a summer show at Weymouth as yet another singer with one or two records to her credit, and emerged as an artiste with a strong solo act. In each case I am convinced the

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artiste gained professional stature by having to meet the requirements of a producer who saw them as part of a whole production and not as a be-all and end-all in their individual selves.

To me, the most interesting thing about this year's visit of a variety troupe from China was not their professional skill, but that the programme acknowledged the services of an "artistic director". Art, so I am told, has no place in variety. But it has. And artistry in the theatre is not achieved without criticism—intelligent criticism based on knowledge and detached observation. Unfortunately, this is something the average variety artiste is never lucky enough to receive. He knows only the biased opinions of his friends, the sometimes muddled thinking of his fellow-pros, or the commercial estimates of his agent.

My Dream

SOMETIMES I DREAM of a variety theatre where Monday is spent not merely on a hurried run-through of cues and keys with the orchestra, but on a serious shaping of the show by a producer who aims at getting an overall effect; a producer whose style can be recognised so that a variety bill at Theatre A is different from the same bill at Theatre B. At present, the only work which goes into shaping a variety show is the paper work done by the booker who never sees the actual show, and the only attempt at analytical criticism is contained in the timesheet which records whether an individual act exceeds or runs short of its allotted time.

"Time" is, in fact, the bugbear of routine variety bills. It is one of the unavoidable evils of twice-nightly variety, and entertainment values are being sacrificed to getting the first house out in time to get the second house in, or of getting the second house out before the last buses leave.

My dream theatre would have not only a resident producer, but it would have once-nightly programmes (with a mid-week matinee, and an early evening show on Saturday). Unavoidably, it would also have higher prices, although only slightly higher. It would have longer programmes. It would have stronger bills. And I am convinced it would have bigger audiences.

This dream, incidentally, is not so far from reality, for at least one major provincial theatre is playing once-nightly variety with great success.

It is also the policy I have followed in most of my own



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If we call for "change" and "originality" from artistes, they are entitled to expect new ideas from managements. The routine flavour which makes so many variety bills stale, flat and unprofitable cannot be eliminated by artistes alone. In my dream theatre, everyone would work together to inject excitement and originality into the show so that audiences would get what they have paid for, what they are entitled to expect, but what they rarely receive in a variety theatre: an evening's real entertainment.

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Christmas Greetings

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JON PERTWEE



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A MERRY CHRISTMAS

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DANNY PURCHES

Wishing All In
Show Business
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and
A Prosperous New Year
WITH THANKS

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A HAPPY XMAS AND A VERY
PROSPEROUS & HAPPY NEW YEAR
TO EVERYBODY

Sincerely,



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FORTY CUPS OF GOOD CHEER

from

BETTY MILLER

THE CATS CAME BACK

A Christmas Fantasy

Dreamed and Illustrated
By JAMES ASMAN



"... I sank back blinded and deafened and heard the dark brown, blood-warm voice of the Empress of the Blues, BESSIE SMITH..."

"THE HE FIRST NO-OH-HELL..."

came thin and reedy from some dim snowy world outside the front porch where five small ragamuffins hoped to wring a certain degree of small change from the pockets of the company within.

The remains of the turkey, flanked by roast potatoes, brussel sprouts and all the stuffing and etceteras of a good Christmas lunch did its best to settle down inside the swollen Asman stomach, and the over-large cigar, a hasty last-minute gift from Uncle George, stuck out like a small water melon.

"The-he A-i-ngels deed a-a-i-e-y..."

The piping broke off clumsily as the front door opened, a token of goodwill was hurriedly scattered, and the cause was won.

I took a reflective and well-contented sip of a balloon glass which contained a generous measure of three-star brandy and belched lightly. The fire, piled high up in the grate, stung against my trouser leg. The air was warm and the blue smoke eddied graciously in its rise to the ceiling, now shifting here and there with mysterious shadows made by the dancing flames.

Dot threw me a brazil nut which I was too lazy to catch, and we both eased our posteriors on the cushions and blinked drowsily at each other.

"We should have invited a few friends along for the evening..." I said... "we've got a heck of a lot of grub left around."

Dot chomped thoughtfully on her piece of nut and replied, "It wouldn't have been so bad an idea — but everybody stays home with their families at Christmas-

time. We'll see 'em all tomorrow lunchtime at 'The Green Man'."

REST (!?!)

SILENCE REIGNED FOR A WHILE, except for the now distant echoes of "Good King Wenceless Last Look'd Owt" from the diminutive choir intent upon adding to their horde with largesse from our gentle-hearted neighbours.

Dot and I had decided to use Christmas Day as a complete rest day, and the gaiety of Xmas Eve with its alcoholic greetings and toasts had given way to far too much good, rich food, fierce glowing fires and, finally, a stupor into which we quite willingly drifted as we sat together on the cushioned leather couch before the blaze.

The Record Centre was closed and dark, miles away in the heart of London's West End. The mad, screaming shopping days which had culminated in the friendly celebrations last night were over and done with for another twelve months. We were enjoying what we believed to be a well-earned rest.

"That cigar Uncle George sent you is a bit ripe," Dot murmured dreamily.

"It's killing me," I mumbled, dropping the soggy remnant on to a nearby ashtray.

We stretched out contentedly and Dot snuggled happily by my side. The dancing shapes in the corners of the room ebbed and flowed and from the snow filled streets outside the steamy window the occasional traveller thudded heavily by. A car swished, a stray dog barked once and a large lump of burning coal slipped down in the grate. It was Christmas Day, about four o'clock in the afternoon, and neither of us wanted to move. The television set sat darkly blank in the corner, the small radio was silent on the table and the electrical gramophone with its flooded store of LP's remained shuttered and still. Dot sighed gustily and I jerked one bleary eye open.

"We should have invited some friends along," she said indistinctly.

I grunted and we both closed our eyes again...

A violent flash of lightning, a crash of thunder, and a gentleman dressed entirely in what appeared to be white bedclothes stood in front of us, cheerfully picking an apple off the sideboard and viewing us with whimsical eyes.

"I didn't wait for that invitation," he said genially and munched on the apple.

"So I see," said I, heaving desperately to achieve an upright position in the face of this unexpected and rather unconventional interruption to what we had both hoped would be an intimate and quiet evening.

'HERE I AM!'

DOT BEING A WOMAN AND HAVING a less severe view of the conventionalities, said, "Good afternoon," and closed her eyes again.

have tried today. Dammit, they're all either boozing their heads off, snoring upstairs like pigs, dancing about like dervishes or out at relations. You two were just in that receptive condition necessary for me to materialise — and here I am!"

He gazed at us moodily. "I'm not sure you're the right types, even now. Too dopey — you've ate too much and now you seem to be intending to drink too much, too." And he frowned on my brandy glass.

Dot opened one eye, sniffed and edged my cushion away from behind me to a better position for her to enjoy it.

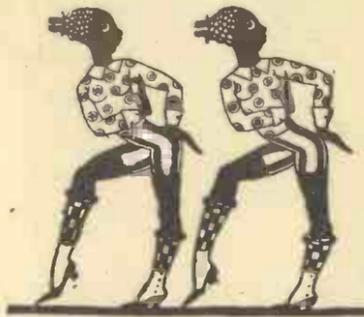
"Who the hell asked you to..."

Gabriel waved an imperious arm and interrupted me rudely and firmly.

"I'm here to bring you a Christmas present," he stated loudly. "That old fool Claus

has had things his way for too long, and I'm not standing it a year longer. What with the Angel Band busting their corsets and the rest of it, and Claus tearing about here and there with his blasted reindeers, sack and crimson dressing gown, I don't get a look in anywhere. So I'm determined to start a new gift racket this Christmas — and you are to be the lucky recipients."

I gulped at my brandy, choked and wiped my stinging



"... The seamed, black face of Bunk Johnson beamed at us. 'It's been a long time,' said Bunk, 'And how's you all?'..."

eyes. Gabriel watched me with a grim, unfriendly smile. "What on earth do you intend to give us?" I gasped, nudging Dot in the ribs for moral support of some kind.

The Angel Gabriel rose slowly to his feet, shook his snow-rimmed wings in the hearth to the accompaniment of a good deal of hissing vapour, and said something bitter in Hebrew.

Another streak of lightning, and a blurt of thunder.

FATS, TOO...

A VERY LARGE, FAT NEGRO dressed in an American styled suit and a bowler hat grinned at me, and his white teeth shone like ivory.

"Man!" said Thomas "Fats" Waller, "Man, I'm jest ready for a mess of T-bone steak, with plenty of mushrooms, fried potatoes, eggs, tomatoes and good white bread. Yes, ma'am, I'm sure bare to the backbone. Gimme some of that apple pie I can smell. One never knows, do one?"

Dot, busy rubbing her bruised ribs, took the hint and disappeared through the door leading to the kitchen. Fats opened his large, blue-lipped mouth and yawned like a cavern.

"Yeah!" he growled jovially. "I'll be floatin' down the Hudson tonight if there's a mess o' them ivory teeth around. Tha's right, man!"

"He wants to know if you have a pianoforte in the house," translated Gabriel comfortably.

When I nodded, a trifle overcome by events, Fats roared his glee and seized the brandy bottle from the table and cleared off half its contents in one lusty draught.

"What the hell do I do now?" I appealed desperately to the Angel Gabriel.

"The day is yet young," quoth the robed figure in the corner, "And here is someone else who has come a long way to see you..."

This time I shut my eyes and the flash zoomed redly against my closed lids. The thunder didn't seem to bother either Gabriel or Fats. A white-faced man of about thirty, or perhaps a little older, looked twistedly at me and reflectively sucked a loose front tooth. His face was round and pale, and the rings under his eyes were exaggerated in the low glow of the firelight. He wore a shabby

suit of evening dress and his expression was one of combined bewilderment and sadness.

... AND BIX

Bix Biederbecke leaned tiredly against the table, reached for the nearly empty brandy bottle and in a few seconds it was drunk dry.

"Is there anything around this joint to drink?" he asked Gabriel, and then his eyes alighted on the large black form of Fats Waller.

"FATS!" he yelled delightedly and seized Waller about the waist. "YEAH!" roared Waller and the two lunatics danced on my best front-room carpet.

Dot walked in, deftly avoided the jivers and laid a plate of meat and stuff on the table. "Come and get it," she said calmly and took away the empty bottle.

"Honey," called Bix, hastily, "is there any alcohol around?"

...AND 'BUNK!'

DOT HANDED HIM A NEW, FULL BOTTLE of my best whisky and sat down by my side without a word. The startling train of events seemed to leave her quite unperturbed.

I sat gloomily watching Fats Waller push steadily but very surely through three dozen thick sandwiches with celery, tomatoes, potatoes, bread, ham, turkey, pork pie, sausage rolls and apple pie. Dot then fetched him a glass tankard of water and another full of gin. She had read her Eddie Condon.

Bix ignored the food and concentrated on my whisky. Once again silence reigned and another piece of coal fell in the grate.

The Angel Gabriel took another apple and munched solidly for a moment. I viewed the last of my whisky and Fats mopped up the bare dinner plate with a last crust of bread.

Then that blasted lightning struck again and thunder ripped through the air. The seamed, black face of Willie "Bunk" Johnson beamed at us.

"It's been a long time," said Bunk, "And how's you all?"

Fats grinned like a split orange; Bix nodded, puzzled

(Continued on opposite page)

THE CATS CAME BACK

James Asman's Christmas Fantasy



—CONTINUED FROM
OPPOSITE PAGE

Gabriel, and I ran a wild hand through my hair. "Who else would you like to meet?"

"We might as well have the ruddy lot," I said. "There's Charlie Green, Bessie Smith, Ma Rainey, Johnny Dodds, Jimmy Noone, Buddy Bolden and . . ."

"That's enough," cried the Angel Gabriel. "There is no need to be greedy." And he began the fireworks act all over again. I sank back blinded and deafened and heard the dark brown, blood-warm voice of the Empress of the Blues, Bessie Smith. When the lights faded from my tortured eyes I could see that she was dressed in a sort of shimmering white gown and a dubious fur coat, much the worse for wear. One sleeve was ominously empty and she wasn't looking at me with any degree of pleasure.

"White man," she said sharply, and her look wasn't friendly at all. "You can see what you and your kind did to me. What the hell did you bring me here for?" (The last question was flung viciously at Gabriel.)

But, before I could reply or Gabriel could make any excuses, Bessie was surrounded by the other visitants who greeted her noisily. In the background the agile phrases of Waller's raggy piano added spice to the scene.

By now the party was beginning to lose that hang-dog look and someone pressed a glass of evil-looking liquid into my hand. I drank deeply of it without thinking and heard Bix say: "Just a special concoction of mine . . ."

Bessie joined Fats at the piano and began singing "There'll Be A Hot Time In The Old Town Tonight," with Oliver blowing a gentle descant from the hearth-rug.

BIZARRE...

BUNK HAD TAKEN DOT'S place on the couch and was regaling me at odd moments with some story about New Iberia. Dot had vanished into the kitchen once again to build up fresh plates of sandwiches and more of my Christmas stock of drinks was scattered on the table. Nobody had thought to switch on the light and the half-gloom gave the bizarre scene the appearance of a fantastic Hollywood-inspired dive.

Bessie finished her song, and that and the Bixian cocktail had had a stirring effect upon me, so much so that I was given to calling out at odd intervals, "Yow suh!" in a strangled yell. I got another glass of poison as a reward.

When Gabby presented himself once more before me I welcomed him like a lost brother, and only some obscure native reserve prompted me to close my eyes before the fireworks made a further addition to the party.

A powerfully-built Negro with a tight suit and an African expression slapped me on the back just as I opened them again and Buddy Bolden was with us. Bunk knocked my empty glass flying as he seized the newcomer's black hand.

"How you doin', Buddy man?" he shouted above Bessie's "Empty Bed Blues." "Remember me, your ole hornman, Bunk?"

"Bunk?" repeated Bolden, his dark, greasy face wrinkling with the effort of remembering, "You ain't Bunk—I recall he was a young guy. He wasn't too bad as a horn, either."

"Too bad!" snorted Bunk, in a sudden rage. "Let me tell you, I was king around New York when you was a corpse. They useta come to the Casino out there. . ."

"I dunno anythin' about N'York," stated Buddy emphatically, "An' I never knew they played jazz out there. But in N'Orleans I was the king and nobody else, let me tell you."

He looked so fierce that Bunk subsided in a sulk, and we listened for a moment to the last verses of the wonderful Blues Bessie was singing over in the corner with Waller and Oliver.

THEY JIVED

I SHUT MY EYES AGAIN, only to rest them, for the shadows were flickering worse than ever, enough to make me feel a little dizzy. Bunk and Buddy Bolden began arguing again, Bessie started on a bottle of gin and "Kitchen Man," Bix borrowed Oliver's cornet and Dot began jiving with the portly New Orleans trumpeter.

Gabby flapped his monstrous wings and took his seventh apple—evidently the story of the Garden of Eden had had some effect on his mind as a child. Then, between large bites, he asked me if I wanted any other guests. I pointed out, quite reasonably I thought, that the food and drink had originally been suf-

ficient for Dot and me and about a dozen of our London friends, but that the appetites of veteran jazzmen were beyond the amazing powers of even Dot as a hostess. Not, I admit, that Dot appeared to mind very much. Her dance with Oliver had ended in an incredible whirl of skirts and legs and Joe had subsided in a fireside chair much the worse for wear.

I never did find out where the other three trumpets came from, but before I could throw out a broad hint about the objections of our neighbours, Oliver, Bunk and Bolden had joined Bix beside Fats and the ball was well under way. Bessie was shouting a lively song all about some man or other who had a hankering after cabbage greens and good old meat. Dot was slapping the television set with a knife and fork borrowed from Bunk's empty plate in a grotesque rhythmic accompaniment and Angel Gabby took me into his confidence about his further plans.

"Mister Bolden told me just now that he wanted a few goodtime 'gals' around, just, he said, to make the party go with a swing. Do you think it would be in the spirit of Christmas if I . . ."

I convulsed into an upright position for the first time since all this began and faced Gabby with a desperate look.

"No!" I yelled wildly, "No! No! No!"

The four horns and the piano rose up in volume and Bessie's fruity voice gained a

biting edge to it as I wrestled with the Angel Gabriel, who had magically grown two more arms and a couple of bull-like horns.

"What IS the matter with you?" said a voice strangely disembodied and I found myself struggling heartily with Dot, who had slipped half off the couch.

"Where's Bix, and Bunk, and Buddy Bolden, and Oliver and Fats — and Bessie Smith?" I cried in bewildered tones.

"How the heck should I know?" queried Dot with reasonable heat.

"But the Angel Gabriel was here, right where you are sitting," I said.

"So was Charlie's Aunt," Dot proclaimed disgustedly. "Don't be an ass. You've been dreaming — you ate too much at lunchtime. I told you not to make a pig of yourself."

The fire had dropped low in the grate and the shadows were thicker in the corners. I thought I could just see the Angel Gabriel, misty and indistinct, over by the door, hidden by the darkness. And I could swear to this day that he actually winked at me.

A dull thud came outside the window as a heavy lump of wet snow fell over from the eaves of the bay window. And from the front door came the sound of little angels' voices . . .

"Ha-a-a-rk the He-e-rald A-i-nge-e-els Seeeng . . ."

Dot looked for her bag and I reached for the scuttle.

It was Christmas Night.

" . . . A very large, fat Negro dressed in an American styled suit grinned at me, and his white teeth shone like ivory. 'Man! T-bone steak . . .'"

by this stranger, and Gabriel bowed from the waist.

"How's the cats been doin' since I've been gone?" asked Bunk.

"Not so badly," I scowled, mentally calculating the inroads this hungry trumpeter would make on the rest of our Christmas fare once he got his hands on it.

"Did you ever hear that record I made in New York around '47?" Bunk queried "That was the real ragtime music . . ."

And Dot went out with Fats' empty plate and glass (not the one with water in it). Bunk continued to tell us about his real jazz session one Christmas nine years ago when Harold Drob recorded him during a snow storm in New York.

Fats listened politely, Bix continued to deal with the whisky left in his bottle and Gabriel yawned openly. I surreptitiously fastened up the top buttons of my tight trousers to make me slightly more presentable. Dot returned with a large plate of food of some kind for Bunk and a pint of gin for Fats. Bix grinned boyishly and gave her the whisky bottle for a refill.

Waller seized the pint glass in one huge fist and ambled like some dark giant to the piano, followed by Bix. Bunk told me about his ragtime piano recording he made for Bill Russell.

The Angel Gabriel turned on the fireworks again and a

portly, stately Negro stood on the hearth rug fondling a cornet in one hand. "My name is Oliver," he told me gravely, "Known as 'King' Oliver—Joe to my friends. . ."

THE KING...

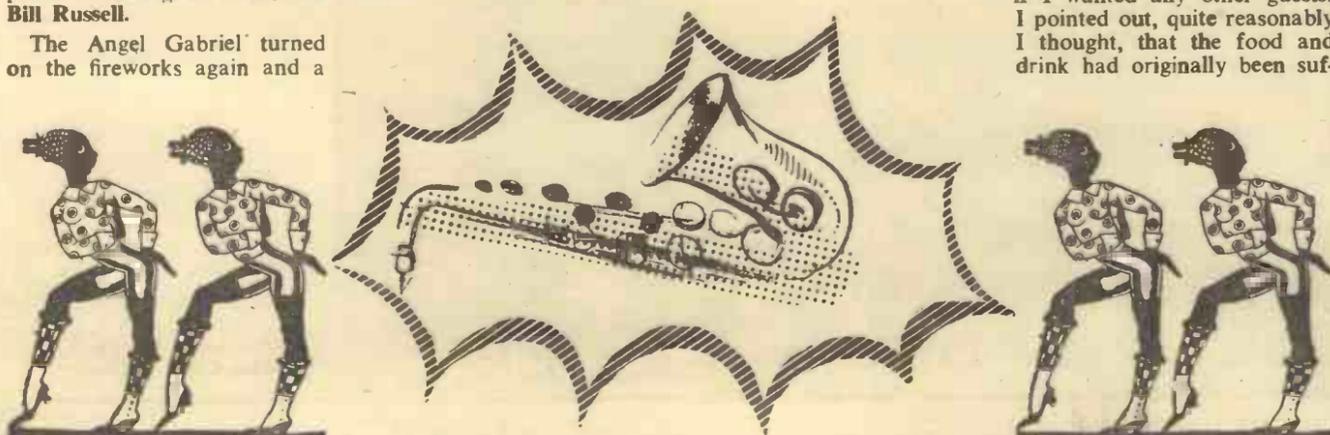
"THE KING!" cried Bix, his wan face shining with pleasure as he ran across from the piano where Waller ran fingers like over-sized bananas along the keyboard. Oliver hitched his cornet under his arm and shook hands vigorously. Bunk came over and said: "Man, you remember your old buddy — Bunk Johnson?"

Oliver first frowned slightly, then grinned amiably and gripped Johnson's horny palm.

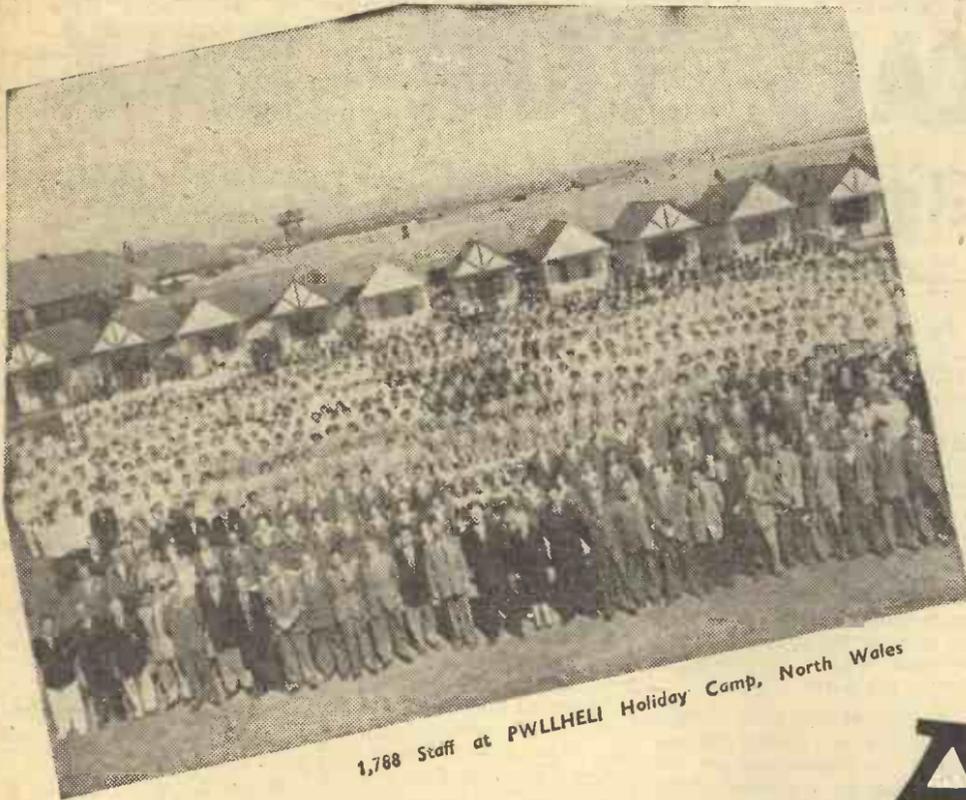
"I was telling these cats here about the time I was in Bolden's band in New Orleans," said Bunk, and Dot put the plate in his hands and gave Oliver a drink from the second whisky bottle.

The Angel Gabriel came over to the couch where I had remained frozen during all this time, gazing distractedly at the stream of visitors and the disappearance of my precious food and drink. I thought unhappily of a Christmas Night and Boxing Day bereft of the pleasures of life.

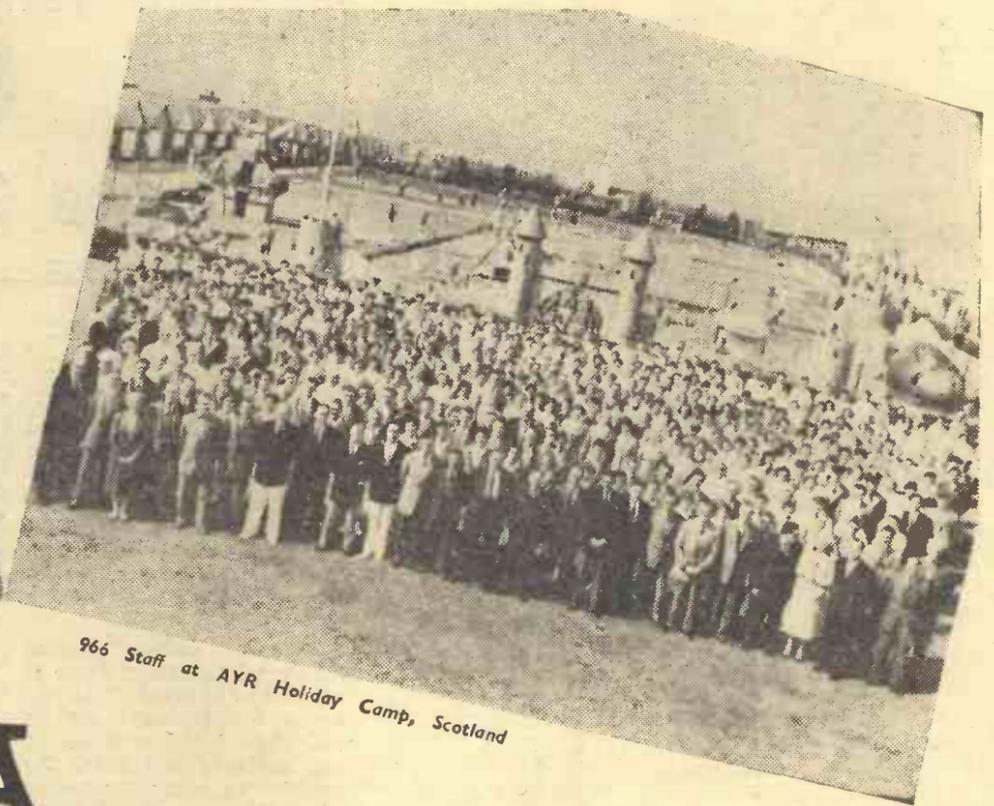
"What do you think of my Christmas presents?" asked



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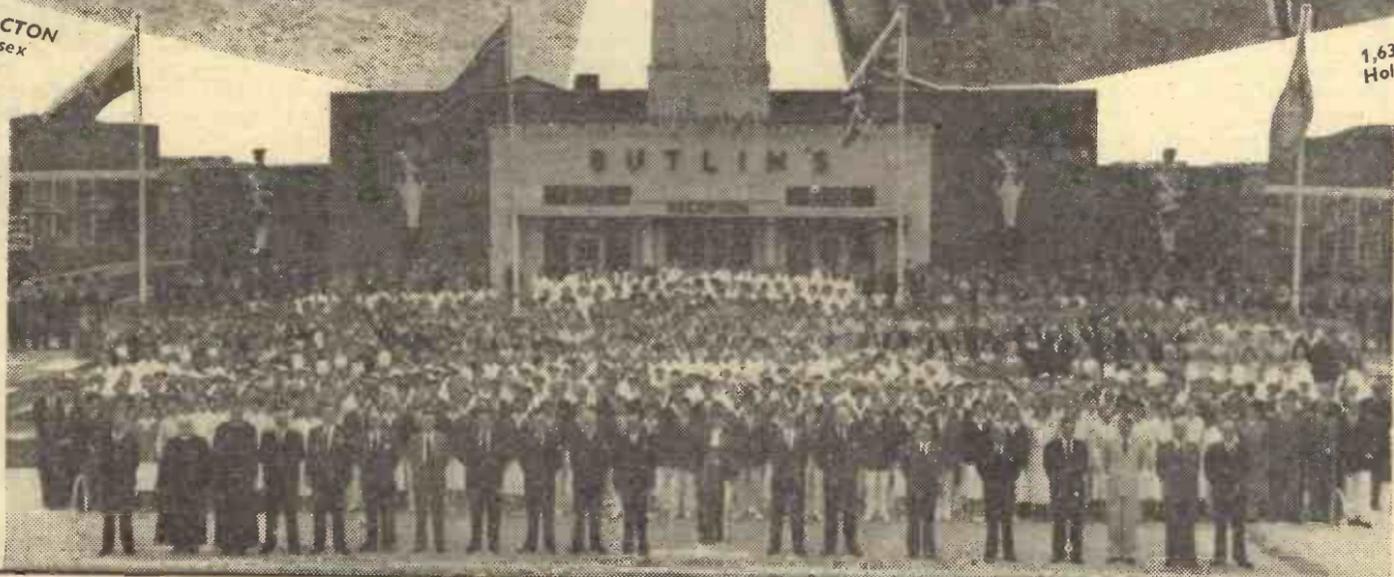
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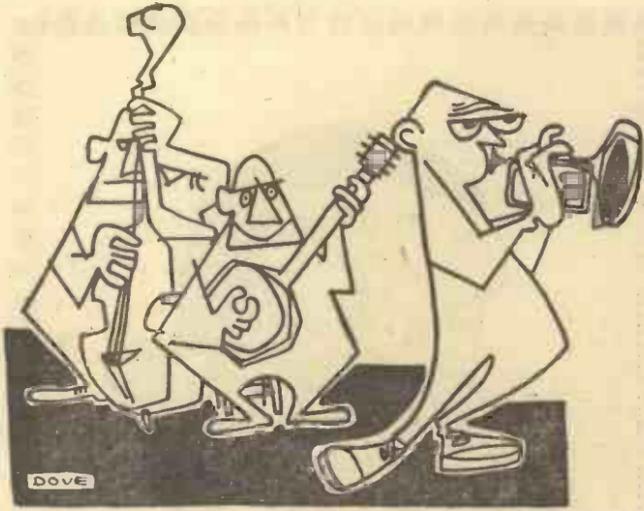
1,110 Staff at CLACTON Holiday Camp, Essex



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DESPITE THE ADVENT OF ROCK 'N' ROLL (and it certainly hit Britain with a bang), the ever-increasing competition of skiffle and amateur traditional jazz and the "knockers" within its own ranks, I say modern jazz has held its own in 1956.

In some instances there's more interest than before. In others there's hope for the future.

And we can probably boast more outstanding jazz soloists than for many years past.

It's been a tough year for the big bands. Only three modernistically-minded outfits are doing anything like big business. And '56 said "finis" to three top medium-sized jazz groups and one of the lesser-known larger bands.

Britain's Big Three, business-wise, were: TED HEATH, ERIC DELANEY, JOHNNY DANKWORTH.

The fans go to hear Ted because they all know him (and, let's face it, though the Heath band may not be the most modern or swinging in the world, it's a darned good musicianly band by any standards, containing some of Britain's best—BOBBY PRATT, for instance, is one of the best lead trumpets anywhere and could earn a fortune on "sessions" in the States).

They go to see Delaney because Eric is a super-showman and gives them something to see.

And they go to see Dankworth in bigger numbers than they used to because John had a huge Hit Parade commercial success this year with his Parlophone platter of "Experiments With Mice" (arranged by DAVIE LINDUP).

THE SHOWMEN

LET'S HOPE they like what they hear. Because JD has an excellent band and a generally uncompromising policy, for which he deserves our respect and admiration. JD, too, is a showman. But of a different kind than Delaney. The Dankworth presentation is first class.

The big band that died a death: Malcolm Mitchell. After being at one time, almost the most costly band in Britain, it just didn't make the grade. And MM's back on the halls as a single.

The jazz groups for whom the death bell tolled this year were the Ronnie Scott-Tony Crombie crew, the ever-enthusiastic come-rain-or-come-shine Tubby Hayes Orchestra and Tommy Whittle's musicianly mob.

In January, Scott and Crombie each had their own outfits. With 16 and 10 pieces respectively. But each was losing lots of loot and decided to call it quits.

The following month they joined forces. We heard "the Ronnie Scott Orchestra featuring Tony Crombie." The personnel was all but the same as in Ronnie's great band of 1953. But somehow the spirit wasn't the same any more. Nobody seemed to care the way they did before (probably because it wasn't co-operative).

FIZZLED OUT

AND IN APRIL, it fizzled out completely.

The joint leaders returned to Clubland. Some of the sidemen took resident jobs

at Portsmouth and were such a sensational success that an ATV "Sunday Night at the Palladium" show followed in a couple of weeks. Since then, they've been top of the bill all over Britain.

With Crombie are jazzmen Rex Morris (tenor), Jimmy Currie (guitar), Red Mitchell (piano), Ashley Kozak (drums) and Clyde Ray (vocals).

Within a few weeks, two more groups, each containing several well-known jazz names, were



"I hope 1957 will bring us the leading American jazz soloists..." says TONY HALL.

to be heard hard at work in London's unglamorous rehearsal rooms. All listening to Bill Haley discs as hard as they could.

RISE OF ART

Probably the best of the bunch is the atomic Art Baxter's Rock 'n' Roll Sinners. The ebullient Mr. Baxter had been admired as a super-showman with considerable talents since his Scott and Crombie days. But no one really wanted to know. At last he's come into his

THE MODERN JAZZ SCENE IN 1956

their Club M and they also have a profitable Saturday club in the Basle. The JATF brigade "filled in" with a temporary HQ at the luxurious Pigalle in Piccadilly. Their new premises in Wardour Street should be ready to open soon. And the "war" will increase in intensity.

As is usually the case, the musicians have benefitted and, generally speaking, are now earning better money.

Most important outcome of the "war" so far as the future of British jazz is concerned, is the emergence of five "set" groups, comprising the cream of the crop of British jazzmen. So where, a year ago, there were two, there are now five regular combos, each with a set personnel and its own "book."

THE U.S. INVASION

THE GUYS CONCERNED are the Tony Kinsey

American jazz soloists and combos we want to hear so much. And, in return, let's send to the States guys who are most representative of British modern jazz. And you know the men I mean.

THESE PAST TWELVE MONTHS have given several British jazzmen the chance to record on a scale hitherto unknown in this country. The companies concerned: Pye-Nixa, and Tempo. Yet, I regret to say, they seem to stand small chance of selling in the face of ever-increasing competition from all sides. A pity. Because, in their way, many of these local products are extremely good. Dizzy Reece, Jimmy Deuchar, Tubby Hayes, Vic Ash, Joe Harriott, and Derek Smith have all made excellent albums in '56.

But the really frightening thing is that records by out-of-tune amateur Traditional groups sell in vast numbers compared with those by Britain's top professional modernists. And in many cases, with those by America's top modernists!

INSPIRATION...

MOST HEARTENING EVENT of the autumn has been the return from the States for eight week's "busman's holiday" of Britain's most brilliant modernist export to date, Victor Feldman. Vic has improved so much during his year Stateside. And he wasn't exactly bad when he went there!

Maybe you heard him at his "Modern Jazz Workshop" date on the night of the Hampton midnight concert? He played wonderfully well. So much musicianship, confidence, inventiveness, and authority. An exceptional jazz talent. And how his presence inspired his British rhythm section! The moral here is obvious.

SO IT'S BEEN A YEAR of ups-and-downs. But I'm sure of one thing. That the playing of our leading modern jazz stars has reached a higher standard than ever before in the history of British jazz.

'IT'S Been A Year Of Ups And Downs, Of Big Band Break-Ups, Of Big Band Hopes, Of Big Club 'Battles', Of Defeats, Of Victories...

TONY HALL Surveys It All

(Jimmy Deuchar, Derek Humble and Ken Wray, for example, started a six months' stint at the Lyceum with Oscar Rabin; others "ligged" and giggered. Or just simply "ligged.")

The Tubby Hayes band bust-up came after an 18-month existence during which the going was extremely hard. And just as it seemed that the tide was about to turn, they had agent trouble and had to turn it in. I told the sad story at length in THE RECORD MIRROR in early October.

Tenorist Tommy Whittle, too, was forced to pack up.

ENTER R and R

IN EARLY AUTUMN, rock 'n' roll came on the scene, mainly because of National Press publicity to riots connected with the Bill Haley film, "Rock Around the Clock."

Obviously British rock 'n' roll bands had to happen to cash in on the current craze. And the first on the bandwagon would be first away.

The man who took the plunge was our old friend, modern jazz drummer Tony Crombie. His Rockets opened

own. He puts on a tremendous show and now, with a Columbia recording contract, all his friends hope he'll do well. He deserves to.

Finally, there's diminutive coloured singer (formerly with Tubby) Bobby Breen and his Rock 'n' Rollers. (Bobby can't pronounce his "R's", which makes it a bit awkward!) Harry Robbins is on tenor and that fine arranger, Harry South on piano with Bobby.

THE CLUB SCENE

THERE HAVE BEEN BIG CHANGES this year on the London club scene, that all-important development centre of British jazz.

Vi Hyland's Studio '51, a staunch modernist stronghold for the past five years, decided to switch to traditional jazz. A decision which has certainly proved profitable to Vi.

On to the scene came a new three-piece partnership comprising Rik Gunnell, Tony Harris and Bix Curtis. And a "war" with the four-year-old "Jazz at the Flamingo" began in earnest.

The new team took over the old Flamingo premises for

Quintet, the Derek Smith Trio with Harry Klein and Keith Christie, the Ronnie Scott Quintet with Jimmy Deuchar, the Phil Seamen Quintet with Ken Wray and Dave Goldberg and the Tubby Hayes-Jimmy Skidmore crew.

1956 was also the year when American bands came back to Britain. We've seen Stan Kenton, Louis Armstrong and Lionel Hampton. Both Kenton and Hamp had to enlist the aid of British musicians and in every instance, our boys have acquitted themselves with much distinction.

First, Tommy Whittle, Harry Klein and Don Rendell with Kenton. Then, Jimmy Deuchar with Hampton.

In return for their bands, we sent to the States Ted Heath, Freddy Randall and Vic Lewis. And though, in the last two cases, the British bands didn't get much chance to display their wares, it at least gave some of our musicians the opportunity to hear what was happening over there and to work under American conditions for a while.

I hope that the coming year will bring us the leading

My Sincere Thanks—

and

Best Xmas Wishes...

from

LONNIE DONEGAN

the SKIFFLE GROUP

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| Aileen Cochrane | Penny Nicholls |
| Bonar Colleano | Ravic & Babs |
| Maxine Daniels | Joan Regan |
| Ted Durante | Ron Scott |
| Don Fox | Anne Shelton |
| Francois & Zandra | Aerial Skylons |
| Ganjou Bros. & Juanita | Johnny Stewart |
| Frank Holder | Frankie Vaughan |
| David Hughes (Variety) | Bill Wareham & Barbara |
| Audrey Jeans | Jimmy Wheeler |
| Keefe Bros. & Annette | Harry Worth |
| Kenways | Norman Wisdom |
| Charlie Kunz | Jimmy Young |
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Season's
Greetings



**DICKIE
VALENTINE**

**RUBY
MURRAY**



SENDS

Greetings

from

The Middle East

where she and the troops
she's singing to will be
spending Christmas

WHISTLING



YOU A
**Merry
Xmas**
and
**A HAPPY
NEW YEAR**

DESMOND LANE

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GREETINGS**



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A
**Merry
Christmas**

FROM
THE



FOUR JONES BOYS

★ ★ ★

A
**Happy
New Year**

THIS CHRISTMAS THE SCOTTISH JAZZ SCENE

has been given an excellent gift—the issuing by Beltona of the first ever long-playing record of Scottish Jazz bands.

Milking that St. Andrew's Hall event of six months ago to the limit, A & R man Dick Rowe has now put out the sixth record off tapes made on the spot. The ten-inch disc (ABL 519 — 22s. 7½d.) is entitled "Highlights of a Scots Traditional Jazz Concert" and is nearly all newly-issued material.

If Ian will forgive me the opinion, the honours of the disc go to the smooth musicianly band led by Alan Mason — still the semi-pro traditional champions of Scotland until March 31 lets them fight again for the title!

The Mason band puts up its usual fine, integrated, prepared performance, and I think it comes over better on disc than live—for on the disc music, Mason's strong point, not showmanship (his weak point) is the test. Bobby Davidson blows strong and forthright, has grand jazzmanship providing the group with its present distinctive sound.

This band is the only one of the existing Scottish name jazz bands to have passed their BBC audition (they have another broadcast due shortly). The record gives some indication of

this. It is indeed a triumph for Mason's Jazzmen.

Final track on this side is taken up by "Didn't He Ramble," rendered by Charles McNair's New Orleans Jazz Group. This is not a very fortunate choice, as it was a title put in unexpectedly at the very last four minutes of their performance, and Joe had apparently loosened his clarinet to a good half-semitone out of tune.

Luckily he doesn't have much to do in this number, but where he does it's pretty obvious.

Otherwise the group do well here.



"Incidentally, their "Hiawatha," "Meadow Lane Stomp" on Beltona B1 2670 (shellac 78 r.p.m.) from the same concert is still selling well in Scotland and I noticed it was in the top ten of two Glasgow shops and one Edinburgh shop last week.

Fine Support For Stompers

But, life, fans and money being what they are, there is no doubt (in the trade anyway) that the LP's sales depend on the reception of the other side. For,

Thank You, Dick Rowe, For This 'Christmas Gift' L.P.

truth (Shakespeare!) it is fan support that decides record sales—for the most part—and in this country the Clyde Valley Stompers command most of that. (Although they are now meeting fierce competition from one Glasgow and two Edinburgh groups).

The whole of side two is devoted to the Stompers band—with pretty little Mary McGowan adding support to the last (and longest item).

It begins with a special arrangement Menzies has made and used at the last four or five concerts—to introduce the group. A prepared version of "Très Moutarde" allows each member to be introduced by the compere (yours truly!), whilst the tune gradually builds.

The Saints Ad Infinitum

Then, for some unknown reason, "I Love a Lassie" is included on the record (a good enough tune, but previously issued on a standard 78) followed—specially for all those fans demanding it these past six months

—by the full version of "The Saints."

Full version? I'll say! The band play "The Saints," and then after a little applause they encore "The Saints." The number ends the record with a long burst of uproarious applause and cheers—then the band play a short version of "The Saints!"

Incidentally, the cover is a gorgeous riot of colour — red, green, blue, white, mauve and purple—with tammies, haeckles, and tartan scarves (wo! no kilts?) Notes are partly by myself, partly by Sandy Brown, and full personnels are given.

TWO BANDS are after the premises of a club that was closed quite recently for (I am informed) financial reasons. So it's extremely probable we shall be seeing another jazz club opened on Sundays (and perhaps Fridays) in the centre of Glasgow before the end of this month.

A FEW ITEMS concerning jazz-band vocalists.

Twenty-year-old Bill Campbell, of Govan, takes his first semi-pro appointment this week when

he joins the Rikki Barnes Band. Ann Carroll, ex-Andy Paton's Dixielanders (remember them? They were second in the first Scottish traditional championship) is now contracted to Bill McGregor, leader of the Gaybirds at Barrowland Ballroom in Gallowgate.

The Swingtones have a vocalist in mind and if arrangements can be made with the promoters she will be singing with them on Saturdays and, possibly, Wednesdays.

The Scottish Band Diary

BARNES — 21 Melrose; 22 Springburn; 23 Rosewell; 24 Borders; 27 F. and F., Glasgow; 28 Dumfries; 29 Springburn. BROWN — 28 (St. Andrew's Hall (concert); 29 Usher Hall (concert); 30 Kilbernie (concert). CAMPBELL — 30 Condon Club. CRAIG — 29 Usher Hall (concert); 20 Condon Club. BLACK DIAMONDS — 30 Kilbernie (concert). EAST COAST JM — 23 Dundee Jazz Club; 30 Condon Club. GALL — 20 Pollokshaws; 24 Lindella Club; 26 Knightswood. MCHARG — 22 White

Craigs; 23 Mahogany Hall; 26 Rutherglen; 29 White Craigs; 30 Mahogany Hall. MASON — 20 Hillhead; 22 Hughenden; 28 St. Andrew's Hall (concert). MILENBURG — 22 St. Andrew's, Fife; 28

By C. P. STANTON

Pitmillie Hotel; 29 St. Andrews, Fife; NOVA SCOTIANS — 20 Kintore Rooms; 21 Dreghorn Loan; 22 Leith; 23 Condon Club. ROSS — 21 Springburn; 22 Shawlands; 25 Sandyhills; 29 Shawlands. SIMS — 22, 23, 29 and 30 Larkhall. STOMPERS — 20 F. and F., Glasgow; 21 Dalbeattie; 22 Kirkcaldy; 23 Riverside Club; 24 Ayr; 26 and 27 Borders; 28 St. Andrew's Hall (concert); 29 Usher Hall (concert); 30 Riverside Club. VERNON — 22 Mahogany Hall Club; 23 Memphis Club; 29 Mahogany Hall Club; 30 Memphis Club.

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THE NOVA SCOTIANS

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KATHIE KAY

A house with love in . . . To be sure.

HMV. POP 286

SCOTLAND'S favourite songstress, familiar from her frequent T.V. and concert appearances (watch for the next big Citizen Record Stars concert in your town during 1957) creates another eight minutes of melodic happiness with these two non-Scottish "pop" titles.

Kathie brings to them all her normal sweetness and sincerity, and it is clear that, with the help of Frank Cordell's orchestra and a full choir, she is making another terrific effort to reach the top ten.

I think both sides of the disc are grand, but it is obvious special care has been taken with the arrangement on the "plug" side ("House with Love") which was actually recorded before the Vera Lynn version on Decca. It may well be that here Kathie has achieved her long awaited and well deserved hit record.

In this country, Kathie's "Old Scotch Mother Mine" on POP 167 is still selling steadily.

ORIGINAL FIVE BLIND BOYS

I know the Lord will make a way; Somewhere listening for my name; Song of praise; Jesus in a rock in a weary land.

VOGUE EPV 1159

THE GOLDEN GATE QUARTETTE

Schadrack; Swing low sweet chariot; Invisible hands; You'll never walk alone.

COLUMBIA SEG 7643

STANLEY BLACK

Christmas Holiday: LP with Silent night, holy night; Santa Natale and Christmas pop songs and children's songs.

DECCA LK 4155

COWBOY CHURCH SUNDAY SCHOOL

It is no secret . . . Don't send those kids to Sunday school.

BRUNSWICK 05598

SCOTTISH AND IRISH DISCS



BILLY WARD

St. Theresa of the Roses . . . Home is where you hang your heart.

BRUNSWICK 05599

SONNY PARKER

Set my soul on fire . . . Disgusted blues.

VOGUE V2392

THE inevitable profusion of Christmas religious or semi-sacred, with a few others, is arranged here in my order of descending value, sincerity and usefulness.

The Vogue EP is a wonderful record. To hear these boys is a full emotional experience. No type of collection could claim to be complete without this disc. Do buy it. If you are not capable of being improved by it, it will at least make you happy!

★

The Columbia EP is fine singing by a grand coloured group. (The boys were in Glasgow last week). "Schadrack," of course, suffers by comparison with the old Decca F6835 by Louis Armstrong.

On the other hand, this is undoubtedly the best version of "Walk Alone" I have ever heard (and I speak as a Sinatra fan of long standing). Every title on the disc is honest, sincere and well sung.

Stanley Black is without a doubt worth putting on your Christmas shopping list. This is for the after-the-kids-are-in-bed background music and is appropriate music appropriately treated. Nothing original, no jazz phrases, just a large orchestra with all the expected trimmings, plenty of violins and bells where you would want to hear bells.

★

The dear little kiddy-winkies. The fourth line of their song reads "He'll do for you".

Perhaps that isn't really fair. They are no doubt sincere enough. But what, I wonder, is in the mind of the A&R man? I really feel this is descending to the level of "gimmick". And the "double-take" in the title of the flip-side doesn't help either.

Also I have another suspicion. For we happen to know that a top seller in America not long ago was the record (recently released over here) of two other dear little kiddy-winkies — Patience and Prudence; and this similar type record (with semi-sacred titles to boot) may be intended as an attempt at the same customers. It's just the sort of thing that might be successful, too.

★

Good old Billy! Stick it boy! "Answer Me" has been a top

seller once. If you keep on recording it, it may be a top seller again. Just change the tune; and the words a bit. If the public have fallen for the idea once, why not again?

Only not this time, in my opinion.

★

So we come down to Sonny Parker. This is vulgarity at its usual level and it isn't at all surprising to find this type of title pretty nigh irrelevant to the subject matter of the "lyric" anyway. For Bostic - loving rhythm 'n' blues fans with no conscience and tin ears.

★

SID BOWMAN AND HIS ORCHESTRA

Old Time Dance Tunes: Including Scots Jigs (Machine without horses; Ketpy Ball; Miss Margaret Brown). The Veleta; St. Bernard waltz; La Rinka; Scots reels (Soldier's joy; Lady Charlotte Campbell); The wind that shakes the barley; Draw the sword Scotland). Boston two-steps. Scots jigs (Campbell's frolics; Hills of Glenorchy; Captain White). Scots reels (Mrs. McLeod; The Perth Assembly; Loch Beary; Miss Falconer).

FELSTED PDL 85016

JIMMY SHAND

Orcaidian Waltz . . . Ballmore Fisherman Polka.

PARLO R 4218

GALLOWGLASS CEILI BAND

Waltz (The gentle maiden; Come back to Erin) . . . Hornpipe (Last of the twins; Humours of Newcastle).

COLUMBIA DB 3823

"ARRANGED as it is," the cover notes to the big orchestra LP read, "his programme is ideally suited to both dancing . . . and to listen."

So first I must protest quite frankly that this disc has none of the feet-tapping compulsion of the records by what the cover notes scornfully call "the usual small unambitious groups that usually play this kind of music."

However having said that, I can add that the full orchestra treatment of these well-known tunes and tempos makes grand listening and really is a desirable temporary change from the smaller accordion-dominated outfits.

The type of arrangement can be judged from Mr. Bowman's previous career which includes leadership of the Scottish National Orchestra, of the Covent Garden Orchestra under Sir John Barbirolli, and of the B.B.C. Scottish Variety Orchestra.

After that grandiose LP, the Jimmy Shand group seemed at first a little bit rough and 'tiny'. It wasn't helped by a choice of tunes that do little to give a 'lift' to the band, although Jimmy Blue's polka is a pleasant enough piece.

I had to agree with E.M.I.'s Mr. Williamson this week that all Jimmy Shand's records sell well, but it's only now and again one of his discs blossoms out into a Scottish best-seller. And of the twelve records Shand has made since he went on to the dearer red label only one (R 4151 — "Marching with Shand", the disc that includes "Scotland the Brave") was still selling well a month after it was issued.

★

Although directed rather to the West side of the Irish Ocean the band with the lady fiddler should enjoy good sales in this country also. Pat McGarr's seven piece group from Dublin, has found a nice blend of accordians with sax and with the proper exploitation should achieve satisfactory sales.

RUMOUR GOING ROUND: If Stan Siennett, Freddie Sales and Harry Scoble are not included in the "S" section of the A-Z of Show Business T.V. series, they intend spelling their surnames with a "Z" in order to be pretty certain of inclusion in the final programme!

EP'S IN BRIEF

TWO OF DECCA'S British stalwarts appear on full-of-joy EP's. Winifred Atwell (DFE 6370) couples "Let's Have A Ding-Dong" with "Make It A Party" to bring us a string of rousing old-timers. Billy Cotton's "Quick March" disc includes Eric Coates's "Dambusters" and "Knightsbridge" marches (DFE 6365).

ON DECCA'S Durium label are issued some captivating Italian 45's. Nella Colombo sings four items with the Carlo Savina ork (U 20022); gay proceedings from the Marino Marini quartet (U20020); Aurelio Fierro (U 20017) brings us songs from the fourth Neapolitan Festival, with the Mino Campanino ork.

FOR THOSE IN LOVE brings four songs to delight followers of Ronnie Hilton (HMV 7EG8198). "Autumn Concerto," "True Love," "My Prayer," "You'll Never Walk Alone."

ON BRUNSWICK (OE 9282) Peggy Lee, that delectable blonde (visually, vocally) is in top form in "River, River," "Sans Souci," "Lover" and "Just One of Those Things." YAPPITY-YAK of the vocal canines with us again on "Those Barking Dogs" (Nixa NEP 24029). Their numbers range from "Pat-a-Cake" to "Rock Around the Dogs." All with sleeve notes signed "Rover" — with paw mark.

MATCHLESS DIRECTION?

WERE BOOKLET-MATCHES in use 100 years ago in Paris?

I ask this question and hope to be enlightened because I rate "Gervaise" one of the most flawlessly-directed films of all time.

"Gervaise," a certainty to prove yet another powerful box office winner at the Cameo-Poly cinema in Regent Street, London, W., with general manager H. Coode genially controlling the long queues, is very heavy stuff, but so beautifully and so humanely acted that it must rank as one of the Greats of the Screen.

Setting is slum Paris of 100 years ago. Its realism almost makes you shudder. Star of the film, Maria Schell (who quite rightly won the Venice Grand Prix this year) extracts every conceivable emotion from her memorable portrayal of a crippled woman fighting in vain against the humiliation of her upbringing.

Director Rene Clement's handling of the grim and grey situations is superb, borders on genius. But — as if to prove that nothing is infallible — even M. Clement seems to have gone astray in one scene. This shows Maria Schell lighting a candle after striking a match which she tears from a booklet.

Maybe I'm wrong, so out of sheer curiosity I ask: Were booklet matches in use in Paris 100 years ago?

INCIDENTAL INTELLIGENCE FOR MOULDY FIGS:

Visit the Quito (Ecuador) museum if you wish to see the world's oldest musical instrument. A flute made from the bone of a pre-historic mastodon found inside a South American cave.

Or, if you'd prefer something a little more up-to-date, the same museum displays a Roman tuba puffed by one of Nero's sidemen.

REMEMBER Jeff Richards

who played one of the dancing brothers in "Seven Brides For Seven Brothers"? Well, he'll soon be seen in "The Opposite Sex," in which he plays the rôle of a lady-killing cowboy — and he sings (and plays the guitar!). In "The Opposite Sex," too, are our own Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller and Joan Blondell.

AN HOUR'S MUSIC by ERIC WINSTONE and his Orchestra, with MICK MULLIGAN and his Band and GEORGE MELLY, will be broadcast before the chimes of Big Ben for midnight on New Year's Eve.

Producer Jimmy Grant says that the show will include many popular favourites. The music of Mick Mulligan will, of course, be enjoyed by followers of traditional jazz.

"THE GREEN MAN"

"Bing sings whilst Bregman swings"

BING CROSBY
with BUDDY BREGMAN and his Orchestra

The song is you; Mountain Greenery; Check to Check; 'Deed I do; Heat Wave; The Blue Room; Have you met Miss Jones; I've got five dollars; They all laughed; Nice work if you can get it; September in the rain; Jeepers Creepers.

THE BIG 3
Bing! Ella! Louis!
ON TWO WONDERFUL LP'S

"Ella and Louis"
ELLA FITZGERALD & LOUIS ARMSTRONG
with OSCAR PETERSON, HERB ELLIS, RAY BROWN, BUDDY RICH

Can't we be friends; Isn't this a lovely day; Moonlight in Vermont; They can't take that away from me; Under a blanket of blue; Tenderly; A Foggy Day; Stars fell on Alabama; Check to Check; The Nearness of you; April in Paris.

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TAP 5 A night in Tunisia/Stars fell on Alabama/Once in a while/Soho blues—Anni-Mation / Autumn Leaves/Laker's day

THE AVON CITIES' JAZZ BAND
LAP 10 Shim-me-she-wabble/Greasy rag/Hawaiian war chant/Jolly wog—For me and my girl/Jump for joy/Blues for Saturday/Swing out

78 R.P.M. & 45 R.P.M.

RAY BUSH AND THE AVON CITIES' SKIFFLE
A 149 Fisherman's blues — This little light of mine

AVON CITIES' JAZZ BAND
A 151 Shim-me-she-wabble — Hawaiian war chant

45 R.P.M. EXTENDED PLAY
OMER SIMEON TRIO
EXA 46 Harlem hotcha/Lorenzo's blues — Bandanna days/Creole lullaby

GEORGE MELLY WITH MICK MULLIGAN'S BAND
EXA 47 Send me to the lectric chair/Cemetery blue — Blue spirit blues/Death letter

GEORGE MELLY AND MICK MULLIGAN'S BAND
A 147 Death letter / Cemetery blues

MICK MULLIGAN'S JAZZ BAND
A 152 Raver's edge — Beale Street blues

DAVE CAREY'S JAZZ BAND
A 150 Ida, sweet as apple cider—Button up your overcoat

SANDY BROWN'S JAZZ BAND
EXA 49 Black six blues / Blues stampe — Fifty-fifty blues

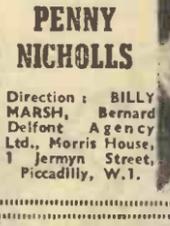
RAY BUSH AND THE AVON CITIES' SKIFFLE
EXA 50 Fisherman's blues / Hey hey daddy blues — This little light o' mine / Green corn

TEMPO RECORDS LTD., 113/115 FULHAM ROAD, LONDON, S.W.3 Tel. Knightsbridge 4256/7/8

★ GUIDE TO THE STARS



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Direction: MICHAEL SULLIVAN



PENNY NICHOLLS
Direction: BILLY MARSH, Bernard Delfont Agency Ltd., Morris House, Jermyn Street, Piccadilly, W.1.



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FAN CLUB
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SHANI WALLIS
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SHELLEY MOORE
COLUMBIA RECORDS
Direction: Derek Boulton Agency MAYfair 5535



THE PRINCE SISTERS FRAN & ANNA
Direction: George Elrick, U.V.A., 52, Haymarket, London, S.W.1. WHI. 3218



ANDY COLE
All Comms.: c/o The Record Mirror.



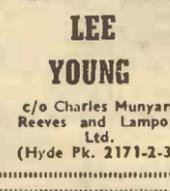
RONNIE CARROLL
Personal Manager Eddie Lee, Will Collins, 45, Chandos Place, W.C.2. Temple Bar 7255



RUBY MURRAY
Direction: KEITH DEVON, Bernard Delfont Agency Ltd., Morris House, Jermyn St., Piccadilly, W. Whitehall 9901



RONNIE RONALD
COLUMBIA RECORDS
Direction: CYRIL BERLIN, Fosters Agency. Tel. Regent 5367



LEE YOUNG
c/o Charles Munyard Reeves and Lampert Ltd. (Hyde Pk. 2171-2-3)



SYD & MAX HARRISON
Direction: Sidney Burns 26 Charing Cross Road, London, W.C.2



RONNIE HARRIS
Fan Club Enquiries To: 104 NORFOLK AVENUE, LONDON, N.3.



ALMA COGAN
c/o Sydney Grace, 235 Regent St., W. Tel.: REG. 5821



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DON FOX
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Shirley Ryan
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Christmas Greetings FROM



SANDRA ALFRED
Pantomime Season: "QUEEN OF HEARTS" THEATRE ROYAL LEEDS

'Idle Jack', But Not Idle George..



RETURNING to the scene of one of his biggest triumphs—the Palace Theatre, London, W., where he starred in 'Zip Goes A Million'—is GEORGE FORMBY, the great north country comedian. George is playing 'Idle Jack' in the current Palace panto, 'Dick Whittington'. It's going to be a busy New Year for George—latest picture above—for, besides the pantomime, he is to appear in a series of new radio and television shows especially built around his type of comedy—not forgetting the banjo, of course.—R.M. Picture.

B.B.C.'s FIRST ALL JAZZ CONCERT AT ALBERT HALL

THE BBC LIGHT PROGRAMME is to present its first All-Jazz Concert at the Royal Albert Hall, on Saturday, February 2. It will be broadcast in the Light Programme and the BBC Television Service will televise part of it, also in the General Overseas Service from 8.30—9 p.m.

Group, Mick Mulligan and his Band, Sandy Brown and his Band, Cy Laurie and his Band and Chris Barber's Band.

Artists include: Ottlie Patterson, George Melly, Neva Raphaelo, Beryl Bryden, Ken Rattenbury (trumpet), Bob Clarke (violin), George Chisholm (trombone) and a rhythm section comprising Dill Jones (piano), Ken Sykora (guitar), Alan Ganley (drums) and Jack Fallon (bass).

Tickets will be priced from 15/- to 3/-, will be on sale at the Royal Albert Hall and all the usual ticket agencies from January 1.

A special Jazz Programme Booklet is being prepared, price 1/6d., with an attractive cover and photographs and articles inside, and will be on sale inside the Hall on the night of the concert.

THE KENTONES, smart singing group, are in the "Puss In Boots" panto at the Hippodrome, Derby.



Cause for congratulation . . . DON FOX (centre), the new personality singing star, had his first big variety break at the Chiswick Empire, London. He scored a hit and among those who congratulated him on a star quality performance were agent BILLY MARSH (left) and Chiswick Empire manager JOHN CHRISTIE jnr.—R.M. Picture.

THIS WAS A PHENOMENAL

1956 FOR PHILIPS

THE PAST TWELVE MONTHS WILL BE KNOWN in the future as Philips' year of transformation. The first few years in the existence of the Gramophone Division of Philips Electrical Ltd. involved many changes and two different abodes (write "The Watchmen").

Latterly situated in Great Portland St., London, W., the final and highly significant move was made in May of this year to the new premises with the deceptive exterior at Stanhope House near Marble Arch.

The new building was formerly a blitzed block of flats and, while the newly painted outside betokens fresh interest in the corner overlooking Hyde Park, it isn't until one has spent a few minutes inside the building that it becomes opulently clear that the label know as "THE RECORDS OF THE CENTURY" is here to stay, and in a big way.

Incidentally that "records of the century" tag stems from the days when the record division was located at Century House.

First stop in the quest for a run-down of all the pieces that add up to a clear picture of why this has been Philips year of transformation leads to the office of live-wire publicity manager, A. B. M. Taylor.

"Bing", as he is affectionately known to the trade, after extending a warm welcome that carries the promise of full co-operation, suggests an immediate visit with Hubert J. Hughes, the commercial manager. Mr. Hughes reveals himself as a quick-thinking, time conserving man with highly developed technical knowledge and no mean prowess in the fields of art and architecture. His own paintings decorate the walls of his office and I discover that he is responsible for all the tasteful, modern designing within the building.

Interesting sideline of our conversation was the revelation that Philips' commercial manager, while engaged in pre-war broadcasting, was one of the first to use a tape recording system, a process invented by Millar and developed by Philips... hence, the Philips-Millar system.

FOCAL POINTS

JAMES BRIGHT, the sales manager, joined us by now and a tour of the most interesting parts of the building was suggested. In the publicity

bright niche for itself in the three-speed scheme of things.

On to the "pop" nerve centre and the artistes' department headed up by Johnny Franz. Here the hard facts of life in a record world where popularity, achievement and survival are measured in the golden term of "Ten" were revealed.

And the first hard fact was that, prior to August of this year, the last Number One hit from Philips was the Tony Bennett disc of "Stranger in Paradise".

Beyond that, one had to go all the way back to 1954 and the Winifred Atwell success with "Let's Have a Party!" But, shortly after the physical change that occurred in May came a corresponding reversal in the Top Ten fortunes of the label.

'SPARKLING'-DAY

THREE MONTHS LATER, ON AUGUST 10, the Doris Day waxing of "Whatever Will Be Will Be" swept into the number 1 slot and lingered within the first ten for months.

The new surroundings and the spark supplied by the Day disc seem to have marked a true turning point and the upswing in fortune that must come to any company as well reorganized as Philips and boasting as it does, exclusive use of the monumental U.S. Columbia Records catalogue.

In quick succession came "Lay Down Your Arms", the record that returned Anne Shelton to the recording artistes' heavens; "A Woman in Love" doing a ditto for Frankie Laine; Johnnie Ray re-enthusiasing his British fans with "Just Walkin' in the Rain"; and, as the year neared its close, Frankie Vaughan gave the label a big, healthy push into 1957 with "The Green Door," the personal returns on which he donated entirely to one of his favourite charities.

In the case of "Whatever Will



PHILIPS FIRST NUMBER ONE IN THE RECORD MIRROR'S TOP TEN LIST FOR 1956 WAS ANNE SHELTON'S 'LAY DOWN YOUR ARMS'... Another Number One followed with 'Just Walkin' in the Rain' and there were many seconds and thirds.

Be Will Be", Philips believes that the exploitation on this disc marked the first time a SINGLE record received advertising on a national scale. Such was the success of this kind of promotion that it was decided to try the same tactics with the next likely item. This more elaborate and special type of campaigning was brought to bear on the song that emerged as Philips' undoubted pop highlight of the year. Philips' A and R man, Johnny Franz, had heard this tune for the first time at a convention in Holland and the tremendous rhythmic impetus of the melody induced him to have an English lyric fitted to it. The song was immediately topical, in view of the prevailing headlines, and in mid-August a recording along with a personal letter signed by Anne Shelton was sent to forty military bases in Britain.

SH-SH-SH!

A TEASER CAMPAIGN OPENED IN THE MUSICAL PRESS: "S-S-S-H. WATCH OUT! IT'S COMING!" The letters "S-s-s-h" were subsequently revealed as standing for "Shelton summer smash hit". Record dealers received a simulated Army Order exhorting them to "Fall In" and "Get On (the Shelton) Parade". Many versions of the now well-known War Office incident have been circulated, but the pure facts were these: Anne's record was prominently featured on the Philips Stand at the National Radio Show and, in connection with a personal appearance, a request was made for the services of a small number of off-duty troops to form an un-official "bodyguard" for Anne. The request was approved all along the line of command up to a Brigadier. On the day of the proposed appearance Philip's publicity office received a call

from the War Office Public Relations office: What was this all about? What was the song called? "Lay Down Your Arms"! Hardly an appropriate sentiment to be uttered in connection with the British Army at such a time, was it?

The original project had to be called off, but, in the meantime, RECORD MIRROR news-hound, Dick Tatham, with his advanced appreciation of what makes news, got the national press on the story and the result was headline coverage throughout the country. The piece de resistance of the campaign, however, was a 10" x 3" column advert in a national journal in mid-September, aiming at a readership of ten million!

This action, of course, created terrific comment in recording and musical circles. The campaign, with tremendous co-operation on all sides, proved a block-busting success but, as Philips head men are quick to point out, can only be achieved by having the right kind of number, the closest dealer contact, and a campaign planned on a time-schedule similar to a military operation. (Incidentally, the Philips' ad. on the RECORD MIRROR cover for the week of September 8 has been reproduced in all its continental sales promotion bulletins.)

100 AIRINGS!

THE STORY OF "LAY DOWN YOUR ARMS" probably best typifies the spirit and sense of awareness of how to deal with present day competitive methods that exist at the Stanhope Place stronghold.

Philips exploitation department, supervised by Paddy Fleming and Peter Rook-Ley, must be awarded some of the credit for the fact that "Whatever Will Be" ended up with over 100 airings via BBC and Radio Luxembourg.

The boys credit Luxembourg with having been most instrumental regarding the successes of Frankie Laine's "Woman in Love" and Ronnie Carroll's "Hand in Hand".

On the TV side, they feel the biggest returns come from exposure on the Jack Jackson show, "Off the Record", and claim big northern reaction to ABC's Manchester-based "House-wife Calls the Tune" programme. Paddy served up a couple of interesting bits of addenda;

(a) The big side on that Doris Day sweeper was supposed to have been "We'll Love Again" and (b) the next Frankie



A section of the magnificent Philips recording studios in Stanhope Place, London, W.

(Continued on next page.)

CONTINUING THE PHILIPS STORY

Laine release was to be his pressing of "The Road to Mandalay" but a change in the lyrics is forestalling the requisite approval from the Kipling Estate.

what is on the cover can be read easily and, in the classical field, they have never fallen into the besetting sin of putting the artiste before the music! Worthy of note, too, is the fact that the layout of the reverse of Philips covers are varied almost as frequently as the front sides.

THE SLEEVES

A VISIT TO PHILIPS' SLEEVE PRODUCTION department revealed John Pudney as the man responsible for this most important feature of the rapidly expanding record business.

Pudney has been turning out the sleeves that rank with the best on the market since March, 1955, and is leaving in January for Holland to do special work on sleeves in English for the International market. In preparing its sleeves, Philips makes

THE PROSPECTS

CONCERNING ITS ARTISTES ROSTER, apart from the aforementioned hit-riders, Philips is happy with the progressively rising Robert Earl whose stock has advanced with each disc from "Three Gallions" to "Believe In Me" to the recent "More." More than satisfactory are the returns on Harry Secombe's LP of Tauber songs and the necessary rock 'n'



(Above): Mr. HUBERT HUGHES, commercial manager Gramophone Records Division of Philips Electrical Division Ltd., and (right) Mr. A. B. M. TAYLOR, publicity manager, Philips Record Division.

EVERY ENTERPRISING CHANGE HAS WORKED OUT FOR THE BEST

full use of its international associates and the American Columbia organization. Baarn, Holland, is the centre of Philips International record production and there is an agreed principle that, wherever possible, the cover for an individual record should remain the same for all countries.

roll department is taken care of by Art Baxter and newcomers Eileen Rodgers and Brook Benton. The label has tremendous faith in the future of Shirley Bassey on discs and seek only the right material for their vital young songstress from Cardiff.

Over 50 artistes provide the basic material for the organization at Baarn and contributions for the many and varied productions come from areas all the way from Norway to Portugal. The department at Stanhope House is a small and compact one and includes gifted, young Maureen Sullens, who has an exceptional flair for originality and colour. Two further items of more than passing interest from the Sleeve Sachems;

The "Records of the Century" aren't neglecting the quest for suitable British recording material and among such put on wax during the year were the score from 'Summer Song,' Frankie Vaughan's EP titles, 'I'll Be Near to You', 'Fountains of Rome', Art Baxter's titles, and the British lyricized 'Lay Down Your Arms' and 'Believe in Me'. The label's newest artiste, unveiled to the public this month, is Terry Burton, a young Manchester vocalist who made her debut on the latest British tune, 'Letter to a Soldier'. The company's top jazz pianist, Bill McGuffie, was responsible for Philips discovery of its new singer.

(a) generally speaking, they find that photographs of artistes are more suitable for the popular and jazz field than for the classical and (b) Philips pride themselves that

LIBERACE

HIGHLIGHT OF THE EIGHT MONTHS' tenure at Stanhope House, apart from the opening, was the visit paid by Philips artiste, Liberace. A large picture of the pianist adorns the reception room wall. Among other record highlights of the year were Liberace's "Unchained Melody"; Laine's "Cool Water" and "I Believe"; Ray's "Such a Night", "Hey, There" and "Song of the Dreamer"; Rosemary Clooney's "Mambo Italiano" and "Hey, There"; Mitch Miller's "Yellow Rose of Texas"; and the Dutch Swing College Band's "When the Saints Go Marching In."

In addition to those already mentioned, the Philip's labels star-studded talent roster includes Louis Armstrong, Don Cherry, Noel Coward, Xavier Cugat, Vic Damone, the Four Lads, Erroll

Garner, Benny Goodman, Geraldo, Lionel Hampton, David Hughes, Andre Kostelanetz, Patachou, Frank Sinatra, Jo Stafford, Wally Stott, and Paul Weston. Conspicuous by his absence from this group is Guy Mitchell, but the omission was only to draw more attention to him. Coming up at the year's close is Guy's "Singing the Blues", a big one that should do much to restore the Mitchell name to the big sales chart.

Philips continues to occupy its own goodly share of programme time on the commercial Luxembourg wave-length with its Saturday night "Philips Fanfare" at 10.30 and the long time Jo Stafford tenancy on Sundays at 10.00. Ex-Luxembourg staffer, Dave Gell, moves into this slot soon, however, as pilot of Philips' Record Rendezvous.

In for special mention should come Philips' answer to Yma Sumac in their own Frances

Clery, a four-octave gal from northern France with fire and a thrilling tone; the Popular Favourites Series featuring top pops by the label's top artists; and the Victor Borge LP, "Comedy in Music".

Casadesus, Eduard Van Beinum, Eugene Ormandy, George Szell, Sir Thomas Beecham and Dutch dramatic soprano Gré Brouwenstijn. Of special interest is an LP of Bach organ music played by the famed Albert Schweitzer.

THE CLASSICS

IN THE CLASSICAL FIELD

Philips has recourse to the tremendous Columbia catalogue as well as those of its associates on the continent. A big feature of the year was a release of a four-sided LP in honour of Bruno Walter's 80th birthday in which three sides were devoted to a rehearsal of Mozart's Symphony No. 36 in C major by the octogenarian (conducting the Columbia Symphony Orchestra) and the final side given to the actual performance. Outstanding names on the classical roster include, besides Walter, Robert

PHILIPS HAVE COME A LONG WAY in the comparatively few years since starting their record division.

Reorganisation, the move to impressive new quarters and a steady string of hit records backed by a solid classical catalogue have brought about completion of the transformation that sees the label heading into the highly competitive New Year with its emblem well etched into public consciousness and a future as bright as the burnished woodwork inside its new home.



JOHNNY FRANZ, the far-seeing Artistes and Repertoire Manager of the Popular Recordings of Philips Gramophone Record Division.




Xmas


& New Year

Greetings

TO OUR FRIENDS THE WORLD OVER

MANTOVANI : GEORGE ELRICK





A HOUSE WITH LOVE IN IT



Recorded by

VERA LYNN (Decca)	KATHIE KAY (H.M.V.)
LORRAE DESMOND (Parlophone)	RONNIE HARRIS (Columbia)
FOUR LADS (Philips)	DICKIE HENDERSON (Oriole)
BILLY McCORMACK (Embassy)	

FIRST ROW BALCONY

Recorded by
THREE KAYE SISTERS
(H.M.V.)

CHRISTMAS ROCK 'N ROLL

Recorded by
DICKIE VALENTINE
(Decca)

NIGHTFALL

Title Song of the Columbia Picture
"NIGHTFALL"

Recorded by
AL HIBBLER (Brunswick)
GEORGE CATES (Vogue - Coral)

LAWRENCE WRIGHT
19 DENMARK STREET, LONDON W.C.2

'Phone: TEMple Bar 2141

JACK JAY

Wishes Everyone
in Show Business

All The Very Best For
CHRISTMAS
and the
NEW YEAR

Thanks To All For Helping
To Make The Windmill
Go Round And Round!

JACK JAY,
THE WINDMILL THEATRE,
GREAT YARMOUTH

Season's
Greetings
To All
from
PETULA CLARK

Season's Greetings
FROM
Richard Hearne
AND
"Mr. PASTRY"
AT
THE TIVOLI THEATRE
MELBOURNE

THE
HYLDA BAKER FAN CLUB
WISH THEIR MEMBERS AND ALL
HYLDA BAKER FANS
A Happy Xmas
and A Prosperous New Year

Sec.: MISS N. CARTWRIGHT, 154, Groveley Lane,
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Burns
Variety & Cinema
Agency Ltd.
wish you all a
Happy
Christmas
and a
Prosperous
New Year

SUITE 17, 26 CHARING CROSS RD.,
TEM. 1682-2100

SINCEREST
CHRISTMAS & NEW YEAR
GREETINGS
from the
TANNER SISTERS
(FRANCES & STELLA)

GEORGE BARTRAM
And The Staff Of The
GEORGE BARTRAM PRESS
RELATIONS ORGANISATION
EMPIRE HOUSE, GT. CHARLES ST.,
BIRMINGHAM
And at 41 CHURCH ST., BLACKPOOL

Send
Christmas Greetings
To
All Their Friends
In Show Business

ON THE VERSATILITY OF LEE LAWRENCE

Letters

'THERE'LL NEVER BE ANOTHER CARUSO'

Sir,—I have been reading your articles on tenors. I myself have been studying and listening to opera for 14 years.

I agree entirely that there will never be a tenor like Enrico Caruso. The nearest to him in my way of thinking is Jussi Bjorling.

Beniamino Gigli, I think, is a good second.

Mario Lanza, who is a great favourite of mine when singing operatic arias, is a good third.

Others in line would be Mario del Monaco, Giussepe di Stefano, and such as them.

Oreste Kirkop has a good voice but his accent and slight strain in the higher keys spoils him.

I would like to include in your lists of popular tenors, Lester Ferguson, Frederick Ferrari, John Hanson—all being to me fine tenors.

I personally would like to see people such as Lanza, who have brought opera to millions who think it is drab, make a film of a complete opera, such as "Turandot", "La Boheme", "Tosca", "Aida" and "L'Africane".—**VERNON KING**, Eastshaw Lane, Woolbedding, Midhurst, Sussex.

MIXING UP THE SONG TITLES

Sir,—Some months ago you suggested "Hutch" recorded that old number "Trouble In Paradise", and I raised the question: is it the same number as the one featured in the Lubitsch film of the same title? It wasn't.

I now find it must have been no uncommon thing for completely different songs of the same period of the thirties to have exactly the same titles. Didn't this cause confusion?

For example, recent junk shopings have given me an attractive Columbia record of "Just Imagine", played and sung by Jack Payne. But this is not the same "Just Imagine" as the De Sylva-Brown-Henderson effort.

Again, I have before me a piece of sheet music for 1934 called "The Echo of a Song". (On it, incidentally, is a picture of the young "Hutch").

By the side of this I have another piece of sheet music—on this one a picture of a young Roy Fox—also called "The Echo of a Song".

These are entirely different songs though they came out practically at the same time.

The latter is written and composed by Peter Mendoza, the former by one Karl Koenig.

A very old piece of sheet music I possess is called "Sahara". It practically blinds you—vivid yellow sands, a blood red sun and a green palm trees. The composer is Horatio Nicholls.

Eventually I found a record of the song on a GUARDSMAN label. Then I found an HMV of the Savoy Havana Band doing "White The Sahara Sleeps".

In this case I admit the titles are different but the composer is still shown as Nicholls. Would it be Horatio Nicholls and, if so, why his passion for the desert?

After all that preamble I come

to the point of my letter. I wish someone would bring out a book giving information about all these old popular songs of the 1920's and 1930's and of the artists who sang them, the dance bands who played them, the composers, etc. Am I alone in this?

That is why I find the RECORD MIRROR so attractive, because you often provide snippets of interesting information on popular singers of former years. And isn't it amazing how many of these old songs are revived today?

I have just heard some modern group doing "Running Wild". I have a record of this on HMV B1699 "Runnin' Wild" (an Ebony Jazz Tune) by a pair called Norah Blaney and Gwen Farrar—who by their style must have been the Dietrich/Clooney team of the '20s.

And what about "Rockin' Thru The Rye"? It seems to me mighty similar to HMV B484 "Raggon Thru' The Ryc" from the "Bubbly Revue" in the twenties.—**R. MOIR**, 94 Clifton Hill, St. John's Wood, N.W.8.

Editorial note: We quite appreciate the points you raise, Mr. Moir—and, as you'll probably agree, there are quite a few cases of song title mix-ups in more recent years!

FROM A 'BACK-ROOM' MUSIC ARRANGER

Sir,—I have been a subscriber to the RECORD MIRROR since its first issue. I must write to compliment you on the straight-forward and accurate Edmundo Ros article in this week's edition (December 15). I have been associated with Edmundo now for some ten years and must also thank you for kindly including my own name in the article.

This mention emboldens me to add a few details of my own activities which may be of interest to your readers.

Firstly, I have a combination of my own on the air and the next broadcasts are on January 3 and 17. This we call the Marimberos and it features Latin American music in a light and melodic manner. The combination is rather unusual, and I direct it as well as make all the arrangements.

My interest is not purely in the L/A field. I'm sure you will be seeing the new Palladium show "Aladdin." I have the general responsibility for the score of this show. The majority of the orchestrations will be mine, and I have also composed the major part of the incidental music. Another show which I have completely orchestrated is the "Dave King" show at the London Hippodrome. The "Black Magic" scene in this show is also a composition of mine.

The back room boys' job of arranging in the theatre is not very widely publicised, and you might possibly like to give it some consideration for a future article!

In conclusion may I wish you the very best for the festive season and the New Year, and the RECORD MIRROR continued success in 1957.—**RONALD HANMER**, 2 Frognal Rise, Hamstead, London, N.W.3.

THEY SAY CARUSO was once escorting a lady friend round Macy's—New York's biggest department store.

Asked what she would like as a present, the lady settled on some high quality—and extremely costly—perfume.

Turning to the assistant, Caruso said: "Miss—this perfume . . . ONE GALLON, please."

SABRINA'S NEW CONQUEST



SERENADE FROM SABRINA! Britain's controversial blonde, at a recent party to celebrate her first pressings for the new CONQUEST label, new enterprise of The World Record Club, gives forth a sample of her chest register. Listening with enthusiasm are (at back) **NORMAN NEWELL** (Conquest A & R manager); songwriter **MICHAEL CARR**, at the piano; and band leader **TONY OSBORNE**. — R.M. Picture.



VARIETY CLUB'S NEW CHIEF BARKER

At the Variety Club of Great Britain's Xmas Luncheon held at the Savoy Hotel, London, W., on December 11, the identity of the Chief Barker Elect was made known. He is **MIKE FRANKOVICH**, managing director of Columbia Films. The news, when announced to the big assembly, was received with tremendous applause. Among the pleasant duties that befell the retiring Chief Barker, **NAT COHEN**, was the handing over of a cheque for £2,632 to **MRS. ISAAC WOLFSON**, who, in turn, will pass this on to the British Council for the National Welfare of Spastics. The cheque was part of the proceeds from the recent Variety Club's gala premiere of "Guys and Dolls" at the Empire, Leicester Square. Picture shows (right) **C. J. LATTA** (European International representative of the Variety Club of Great Britain); then **MIKE FRANKOVICH**; **NAT COHEN** and **MRS. ISAAC WOLFSON**.—R.M. Picture.

DOUGLAS JOHN & DEZO HOFFMAN

THE

Record Mirror

CAMERAMEN

Wish Their Many Friends In Show Business
The Compliments of the Season
And Look Forward To A Year Of Happy Co-operation

SHOW BUSINESS OWES A LOT TO THE CAMP HOLIDAY KING

WHERE DO BRITAIN'S DANCE bands go in the summertime?

The lucky ones—say those under contract—go to Billy Butlin's Holiday Camps. In 1957 the Holiday Camp king is to keep up his policy of taking the best in British dance music to the campers.

Butlin policy ever since the very first camp was opened at Skegness 20 years ago has been to employ top-line music makers.

In over a dozen ballrooms now placed within the Butlin camps, holiday-makers have been dancing in recent years to the music of such stars as Eric Winstone, Joe Daniels, Norman Burns, Val Merrall, Leslie Douglas, Eddie Mendoza, Al Freid and the late Harry Parry.

Harry Parry scored a great success only this summer in the Viennese Ballroom at Filey, had been re-booked to return next year.

OLD TIME POPULARITY

ALREADY A SCORE OF BANDS have been signed up for the 1957 season—and among them will be such favourites as Eric Winstone and Joe Daniels.

But the men who provide modern dance music are not the only baton-wavers in demand at the Butlin camps.

There's a tremendous response to old time dancing too.

Dancing, singing, listening—these are the things Britain's holiday-makers like. They like their music sweet, they like it hot, like it soft, like it loud. It's up to Butlin's men to find the perfect blend for each camp—and they rarely, if ever, strike a sour note. Music is part of the basic psychology behind the holiday camp idea. Music to relax as well as entertain.

One of the five star attractions of the year is the Annual Dancing Festival and Congress at Filey. Here, next September, Harry Davidson's Old Time Orchestra will be among the bands setting the tempo for more than 10,000 dancers competing in a series of National Competitions.

STAR STUDDED

THE TOP POP SINGERS and the variety headliners are all attracted to the Butlin shows too.

At Ayr, Filey, Clacton, Pwllheli, Skegness and Monsey in 1957 there'll be regular Sunday night star variety shows. And when Billy Butlin says "Star" Shows, that's exactly what he means . . . and gives 'em. Throughout next summer the headliners for his Sunday shows will include such famous names as Jimmy Wheeler, Bob Monkhouse, Arthur English, Peter Brough and Archie Andrews, Fred Emney, Johnny Lockwood, Marjorie Manners and Brian Reece.

During 1956 one of the items which lured the stars to Butlins, was the I.T.V. series presented from Clacton Camp. Anne Shelton and other top pop stars took part in these deservedly successful programmes. Next year Billy is hoping to spring something of a television surprise. Still in the planning stage, and not definitely settled, the television idea is based on talent-spotting lines. Says Butlin: "It will give golden opportunities to people to obtain auditions for a new TV show throughout the summer months. Up to £5,000 will be available for cash prizes."

If the plans are agreed on, I know Billy's hoping to attract thousands of up-and-coming artistes.

THEIR OWN D-J's

JUST HOW BIG IS THE BUTLIN AUDIENCE?

Figures for 1956 reveal that more than half-a-million people stayed at Butlin Camps and Hotels during the summer season. Half-a-million people — everyone eager to be entertained. No wonder Eric Winstone and his colleagues are happy to sign these contracts!

For the recording companies too, Butlin offers plenty of scope. The camps run their own internal disc-jockey

BILLY BUTLIN HELPS MAKE THE STARS

all set within several acres on the very edge of the sea itself.

That same Skegness camp now accommodates over 7,200 people each week during the season

Before the war the Clacton camp was also opened.

After hostilities, new camps were immediately brought into action — expanding the Butlin chain until the famous all-in holidays were available within a fair travelling distance of almost anyone's home within the U.K. At AYR in Scotland, at PWLLHELI in Wales and MONSEY in Ireland the chalets sprang up as they did too at FILEY.

Boredom was Butlin's enemy. To chase it far from the confines of every chalet he has relied to a great extent on the stars of show business, on the singers and the music makers, on the spreading gaiety of discs. It is a form of attack which has proved a triumph.

And it has been backed up by famous National Competitions — contests which have brought in the older folk as well as the youngsters.

The well-known Most Glamorous Grandmother Competition — and the glittering

Holiday Princess Competition. Fashion contests and Sports tournaments fill in the outlines of the overall plan with a thoroughness that is infallible.

SPORT TOO

AS SO OFTEN HAPPENS, sport goes hand-in-glove with show business. It's a natural blend which Butlin has never been slow to spot and develop.

Concert parties for the youngsters, regular seasons of repertory for their parents . . . games and dancing for everyone. It's a formula which cannot miss.

In their own way the Butlin camps have provided Britain with another small chain of theatres. A Butlins season is important—frequently more important — to the stars as a season in any of the select seaside resorts.

Of one thing the band-leaders and singers are always assured . . . a mighty audience. And there's another angle to this audience. It's close to being a "captive" audience, an audience of thousands who listen to you for a fortnight.

THANK BILLY!

SMALL WONDER THAT MANY reputations are made, and even more enhanced by a Billy Butlin engagement.

Audiences in the camps grow to know the bands and performers in a manner which is much more lasting than the casual appraisal of everyday life.

They take back with them often a long-lasting loyalty to the men and women who have served specially to entertain them during their holiday weeks.

If there were concrete figures to prove these things, the music world in particular, would be happily surprised to discover just how much increased business and popularity it owes to the Butlin dream which took root almost a quarter of a century ago. D. N.

PUBLICITY IS A MUST

says

TORRINGTON DOUGLAS

DO BRITISH ARTISTES REALISE THE VALUE OF PUBLICITY?

As a theatre press representative for nigh on 20 years, I say emphatically — THEY DO NOT!

Into my offices in Coventry Street, London, come actors, singers, dancers and comedians. They would like information about publicity as someone has told them that it helps to have a press representative. I begin by asking them about their interests, their hobbies and their ambitions.

Then I ask to see their photographs. Generally they are old and/or bad, but the artiste is nearly always unwilling to spend the money to have new ones. I also inform them that my services cost money, which comes as a surprise to quite a number of them.

Americans Appreciate

THE AMERICAN ARTISTE is quite the opposite. He knows the value and the cost of publicity. You can be sure that when he enters my offices he will have good up-to-date photographs of himself, plus a concise breakdown of his past career with press cuttings to illustrate. I have yet to handle an American artiste who does not get in touch with me as soon as something happens to him which he thinks might make a story. His British counterpart, however, has very little news sense, and will not even inform his

Press Agent of any 'little event' such as his wife having a baby!

One singer, who has now become very well known, came to see me and asked for help in getting her some national publicity. But before we could even start on a publicity campaign, it was necessary to change her hair-style and her wardrobe. Then, when her grooming was immaculate, I suggested she should have some new photographs taken. Now she had some photographs that would help, not hinder her. Step by step we built her into a star, a position which she enjoys today.

A P.A. Is Essential

QUITE RECENTLY A YOUNG MAN walked into my office asking for advice. His was a story I had heard many times before. He told me that he had been slogging along on his own for a long time and then a friend had told him that what he needed was a Press Agent. He had made a record for one of the top international recording companies but still nothing seemed to be moving for him. He was just sitting around waiting and hoping.

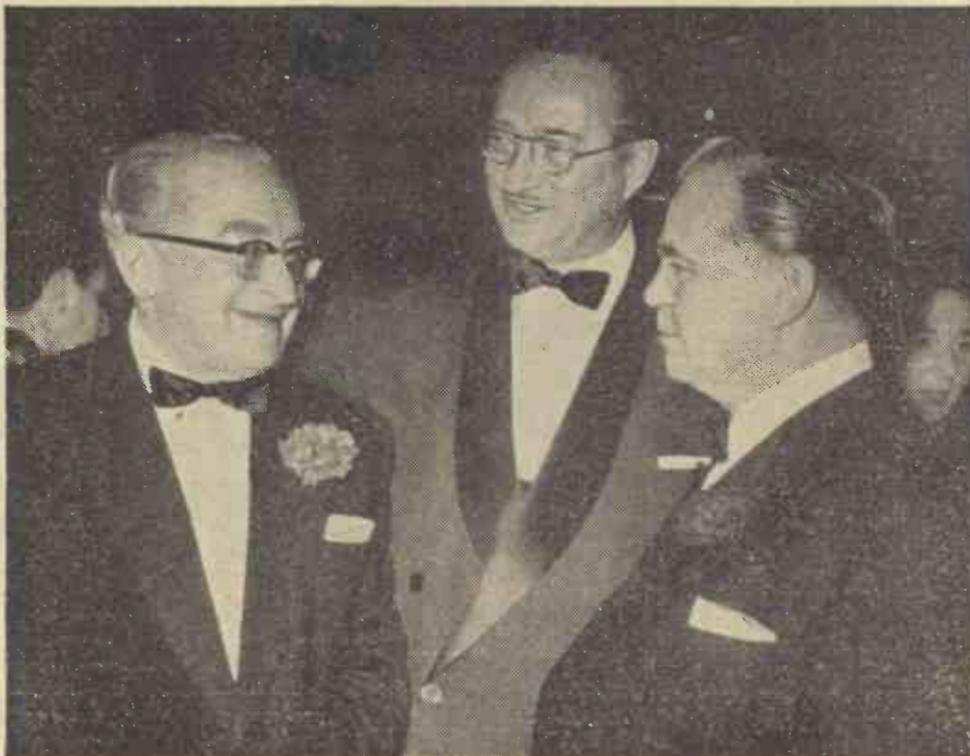
Then as a result of some publicity in the national press he was given a part in a West-End revue and engaged to sing in cabaret at a famous night club.

If there are artistes who doubt the need for publicity, just look at many of the top American names who never, never travel without a Press Agent.

I am convinced that for an artiste to climb the ladder of fame to the top, and more important, to remain there, the help of a Press Agent is essential.

If an artiste doesn't keep his or her name before the public constantly, they cannot hope for recognition and success.

It's as simple as that!



BILLY BUTLIN (right) finds time for a considerable amount of charity work even during the busiest of his camp seasons. He is a prominent member of The Variety Club of Great Britain which does so much for unfortunate children and Billy's camps have often been thrown open to entertain hundreds of them. Picture above shows Billy with two other leading lights of the Variety Club. Mr. C. J. LATTA (centre) and Mr. SAM ECKMAN, jr.—R.M. Picture.

NAMES

ONE OF THE BEST of the many stories about Groucho Marx tells of him being in an airliner, and asking the hostess if he might smoke.

HOSTESS: "You may smoke—so long as you don't annoy the female passengers."

GROUCHO: "Heck! I didn't know there was any alternative. In that case I prefer to annoy the female passengers."

THIS BIT OF DIALOGUE is supposed to have occurred in a Crosby-Hope broadcast . . .

BING: Why should it take you 20 minutes to get ready? It only takes me five.

BOB: Yeah—but, you see, I was.

BING: You do? I send mine to the laundry.

MARK TWAIN, 19th-century American humourist, was once asked if he could sing. Said he, "Oh, sure! I sing when I am sad — and then everybody else is sad with me."

IN "THE CAT AND THE CANARY" made a few years ago, Bob Hope is rowing Paulette Goddard to a large mansion (reputedly haunted) on an island.

Paulette: "Say, aren't you afraid of big, empty houses?"

Hope: "Hell, no! I used to play in vaudeville."

REMEMBER THE TED RAY BROADCAST, when he was talking about having been to a concert by classical violinist Yehudi Menuhin? Gagged Ted: "It wasn't all that good, really; he didn't crack a single gag all the way through."

TOMMY TRINDER told this one during the war. A small, remote village had had one of its rare air raid warnings about two o'clock one morning.

When it was light (about 6.30 a.m.) the local yokels came out to see if there'd been any damage. There hadn't.

But just at that moment, a delayed-action bomb went off in the distance. "Cor, blow me down!" exclaimed one old-timer. "They must have dropped that one from a height!"

"CUGAT'S FAVOURITES"

Xavier Cugat and his Orchestra
(Mercury MPT 7002 10 in.)

- Green Eyes ● Linda Muger ● Walter Winchell Rumba ● Brazil ● A Gay Ranchero ● Cucuracha Mambo ● Yours ● Blue Tango ● Siboney ● Miami Beach Rumba ● Chiu Chiu ● Donde Estabas Tu.

APPARENTLY ALL THESE NUMBERS were chosen by Xavier himself as being his favourite efforts in the recording studios.

It's a good, varied selection, and I can find little fault with his choice.

"Green Eyes" gets a string-laden treatment, and the gay rumba, "Linda Muger", moves along with a fine lilt, spotlighting the Cugat trumpets. The Walter Winchell number pokes some sly fun at the American columnist and is much more interesting than the general standard of the said Walter's writing.

"Brazil" has received better performances, but Xavier comes into his own with tunes like "A Gay Ranchero" which he does so well. No vocal credits are given, but I believe that the duet on this track is by Xavier himself and his Mrs. (otherwise known as Abbe Lane).

"Cucuracha" receives an arrangement which lifts it out of its usual rut, and the second side opens on a gently melodic note with "Yours". Leroy Anderson's big money-spinner gets a pleasant revival, and "Siboney" alternates between the jungle effects of hoarse flute and growling brass and the sweeter sound of strings and chorus. Abbe Lane returns on "Miami Beach Rumba" and "Chiu Chiu", a vigorous guaracha, and the album closes with a good mambo.

Xavier maintains his reputation for polish, colour and precision throughout, and this album is good value for a ten-incher.

N.H.

"SOUVENIR D'ITALIE"

Johnny Desmond

(Vogue-Coral LVA 9035 12 in.)

- I Don't Know ● Just Say I Love Her ● I Only Know I Love You ● You're The Only One For Me ● You're Breaking My Heart ● When

- Tara Tarala Tala ● There's No Tomorrow ● Anema E Core ● You Alone ● Sorrento ● I Have But One Heart

LET'S TAKE the worst first. This LP features several Italian standards. Mr. Desmond takes them down several semitones, so that his top notes are E flats instead of B flats.

Even this very modest task, however, seems too much. He either sings his tops falsetto, or closes his throat, or slides up, or gets off quick.

Further, if "pop" singers are to make a habit of translating the glorious "Matinata" into their idiom, for Pete's sake let someone write a less banal lyric than the one starting, "You're breaking my heart 'cos you're leaving".

With these reservations, let me recommend Johnny Desmond as one of the best crooners I've ever heard. His tone (except on his top notes) is melodious; his delivery beautifully smooth; his style re-

laxing as a book at bedtime.

As a vocalist I put Johnny up in the Sinatra-Haymes - Tormé bracket. High praise? If you hear him, I'm sure you'll agree he merits it. D.T.

Excellent backing from Tony Mottola (guitar), Nick Perito (accordion).

DESMOND: Of Italian stock, from Detroit, Michigan. Came up through radio work, and a long spell with Glenn Miller.

"MUSIC FOR A STARRY NIGHT"

CYRIL STAPLETON ORCHESTRA

(Decca LK 4162 12 in.)

- Our Love ● To Love Again ● I'm Always Chasing Rainbows ● Story Of Three Loves ● The Kiss In Your Eyes ● Moon Love ● If You Are But A Dream

- Till The End Of Time ● Brahms Lullaby ● This Is My Beloved ● Moonlight Madonna ● Isle Of May ● The Song Angels Sing ● Story of a Starry Night

TOP MARKS, Cyril Stapleton! This is a truly exquisite effort, comprising excerpts from classical music which have, at different times, become translated into popular form.

If it is admirable to portray items from the great masters in such a way as to make them attractive to the general public (and I think it is), then Cyril succeeds beyond question. The presentation, orchestration and musicianship are all in such good taste, I cannot imagine even the most convinced lover of "straight" music finding any ground for offence.

Particularly lovely are "Starry Night" (which derives from the first movement of Tchaikovsky's sixth) and "This Is My Beloved" (from "Kismet", from Borodin).

This LP should sell profusely in America as well as in the home market.

M.R.

STAPLETON: Studied "straight" violin at Trinity College, London. Played "pops" pre-war with Henry Hall, Jack Payne. Despite war interruption has brought his orchestra to top popularity—and established himself as a TV personality.

"BLUE MOON"

Carmen McRae

(Brunswick LAT 8147 12 in.)

- Blue Moon ● My Foolish Heart ● I Was Doing Ah Rigat ● Summer Is Gone ● All My Eggs In One Basket ● Nowhere ● Until The Real Thing Comes Along ● Lush Life ● Even If It Breaks My Heart ● Laughing Boy ● Lilies In The Rain ● All This Could Lead To Love

WHAT ALL THE FUSS is about over Carmen McRae, heaven alone knows. She may have a long pedigree of prominence in the American jazz world, in films, on discs and through other media, but her performance on this LP is, in my view, lamentable.

Her tone is thin, un-

THIS RECORD CHRISTMAS AND NEW YEAR



SAY IT WITH LP's

musical, uninteresting. It has neither the mellow roundness of a "straight" singer; nor the lusty warmth one expects from a jazz artiste; nor even the ingratiating of a "commercial" vocalist.

At best, she makes a few attempts to be melodically inventive, but how meagre these are when measured against those of, say, Sarah Vaughan.

As for phrasing, why "Beware my — foolish heart"? It's "Beware—my foolish heart" if words still have any meaning.

And her high finishing note at the end of "Blue Moon" is a shout, but a shout!

D.T.

CARMEN McRAE: Ex-Benny Carter, Basie, Mai Mathews Quintet. Ex-"Down Beat" poll winner, Carnegie Hall jazz performer.

"STARRING SAMMY DAVIS JUNIOR"

(Brunswick LAT 8153 12 in.)

- Lonesome Road ● Hey There ● This Is My Beloved ● September Song ● Because of You ● Easy To Love ● Glad To Be Unhappy ● Stan' Up An' Fight ● My Fanny Valentine ● Spoken For ● Birth of the Blues

YOU CAN DEDUCE from this what a tremendous showman Sammy Davis must be on stage. This LP abounds with exuberance, and exudes personality down to the last dotted crochets.

Sammy really lets his back hair down in "Because of You", via riotous impersonations of Billy Eckstine, Johnnie Ray, Nat Cole, James Stewart, James Cagney et al.

High spot of the LP is when he sings "Stan' Up An' Fight" ("Carmen Jones" version of the Toreador Song), and fol-

lows with "Funny Valentine".

Sour note: a disappointing version of "September Song". One hears so much about the phrasing of top vocalists; but to sing "and the autumn weather turns (breath) the leaves to flame" is plainly idiotic.

If ones breath control is anything to speak of, the whole of this phrase could be sung in one breath without the least trouble.

DAVIS: Was born into show business. Spent his first birthday in a dressing room crib; made his pro debut at four. Smash hit with his first Brunswick disc, "Hey There!" Lost an eye in a car crash (1954) but has carried on with unabated spirit. D.T.

"CHRISTMAS WITH PATTI PAGE"

(Mercury MPT 7510 10 in.)

- Jingle Bells ● Silent Night ● Christmas Choir ● First Noel ● Christmas Bells ● White Christmas ● Santa Claus Is Coming To Town ● The Christmas Song

A VERY worthy candidate for any selection of seasonal disc purchases. Miss Page sings these honoured favourites with a simple sincerity which greatly befits them.

Her "Silent Night" and "First Noel" are, in particular, rendered with a most commendable vocal smoothness, and scrupulously exact diction.

In special contrast, her "Jingle Bells" is delivered with a lilting exhilaration—and delightful tricks with the tempo which give it just that extra "something" compared with "stock" versions. M.R.

PATTI PAGE: Came up via American radio work. First hit disc was "Confess"—followed by such as "Tennessee Waltz" and "I Went To Your Wedding".

them every justice. While not in the class of the very top Americans (e.g. Froman, Garland, etc.) she makes exceedingly pleasant, mellow listening.

She puts a wealth of warmth into the numbers—especially "Old Feelin'" and "Deep In a Dream"—and renders "I Know Why" with just the right amount of jauntiness.

I was particularly glad to hear that favourite of the thirties, "For All We Know", revived.

JOAN REGAN: Her career has been built up steadily by disc and TV successes. West Ended this year both at the Palladium and Prince of Wales.

"HOME ON THE RANGE"

BING CROSBY

(Brunswick LAT 8152 12 in.)

- Home On The Range ● When The Bloom Is On The Sage ● I'm An Old Cowhand ● Gold Mine In The Sky ● Mexicali Rose ● Silver On The Sage ● Boots And Saddle ● My Little Buckaroo ● Cool Water ● Navajo Trail ● You Don't Know What Lonesome Is ● Blue Shadows On The Trail

MEMORIES OF BING'S past successes come a'crowdin', with the help of some of his yesteryear backing specialists such as Scott Trotter and Victor Young.

These items are interesting as samples of the vocal and orchestral styles in bygone years—but, that apart, they are eminently listenable in their own right.

Bing's range range is from the lazy, pensive "Gold Mine" to his hop-along "Old Cowhand" with the Jimmy Dorsey boys. That Crosby certainly can swing!

Personal favourite: that hit of the early forties, "Mexicali Rose." D.T.

CROSBY: Old crooner in whom Hope springs eternal.

FUN AND GAMES

dept. is well catered for in "Laugh Of The Party" (Vogue Coral LVA 9038) which is a twelve-incher of tracks by top comics—including Steve Allen, Buddy Hackett, Billy de Wolfe, Britain's Hermione Gingold, et al.

"JUST JOAN"

Joan Regan
(DECCA LK 4153 12 in.)

- It Could Happen To You ● When I Grow Too Old To Dream ● I Know Why ● I Got a Feelin' ● You're Foolin' ● Deep In A Dream ● Sinner Or Saint? ● That Old Feelin' ● All the Things You Are ● Someone To Watch Over Me ● Never In a Million Years ● For All We Know

WHOEVER CHOSE this list of titles, chose well. The de-lovely Miss Regan must have embarked on this LP session with abounding confidence, armed with such a list of admirable "oldies".

What's more, she does

E.P. SPECIALS

Don Carlos Presents His Latin-American Music

- Why Do I? ● Now or Never ● Broken Record Calypso ● Mambo Matadi

(Nixa NEP 24012)

THE DON'S regular Colony Restaurant group was augmented for these four numbers, which are well up to standard.

"Why Do I?", which is the theme from the film "I Am A Camera", features a solo trumpet (Al Winnette?) with a rather quavering vibrato which I didn't like much. "Now Or Never" is a mambo and also the best of the four, with a lively beat and good work from the trombone section.

Two numbers on the reverse are by Kenny Graham. "Broken Record Calypso" has sticking needle and cracked surface effects plus an unidentified vocalist.

"Mambo Matadi" is an example of Kenny in more serious vein, and goes with a powerful drive which is assisted by some good timbales drumming.

A very good buy judging by British standards

N.H.

PHILIPS MADE A SHREWD MOVE

to follow up recent 78 successes by Anne Shelton and Doris Day by bringing out these artistes on 45.

Anne (Philips BBE 12090) sings her No. 1 "Lay Down Your Arms"—plus other favourite in "Seven Days", "Madonna In Blue", "Too Young To Go Steady". This is, as expected, top Shelton performance, with quality backing by Wally Stott.

Doris (BBE 12089) features her famous "Que Sera", and another number from the "Man Who Knew Too Much" movie—"We'll Love Again". Both have Frank Devoy settings. Add to these "Let It Ring" (with the Paul Weston orchestra) and (with Percy Faith) the familiar "Ten Cents a Dance", from the "Love Me Or Leave Me" soundtrack.

NIXA, KEEPING UP THEIR INTEREST

in the kiddies, bring us, in gay covers, "Mou Mou the Field Mouse"/"Neddy and Algernon" (NEP 24034); also "Louis the Cod"/"Neddy and Algernon's Boat Trip" (NEP 24033). Nice romantic stuff for the little ones to tide 'em over the few years before they start going crazy over the latest thing in hectic "beat" music.

This label certainly has contrasts in its current EP releases. They feature the Mike McKenzie Trio (Mike plus Sammy Stokes on bass, Tony Crombie on drums) playing "Manhattan," "You Better Go Now," "Give Me the Simple Life" and "Maybe I Should Change My Ways."

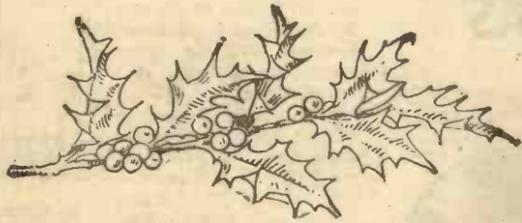
McKenzie's piano and vocal work, aided by these expert performers, should ensure good sales (NEP 24032).

Further contrast (Mercury MEP 9507) is "Music For Christmaside," by the Roman - Vatican Choir—"Adeste Fideles," "Silent Night," and the Schubert and Bach-Gounod versions of "Ave Maria."

LASTING PLEASURE

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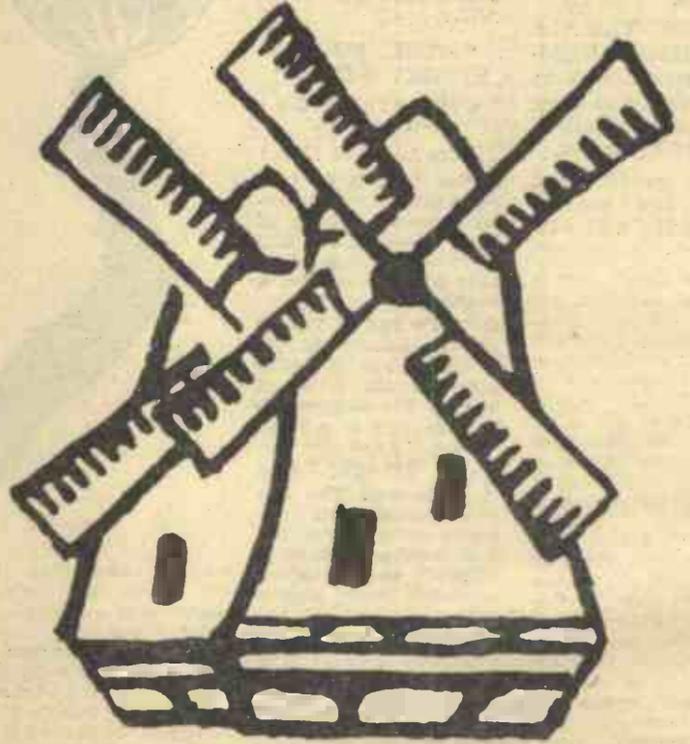
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and a
Happy New Year



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Best Wishes

for

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and the

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ALL HIS FRIENDS

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From

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A Merry Xmas

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and a

Happy New Year

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A Melodious Christmas & Harmonious New Year

**PHILIPS
AND AMERICAN
COLUMBIA
STATEMENT**

THE GRAMOPHONE RECORDS DIVISION of Philips Electrical Ltd. have issued the following statement of their position in the matter of the take-over and distribution of American Columbia material recorded prior to January 1 1952 and hitherto marketed by the Columbia Graphophone Co. Ltd., a division of E.M.I. Ltd:

"When the Philips Organisation took over the distribution of the American Columbia catalogue, it was agreed that all such material then being marketed by E.M.I. and sold under their Columbia label should continue to be distributed and sold by them for a period of five years which ends on December 31, 1956. All this material will then become available to Philips Electrical Ltd. and be re-issued by them at their discretion. Consequently, many of these outstanding recordings which are of particular interest to record collectors may again be available under the Philips label."



**TOMMY
AS
SANTA**

At the Variety Club of Great Britain's Xmas Luncheon, members and their guests took along a minimum of one toy each as part of their 'admission' fee. Tommy Trinder, as Father Christmas (seen above) collected the toys, hung them on six Christmas trees. Later the trees were delivered to the St. Agnes Orphanage, Dr. Barnardo's Homes; and the Italian, Middlesex, London and St. Mary's Hospitals.—R.M. Picture.

**DEAN MARTIN'S
NEW SONGS IN
'10,000 BEDROOMS'**

DEAN MARTIN tops an all-star cast in his first M-G-M picture, "Ten Thousand Bedrooms," a madcap adventure—and misadventure—in Rome.

Italy provides the settings, glamorous Anna Maria Albergheggi and Eva Bartok the romance and Nicholas Brodsky and Sammy Cahn the new Hit Parade songs for this gay comedy.

Dewey Martin, Walter Slezak, Paul Henreid and Jules Munshin are others heading the large cast.

Dean's romantic role, as a young hotel tycoon—with a chain of famous hotels and "10,000 bedrooms" all over the world—is a new and promising step in the career of the popular film, radio, television and recording star.

His amorous pursuits in Rome, with Miss Albergheggi and Miss Bartok, are highlighted by the presentation of the new Brodsky-Cahn songs—"You I Love," "Only Trust Your Heart," "Money Is A Problem," and the "Ten Thousand Bedrooms" title tune.

Real Grit

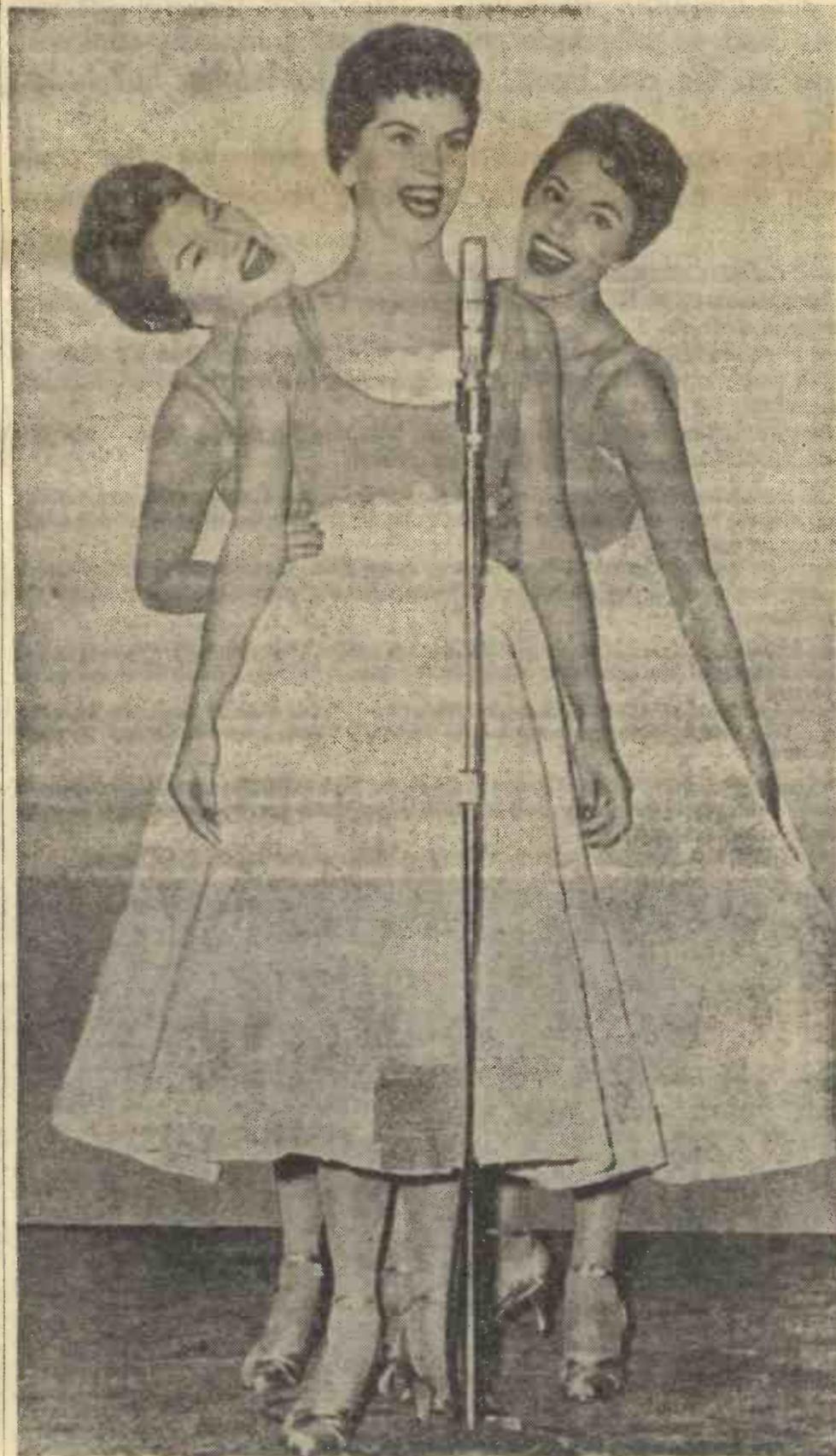
ACTORS have their fair of grit, but I think Stephen R. Skoyles beats the lot, for he's deaf and dumb! Last year he made five TV appearances, once with Peter Butterworth, and he has even produced films for TV writes Reg Barlow.

His first acting success was at Great Yarmouth, where he was born—he gave a "one-man show" as a French artiste to students at his art school.

In January last year he walked into Broadcasting House for a job. Two months later they gave him one as a clerk in the film library. Later he became a caption artist at Lime Grove. Also he gets in front of the cameras himself at every opportunity.

Stephen certainly has plenty of faith, hope and courage.

UP COMES ANOTHER use of "same title, different tune." One of the songs now put out Tin Pan Alley is one from America—"Out of Sight, Out of Mind." New song? Sure! New title? No! Note to publishers: a number of this name was recorded in 1936—by the one and only Ginger Rogers!



**1956
WAS THE BEST YEAR
EVER FOR**

**The
Record
Mirror**

**AND ITS EVER-
INCREASING
NUMBER OF
READERS . . .**

**1957
WILL BE EVEN
BETTER!**

The phenomenal growth and popularity of this newspaper is the talk of the music and show business world . . . THE RECORD MIRROR will render one and all a still greater service in the coming year.

**BE SURE OF A
HAPPY NEW YEAR
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**THE ROUSING
McGUIRE SISTERS**

ALMOST AS POPULAR with 'pop' record buyers in England as they are in America, the rollicking McGuire Sisters, here seen in action, promise a new series of disc hits for 1957. The sisters—Chris, Phyllis and Dottie—have been made tempting offers to come to England but it seems they are being kept too busy. They are regulars on the Arthur Godfrey and other TV programmes and recently concluded a long season at the ritziest Las Vegas night spots. Their latest waxing is 'Every Day of My Life', backed by 'Endless' and indications are that this will be another typically big McGuire seller.

THE HIGHLIGHTS OF THIS EXCITING YEAR

JANUARY

SURE ENOUGH, the signs of coming assault were there right from the start. "Rock Around the Clock" was at number one, all Haley and hearty—and for good measure, this top-of-the-bill Haley had "Rock a-Beatin' Boogie" in for place money at number three.

Mr. Lonnie Donegan's "Rock Island Line" — due to impact loudly and lucratively on both sides of the Atlantic — had just come out of the backwoods into eighth position.

Similarly out of nowhere had come a somewhat inane (and therefore highly commercial) ballad about a "Davy Crockett"—via Bill Hayes on the London label.

This number was to produce a spate of sales among adults, frantic scenes at children's gatherings, and a considerable demand for a type of fur hat by which hung a tail.

Fresh to the charts, too was "Sixteen Tons"—a heartrending tale of some unfortunate who, despite his muscular efforts, just got deeper in debt.

A certain Mr. Tennessee Ernie, who bashed out this ballad more effectively than anyone else, did the reverse of getting deeper in debt.

He made a pile from it in royalties. So, too, did the composer. He, what's more, had his statue put up by his fellow citizens in Tennessee—which is as good an indication as any of the idiotic age in which we live.

Frankie Howerd was being voted the best "Charley's Aunt" in years. Touse-haired comic Dave King switched from the Parlophone label to Decca. Stocky Harry Secombe recorded for Philips the opera title suitable for the start of a party. "None Shall Sleep Tonight."

(Continued in col. 6)

SUCCESSFUL SKIFFLERS

One of the highlights of this year of fast, gimmicky music was the success of LONNIE DONEGAN and his Skiffle Group. They were house-packers at every music-hall in which they introduced their unique interpretations of song and rhythm. Here's a fine shot of Lonnie and his Skifflers in action at the Prince of Wales Theatre, London. — R.M. Picture.

IF EVER A YEAR has gone down into history as a study of contrasts in its popular music, that year has been 1956.

The disc world, and therefore—to a large extent—the general domain of entertainment, has had a preponderance of lush, intricately-contrived musical extravaganzas on the one hand, and a hell-for-leather hullabaloo on the other.

For public favour, the exquisite has vied with the explosive; the soul-stirring competed with the ear-splitting; the aesthetic ranged itself against the erotic.

On the whole, the thud and thunder merchants have had the best of it.

Stratospheric sales have been amassed by Bill Haley, Elvis Presley, Lonnie Donegan, the Platters, the Teenagers, Gene Vincent and their ilk.

Moreover, whenever these have shifted their medium from the gramophone record to TV, films, or stage shows, their capacity to cause among their listeners a regression to frenetic, tribal, infantile behaviour has not been appreciably lessened.

Yet public taste is notoriously fickle and unpredictable, and it would be unsafe to say that this appetite for primitive percussions has necessarily much longer to last.

IT IS BY no means unknown for mass interests to perform a violent volte face — and already a few prophets are saying there will come about a drastic transfer of affection from the uninhibited rowdiness of rock 'n' roll to the intricate embroidery of the large popular orchestra.

Already, as I have said, the latter has asserted itself in no small measure during 1956. The germ of this development probably goes back well before this year, when the lyrical concepts of Mantovani first proved not only a musical delight, but also a commercial proposition.

YET IT WAS not until 1956 that we witnessed a general flowering of this musical trend. Morris Stoloff's "Moonglow and Theme From 'Picnic'" was probably its most prominent representative in the sales of ordinary 78 rpm discs, but in the long-playing field there were many rivals.

Examples at random are Ray Anthony's "Concert"; Jackie Gleason's "Night Winds", featuring 23 flutes; the orchestral delights of Nelson Riddle, Billy May, Dick Jacobs and many others; and the intriguing "Tone Poems in Colour" in which Frank Sinatra made his conducting debut.

IN BRITAIN, the large orchestras of such as Ray Martin, George Melachrino, Norrie Paramor and Ron Goodwin enjoyed comparative prosperity both in their own rights, and as adjuncts to popular vocalists (except that in some cases it was rather the vocalists who were the adjuncts).

Let us start our general account of 1956 by a glance at the Top Twenty as it was at the beginning of January.



Dynamic Alfred Drake and whistleworthy warbler Doretta Morrow left London; Tudor Evans and Elizabeth Lerner replaced, and an all-British "Kismet" settled in to what proved a highly satisfactory year's business.

News that Eddie Fisher had signed a 15-year contract at £7,000 a week was greeted with joy by Fisher fans, and by scepticism from the Green Man. What opera singers on about fifteen quid a week thought about it is another matter.

IT WAS ON January 21 the British public first heard tell of a certain Mr. Presley! This was via the "Vocal Views" column in the RECORD MIRROR which (realising the inevitable gag to be cracked by all and sundry around his first name, cracked it first).

"HE'S ENJOYING THE OCCUPATIONAL HAZARD OF HAVING THE FANS TEAR OFF HIS TIE, HIS SHIRT, HIS VEST, AND STRIP HIM DOWN TO THE ELVIS PELVIS."

In view of the widespread Presleymania in vogue today, it is worth recalling that discs of the Tennessee Troubadour took a disrespectfully long time to get selling in Britain.

Three months after the phrenetic phenomenon had been announced to an unsuspecting native populace, no Presley platter was anywhere near the Top Twenty.

What changed this almost heretical stupidity?

First, some shrewd, resolute publicity moves by interested parties over here; second, reports from America indicating that Presley sessions there were riotous almost to the point of having a tactical bomber force ordered out from the Pentagon to restore order.

Then, at last, fans in respectable groves, started to dig the Pelvis profferings—an abandoned amalgam of bawling, moaning and unintelligible mumbling worthy of an African witch doctor.

TURNING TO LESS HECTIC matters, in London's West End early in 1956, the Palladium featured that nabob of knockabout drollery—Norman Wisdom, plus the bashful crooning of little Miss Murray, the Ruby from the Emerald Isle.

We all went to meet Max Bygraves on the corner at the Hippodrome; "Pajama Game" (Joy Nichols, Ted Hockridge) was well set at the Coliseum; Benny Hill was in "Paris by Night" at the Prince of Wales (with Tommy Cooper) and at the Ealing Studios by day, making a film "Who Done It?"

BY THE END OF JANUARY, the record aristocracy had experienced quite a few abdications, and (necessarily) a complement of new contenders for fame.

The aforementioned Messrs. Tennessee Ernie and Bill Hayes had steered "Sixteen Tons" and "Crockett" into first and second places respectively, but who's that putting on pressure close behind?

Why, if it ain't Mr. Sinatra—the celebrated, cyclonic, balding, bewitching balladeer himself! His

(Continued on next page)

(Continued from previous page)
entry: two lilted, whimsical ditties—"Tender Trap" on a Capitol disc with "Love and Marriage."

Mr. Donegan's "Rock Island Line" had become Britain's best (7th) and a rung lower (via the Four Aces) was a number to be sung for many a long day by toppers and saloon bar baritones alike—"Love Is a Many-Splendored Thing."

DAVID WHITFIELD, a tenor of variable tone but unfaltering popularity, was on his way up with "When You Lose The One You Love," and several artistes were busy promoting an item called "Robin Hood."

Robin, according to the song, was "down in the glen." That this term normally had been associated with Rob Roy or Robert Wilson, rather than Robin Hood, seemed to bother the paying public not one whit.

FEBRUARY

EARLY in February came the year's most meteoric ascent into the Top Ten: Dean Martin's "Memories Are Made of This" hurtled from obscurity straight into third place.

The Capitol recording had a lilted casualness, plus the repetitive chattering of a vocal group, and as the melody itself was extremely simple, and of limited range (exactly one octave), its vogue among amateur and professional crooners was readily established.

Nixa brought out a disc of it by Petula Clark; Philips ditto by Mindy Carson; Decca ditto by Dave King. Mr. King's version proved easily the most commercial of these, and soon a very close rivalry had developed between his record and that of Mr. Martin.

Since their versions were, to say the least, considerably similar, this was hardly a matter for astonishment.

"Pop" singer David Hughes, who many months previously had been (wrongly) reported as going to Hollywood to replace Mario Lanza in a film, made a somewhat different switch, to the Princes Theatre, London.

It was "Summer Song," a musical play about Dvorak, with Sally Anne Howes opposite. It was to achieve a useful, though not epoch-making, run.

Round about the same time, in the Royal Court Theatre, S.W., the lusty, earthy "Threepenny Opera" made its bow.

It appealed both to the theatre-going public, and to the A. & R. managers of record companies, who got busy recording its "Mack The Knife" theme. Joe ("Mr. Piano") Henderson, when waxing it for Nixa, had a harpsichord brought in for the occasion.

LATE THIS MONTH a fellow with a large guitar and several changes of gaudy clothing came from the States to tour Britain.

He was SLIM WHITMAN. His build was broad, his hair was dark and crinkly, his moustache was thin. So, as it happened, was his voice. He came with a vast reputation as a disc artiste. His reception as a stage performer over here was, however, something short of rapturous.

News came from America that the high-salaried Mr. Fisher had been signed by RKO for his first film.

It was to be "Bundle Of Joy" opposite Mrs. (Debbie Reynolds) Fisher, with a baby featuring saliently in the plot.

Fittingly, Mrs. F. herself was, a few weeks later, announced as a pending procreator, though the actual event proved too late for the Fisher offspring to land a contracted role.

RESTORATION OF FRANK SINATRA proceeded apace by his records, and by two films whose only common properties were (1) they were successes, (2) they had him in the lead.

They contrasted starkly. "Man With The Golden Arm" was a sombre saga, with Frankie as a dope-gripped gambler. "Tender Trap" was an airy comedy, with bachelor Frankie as a champagne-soaked gambler.

DICK TATHAM'S DIARY BRINGS BACK MONTH-BY-MONTH MEMORIES OF A YEAR PACKED WITH ACTION & NOVELTY, OF OLD STARS & NEW STARS, OF PEOPLE & EVENTS, WHO HAVE MADE HISTORY AND ARE MAKING IT

Mr. S.—in the first—emerged from the grip of dope; but, in the second, landed permanently in the grip of Miss Debbie Reynolds' tender trap.

WINNIE ATWELL came back from a long and triumphant tour of Australia, was immediately deluged with offers. "Plain And Fancy" replaced "The King And I" at Drury Lane. Bernard Delfont launched a British musical, "The Starmaker," in the provinces.

That, unfortunately, was as far as it got. Notices were good, but the right London theatres just weren't available.

Victor Young, ace music man of films, visited London briefly. When shown a new photograph of himself at London's Savoy Hotel, he exclaimed, "Gee, I look like a prize fighter."

Little MISS MURRAY flew to America to help exploit her records. Departure from London Airport

was by no means "Softly, Softly"; half show business, and droves of fans, saw her off.

Anne Shelton, for so long one of Britain's favourite vocalists, left the HMV fold to join the Philips label. There she linked forces with A. & R. manager Johnny Franz, who on many previous occasions had been her piano accompanist—and a very good one, at that.

MARCH

EARLY in March there landed in Britain a tall, genial figure: modern jazz practitioner, Stan Kenton.

His success was a cinch, for when — a year or two

earlier—he and his orchestra had performed in Ireland, plane loads of addicts (paying around a fiver a head) had made an air pilgrimage to hear him.

This was the first time for 25 years an American band had toured Britain, and the likeable, intelligent Mr. K. wasted no time, doing 57 concerts in 32 days. Bright note: Skilled showing by British musicians, TOMMY WHITTLE, HARRY KLEIN, DON RENDELL—depping for Kenton's imported virtuosos.

Sour note: After someone had remarked that Kenton (aged 46) was full of rich promise, someone else commented that Mozart, with his immortal contributions to clas-

sical music, had left this world when only 35

On the backroom side of the disc world, Decca chief, E. R. LEWIS, flew to New York, and achieved a rich deal with the American RCA Victor label. Eventual outcome: handling of important RCA pressings in Britain as from May, 1957.

LONNIE DONEGAN'S "Rock Island Line," enjoying extended prominence in the British Top Twenty, cut loose in America, too. It sold 30,000 within a week of USA release.

"Pajama Game" leads in the news: Joy Nichols signed by Chaplin for his new film; baritone Ted Hockridge registering sales aplenty with his Nixa disc of the "Plain And Fancy" hit, "Young And Foolish."

MARCH SEEMED AS good a time as any for folk to starting remembering their "September Love."

Rival diskers on this were David Whitfield (Decca) and Robert Earl (Philips).

David sold most, but Bob (despite the handicap of being a 'better singer) corralled off a respectable portion of the custom.

Meantime, Winnie Atwell was doing herself proud: TV shows; a top spot in the Palladium "Record Bill" (with Whitfield, Alma Cogan, Pet Clark, et al); and a high flier of a disc called "Poor People of Paris", whose weekly positions in the charts went 17-7-5-3-1.

In six weeks between the end of January and mid March, the disc rankings had experienced their due quota of fluctuations.

"Sixteen Tons" had gone for the colloquial Burton; "Davy Crockett" had returned to the wild frontier; Sinatra had disappeared, so had "Robin Hood," so had "Many Splendored."

The Dream Weavers on Brunswick were in first place with "It's Almost Tomorrow"; Kay Starr, mistress of the staggering syllable, was close behind with "Rock n' Roll Waltz"; and an instrumental spectacular "Zambezi" was in third place via the Lou Busch orchestra, and in 15th via Britain's trumpet triumph, Eddie Calvert.

Norman Wisdom, with agent Billy Marsh, went prospecting in the States; Lita Roza was already over there, getting plaudits; Britain underwent a spell of Goodmanitis, with the biog of jazz maestro Benny over in here in both film and LP versions.

Ted Heath went to America as exchange for Kenton. "Hurrah for Heath!" was Yank reaction.

Dave King, having passed Dean Martin in "Memories" disc sales, climbed another rung by topping at the Palladium, with Decca artiste Joan Regan in support.

This West End policy of featuring record swells on stage triggered off a spate of "disc bills" in variety halls throughout the country. Some did nicely; others found music hall audiences a proposition somewhat more formidable than studio engineers.

A fair illustration of the attraction of the tendency during 1956 for music with a nagging beat to shoulder melodic beauty aside may be gained from the case of Jimmy Parkinson.

This young Australian had arrived in Britain late in 1955, had been signed by Columbia, and had been featured around the turn of the year on a recorded number, "All At Once".

This, a translation of the French song "Deja", was agreed by many in Tin Pan Alley to be one of the most entrancing "pop" tunes for some time.

Moreover, Jimmy's disc was enhanced by surging orchestral work by the Ray Martin orchestra.

It had only moderate success. Yet when, during March, he followed this with a disc of "Great Pretender"—a number distinguished for its rocking rhythm rather than for any melodic captivation—its impact was far greater. It reached the decidedly useful position of No. 10.

(What ultimately happened to "Great Pretender" we shall see later in this diary).

APRIL

BY the beginning of April, posters had started to appear all over the country depicting Bing Crosby as saying: "Remember the name ORESTE—you'll never forget the voice!"

This was a development which had been forecast many months earlier in the RECORD MIRROR.

Oreste Kirkop, Maltese tenor, had spent several years in British opera in comparative obscurity. He had been taken to Hollywood by Paramount, groomed for several months, then put into a technicolour remake of "Vagabond King" with Kathryn Grayson. Paramount decided to premiere it in London, and Oreste flew over for it—at the Plaza, April 15.

Oreste impressed everyone with his pleasant, natural personality, and sang exceedingly well in person. Yet, for many people, his film was—after all the "build-up"—an anticlimax.

The explanation that Paramount had erred by featuring a tenor in a period costume rôle written for a baritone, was largely ignored in the general assessment. Oreste made many friends, and gained a fair number of admirers, but—potential star material though he might be—this was not the sensation for which some of us had hoped.

(Continued on page 65)

THE business of recording depends to a high degree on the producer's knowledge of human behaviour. People are the same basically everywhere. But their temperaments differ when they live in different climates. In their reactions to life a taciturn Norwegian from Oslo and a sanguine Italian from Naples are persons, whose tangible charac-



Renato Capecchi

teristics are separated by astronomical distances.

Recording people deal with artistes from all over the world. Their fascinating work demands the ability to switch over quickly from one atmosphere to another. A recording producer has to be both a good musician and an insider in technical matters. But above all—from a certain point of view—he has to be a diplomat. Easing tension at a recording-session is one of his extremely important tasks. Every good

artiste fears the microphone for the reason that its silent exacting ear registers the artiste's qualities for generations to come. To make the taciturn Norwegian relax in the studio and prevent the sanguine Neapolitan from exploding in fierce outbursts of desperation is quite a job.

We shall always remember the Naples recordings made with the great Italian baritone Renato Capecchi, who sang a couple of arias for a solo record. He realized suddenly that he was alone on the huge stage of the San Carlo theatre. He started to tremble as a frightened child, forgetting his wide recording experience. The recording producer approached him quietly and remarked: "I am glad to see you are nervous. Nervousness always produces the finest records where a great artiste is concerned". A smile spread over the face of Renato Capecchi. On the wings of his nerves he sang heavenly, though, as he said afterwards, for the last time alone. Everybody knew this statement was a little white lie. Good artistes love to fight their nerves—good producers know how to support them in this battle.

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YOU ALL



from

RONNIE
RONALDE

FRIDAY THE 13th A TOUGH DAY FOR SINATRA

Continuing, from page 63,
DICK TATHAM'S
HIGHLIGHTS OF 1956

Film which had far more effect was the CinemaScope 55 version of "Carousel", limelighting our old friend, ex-crooner Gordon MacRae, and a newcomer, Shirley Jones.

This, in due course, was to have its effect on the upsurge of melodic disc music which to some extent competed with the rock 'n' roll bawl, bash and beat—for the long-player of the "Carousel" soundtrack was to show prominently in the sales charts later in the year.

Norman Wisdom and Billy Marsh returned from the States with two rich acquisitions. A contract for Norman to make his first American film, "An Englishman in Las Vegas"—and a long-player of probably the greatest hit in USA theatre history.

"My Fair Lady" is the musical version of Bernard Shaw's "Pygmalion". It is running on Broadway with British performers Julie Andrews, Rex Harrison and Stanley Holloway.

All reports agree: it is a smasher to end all smashers; it is even more difficult to get seats than it was for "South Pacific"; the LP of it is utterly delightful.

This LP will be issued in Britain under the Philips label—but not until the show itself comes over in 1958!

Consequence: many advance copies "brought over by friends from America", and many more (through more mysterious channels) sold "under the counter" for a fiver apiece.

Seasonal invasion of our variety halls by top American singers was on in earnest. Howard Keel topped at the Palladium (winning favour after an anxious start); Billy Eckstine, Don Cornell and Billy Daniels played in the provinces; and an unusual visitor was guitar-bearing Fess Parker, original portrayer of Davey Crockett of the Disney film.

Shape of things to come: issue in April of a disc of "Mountain Greenery" by Decca. Artists: Mel Tormé.

For long, the American "velvet fog" had been largely unknown here, being regarded by a limited number of addicts as "a musicians' singer".

As we shall later see, this disc was to trigger off a coming-to-vogue of Tormé later in the year.

FRIDAY, APRIL 13 was a tough day for Frank Sinatra. Having touched down at London Airport, for a short visit to Britain, he took a car to the Savoy Hotel, where a press conference had been laid on.

Stormy weather. Rightly or wrongly, several scribes tried to take Frankie to task over alleged

anti-press remarks made in the past. Wrongly, many of them set up verbal infiltration movements into his private life.

The actor-crooner won his way to a fair hearing in the end—without once having to use a left hook.

On Monday, April 23, a slim young fellow walked on to Chiswick Empire stage armed with a grin, a clarinet and a penny whistle.

This was **DESMOND LANE**, who weeks earlier had got into trouble with the Musicians' Union during their strike by organising an audience to rub bits of sandpaper together to make a rhythm section.

However, as it turned out, Desmond had plenty of rhythm of his own. As he played, he leaped and lunged and bounced and flung himself about in all directions at once. He got about as much applause as a cup final goal. We all said, "Here's a natural." We were to hear more of Mr. Lane in the future.

Mr. Lanza returned to us on the screen.

The turbulent tenor, who had been introduced to audiences some seven years previously as a singing piano-shifter in "That Midnight Kiss," and who had gone on to star in the crowd-pulling "Great Caruso," had completed a film many had said he (because of temperament) wouldn't.

It was "Serenade." It was his first film for Warner Brothers. Also, it seems, it was his last.

Rumours he was doing another for them; then silence. Rumours he was returning to his old employers (MGM), or going to Las Vegas, or coming to Britain, or flying to Rome to film with members of La Scala opera company. About the only one they didn't think of was Lanza going by rocket into outer space.



WHEN MAY came in, so did Louis Armstrong. This jazz veteran, with his rampaging trumpet, and a singing voice which sounded as if he gargled daily with iron filings, started a 10-day season at London's Empress Hall.

He also started a general increase in audience blood-

pressure. The show, in addition to the Armstrong outfit, had the Vic Lewis Orchestra; "pop" singer Ella Logan; trick dancer "Peg Leg" Bates, and an outside jazz vocalist, Velma Middleton.

This didn't suit many purists. They wanted just jazz. Arguments raged. But despite this, the revered "Satchmo" just blasted away regardless.

LONNIE DONEGAN, who had brought his "Lost John" disc into the Top Twenty to keep "Rock Island Line" company, headed for the U.S.A. Seems strange now, but at that time the Americans were catching on to Lonnie faster than the British were to the Pelvis.

As late as mid-May, the Presley discs were showing but fitfully on dealers' return. Title of his first, "Heartbreak Hotel," was being taken by some as prophetic.

About this time, folk started chucking cash on the counters for a disc which weighed in on the side of pleasant music.

A crinkly-haired crooner from Leeds, **RONNIE HILTON**, recorded "No Other Love" for HMV. His singing was nothing sensational, just adequate, and in time, and in tune.

Yet it was embellished by a beaut of an orchestral backing by Frank Cordell.

Despite august competition from a certain Mr. Crosby, on the London label, the Hilton rendering shot up the charts like the indicator on a fairground try-your-strength machine. It was to have an enviable tenure, the top spot—from May 12 till June 2.

Breach of diplomatic relations between Britain and the States was at last averted. Mr. Presley's frantic lament, "Now since my baby left me . . ." came into the charts at No. 17, and from then on Presleymania became a nationwide epidemic.

Another screen LP tie-up: "I'll Cry Tomorrow," a biographic, alcoholic account of pre-war Hollywood vocalist, **LILIAN ROTH**.

LP featured Miss Roth, but the film folk had Susan Hayward for both eye and voice appeal.

THE INKSPOTS returned to Britain.

Decca gave Winnie Atwell two golden discs for million sales of her "Party" discs. Front teeth in danger, through spate of "Happy



STAN KENTON'S visit with his band in March was a very popular event. Here is the great American 'practitioner of modern jazz' with his charming wife, taken during their successful stay in this country.—R.M. Picture.

Whistler" records, via Desmond Lane (Decca), Ronnie Ronalde (Columbia), Don Robertson (Capitol).

Russian State Circus was at Harringay, which prompted countless crackings of the obvious corny gag, "I must pop off and see Popov." (Popov: brilliant 25-year-old clown, acrobat, wire-walker, equilibrist.)

On May 21, the Palladium started one of its most triumphant shows since the war: "Rocking the Town".

It featured the highly popular tenor comic hybrid **HARRY SECOMBE**, **ALMA COGAN**, and

an earthy laugh-maker from the provinces, **BERYL REID**.

The town, as it turned out, was destined to be rocked right up to the pantomime period.

By this time, "follow up" discs were coming into the charts. Miss Atwell brought us "Port au Prince"; Lonnie Donegan "Lost John"; Dave King "You Can't Be True to Two." Challenging the Hilton "No Other Love" were Teresa Brewer's "A Tear Fell"; Pat Boone's "I'll Be Home" (watch this boy!); and Whitfield's "September Love."

It is, however, typical of the intense competition in the modern

disc world that, of the artistes in the Top Twenty when the year opened, only four (Bill Haley, Whitfield, Winnie Atwell and Boone) were there in May.

At the London Hippodrome a British musical, "Wild Grows the Heather," after a lacing from a number of critics, had but a short West End life. **DANNY KAYE** visited London briefly—but long enough to shake hands with the "Rockin' the Town" cast. Also shaking hands with them, Bob Hope.

(Continued on next page)



Eddie Kept This Windmill Spinning Happily

Outside the Windmill, Great Yarmouth, where crowds every night gathered in the hope of getting inside . . . the Eddie Calvert show. "In The Groove" was one of the biggest successes enjoyed by Jack Jay, whose summer shows at this popular holiday resort have set a very high standard. Eddie and his merry company certainly maintained it.—R.M. Picture.



"A fellow with a large guitar and several changes of gaudy clothing" visited us early in the year—**SLIM WHITMAN**. His receptions varied between the delirious and the dubious.

R.M. Picture

MEL TORME ARRIVES, QUICKLY MAKES A HIT

continuing
DICK TATHAM'S
HIGHLIGHTS OF 1956

JUNE

IN CAME JUNE with a long player by Sinatra. Previously, his multi-trackers "Swing Easy" and "Wee Small Hours" had rated thumbs-up signs from all and sundry—but this one was to cause even more ado.

"Songs For Swingin' Lovers" was to prove one of the year's best-selling LP's in Britain. Rakish, bouncy, bang on the beat, it was merchandise typical of the lean but far from hungry crooner from Hoboken. And, as further reminder that the compact "rock" groups weren't having it all their own way, note that Sinatra was backed by the ritzy big-band sound of Nelson Riddle.

THE RECORD MIRROR completed two years of publication, during which time the staff had turned out 100 issues, drunk 11,476 cups of tea, and been fined £325 14s. 6d. for parking offences.

Medal for sense of humour to Freddie Poser. Line spacing should have produced "Freddie Poser—the B. F. Wood Music Co." in the R.M. for June 9. It actually produced "Freddie Poser the B.F.—Wood Music Co." Tin Pan Alley chorled. So, to his credit, did F. P.

How should a comic work on TV? Our own laugh-specialists had developed techniques of varying effectiveness. Early in June, we were shown how it should be done. Jack Benny did a live show for the B.B.C. — and everyone showered superlatives.

Two "goers" came into the charts: Mel Torme's "Mountain Greenery"; Morris Stoloff's captivating "Moonglow" and Theme from "Picnic."

"Caine Mutiny Court Martial" (with Lloyd Nolan in the Bogart film role) opened at the London Hippodrome. Tony Martin arrived for his first British film: Sales history made when two long-players ("Carousel" and "Swingin' Lovers") made the Top Twenty.

We said "Hello" to "Hot Diggity," number with a sorbo bounce. Perry Como's version made most impact; but not far behind was one by a warm-voiced British singer whose prospects were highly touted — Michael Holliday.

RIVAL FOR THE PELVIS. Capitol entered the rock 'n' roll stakes with Gene Vincent and his Blue Caps. Mr. Vincent displayed the necessary emphasis on beat, and—at no extra charge—an echoing, stutter effect, much as if he were trying to sing with an open mousetrap between his teeth.

Quite a few folk liked Gene Vincent, and his frantic wailing pronunciation, "Be-Bop-a-Lula, she's my baby!"

Decca unleashed a corker, with six stars on one 78 — Valentine, Roza, King, Whitfield, Regan, Atwell. Profits to National Playing Fields. Plenty profits!

Big splash at Wembley on the last day of June, when Esther Williams opened in her aqua show at the Empire Pool.

NO ACCOUNT of June is complete without mention of the perennial show biz fiesta in Blackpool. Galaxy included ● the Bernard Brothers and Eve Boswell at the Opera House ● Dave King, Shani Wallis at the Winter Garden ● Albert Modley, Edna Savage at the Palace ● Beverly Sisters, Derek Roy at the Queens ● Tessie O'Shea at the Hippodrome ● Hylda Baker at the Regal.

Yet, over on the East coast, Yarmouth was in process of establishing itself as a big-time focal point of summer entertainment. Eddie Calvert, Ronnie Ronald, Jewell and Warriss headed resident shows. Topliners such as Arthur Askey and Joan Regan headed weekly variety bills.

Among South coast money-spinners were "This Is The Show", with David Nixon, at the Royal, Portsmouth; the production on the pier in the same town, starring Tommy Trinder; and "Light Up The Town" (Brighton Hippodrome) where Ruby Murray and Reg Dixon headed a lavish bill. Big business reported from everywhere. The public still had big money for big entertainment.

JULY

EARLY IN JULY, Lonnie Donegan (his "Lost John" way up at No. 2) was paid the compliment of being guyed by America's musical mickey-taker, Stan Freburg.

Freburg was accompanied by his "Sniffle Group."

Bad news from the States. Jazz musicians Clifford Brown (trumpet) and Richie Powell (piano) killed in car crash.

Soviet Army Ensemble exploded into action in London's Empress Hall, Earls Court.

Two thirds of their show was singing. A chorus of 75 all stood stolidly in military uniform, fronted by a gay stirring orchestra dominated by accordions and balalaikas.

Their soloists doggedly plodded on, performed, and plodded off with the minimum of gestures, airs and graces. Yet, by almost unanimous consent, their singing was of splendid calibre.

Repertoire included old favourites in English, e.g. "Tipperary" and "Oh No, John!"

Singing was interspersed by male and female dancers, vividly dressed catapulting themselves around the platform as if rocket projected.

Around the same time, "singing" of a somewhat different type came cartwheeling crazily into prominence—the Goons on disc!

Their "Bluebottle Blues," gaining immediate acclaim as an inspired study in plain daftness, came straight into seventh place. (Goons responsible: Harry Secombe, Peter Sellers and Mike Milligan.)

Also in the Top Ten was a cute disc by modern jazzist Johnnie Dankworth. His "Experiments with Mice" was an essay in how certain celebrated orchestras would play "Three Blind Mice."

Quip: Stan Kenton's version being titled "Theme For a Trio of Sightless Rodents."

INTO BRITAIN with a terrific reputation as disc sellers came the American "Hilltoppers." Their stage technique, to many people, seemed out of the groove in more senses than one.

"Toppers Floppers," cracked a cynic, though the vocal group, with record sales running into millions, could doubtless afford to smile at cynics.

Yet if one American reputation was diminished, another was much enhanced. When Mel Torme arrived in London, a provincial tour was scheduled for him—with the "possibility" he would appear at Finsbury Park Empire.

He clicked over so well, he eventually came into the West End itself, at the apex of a Prince of Wales bill.

Black week for show biz acts was that of July 16, when most

London suburban variety houses featured shows based either on the dope problem or on leers at legs.

Press comment: "Variety is the vice of life."

Winnie Atwell, Alma Cogan, Dennie Lotis, Billie Anthony were among the record aristocrats who helped boost the Soho Fair. Frances Day and bandleader-drummer Eric Delaney busked in Shaftesbury Avenue for charity.

Ah, yes, Miss Day! This never-ageing personality had fun at the expense of the gathering "rock" craze by recording "Met Rock" under the name of Gale Warning.

Trouble is, Miss D. didn't heed the gale warning. When an outside gale hit London shortly after her record's issue it collapsed the roof of her mews flat in Mayfair. What's more, she was in at the time.

WE REMEMBER BEING INTRODUCED to Miss Monroe via the "All About Eve" movie a few years back. She played a dumb blonde; George Sanders a journalist. Her dialogue was this kind (in a private house):

M.M.: Oh, waiter!
G.S.: That's not a waiter, dear; that's a BUTLER.

M.M.: Gee, that's funny. After all, you can't just yell 'butler!' can you? It might be somebody's name—Butler.

G.S.: You have a point. An idiotic one—but a point.

Despite frequent attempts on film to type-cast Miss Monroe as the bird-brained beauty *par excellence*, we soon learned—when she came to London—how false to life all this had been.

OVER HERE (thanks to Sir Laurence Olivier) for a dramatic rôle in "The Sleeping Prince", she gave four press conferences in 36 hours, and left the permanent imprint of a natural, intelligent woman with a disarming sense of humour.

"Viva Las Vegas" film opened successfully in West End. Two superlatively commercial "pops" gained ground—"Who Are We?" and "Walk Hand In Hand."

A movie, "Rock Around The

Clock," opened at the London Pavilion, of which more anon.

Question of the day became "Why Do Fools Fall In Love?" featured by a rockin' American group, the Teenagers, on Columbia.

That their leader (early teenage Frankie Lyman) was not old enough even to shave, let alone get romantically ensnared, proved no obstacle to the disc hitting the number one spot.

You ask: "We've heard a lot about rock 'n' roll so far, but where is all the lush music mentioned at the outset?"

Answer: mainly on the long-players, whose official ranking started in THE RECORD MIRROR on July 28.

With multi-track discs recognised as "the next stage in the record industry," and with so many of them infused with surging instrumental beauty, the potential clash of the rampaging and the rhapsodic musical forms becomes apparent.

Thus, in July, only one luxury orchestration was in the Top Twenty—Morris Stoloff's "Moonglow and Theme from 'Picnic'."

But in the First Five LP's, the captivating soundtracks of "Carousel" and "Oklahoma" were second and fifth; the Sinatra-Riddle "Songs For Swingin' Lovers" lead the way; jazz (comparatively restrained) was represented by Mel Torme, and jazz (comparatively hectic) by Louis Armstrong—both at the "Crescendo" recordings.

And, as we shall presently find out, a "build up" of the more ear-caressing type of long-player was proceeding apace behind the scenes.

HOLLYWOOD MERMAID Esther Williams opened in her £50,000 aquashow at the Empire Pool, Wembley.

In the same week, Chiswick and Finsbury Park Empires had "disc bills" and Philips tenor Robert Earl headed a Variety week at Tooting Granada.

Canadian vocal group, The Grads, hit London "on spec."

Given a "break" at the West-End's Astor Club, they developed from this to a much-lauded Variety tour, and when they left some weeks later they knew any future trip would be not "on spec," but on solid bookings.

Young Irish vocalist Ronnie Carroll showed on the lists with "Walk Hand In Hand." He had sprung to prominence only a few months earlier via a TV spot and was probably the most highly touted up-coming crooner in the country.

AUGUST

AUGUST—and to the top went a naïvely philosophical disc, "Whatever Will Be, Will Be", by Doris Day on Philips.

Teenagers were second. Teresa Brewer's "Sweet Old-Fashioned Girl" came up to third. Fourth was none other than that evergreen song pedlar, Tony Martin, with another version of "Hand In Hand." Contrasted newcomers to the LP Top Five—Lanza's "Student Prince" and Mr. Haley still rockin' around that clock.

DICKIE HENDERSON, who had been lead in the long-running "Teahouse of the August Moon" in the West End, left for an American trip when it finished. One commitment among many: TV with Britain's Jean Carson, bang in the big time over there.

An Italian melody came to

MacMelodies in Tin Pan Alley. They called it "Autumn Concerto"—and soon it had seven disc versions.

This Italian import made its mark, but the real fireworks came from a Swedish tune.

More a simple jingle than a sweeping melody, it was titled "Lay Down Your Arms," and entrusted by the Philips label to that long-lasting favourite of the British public Anne Shelton.

She was, in fact, so well favoured that when this disc showed early signs of being a smash, rival artistes, music publishers, and record folk dropped partisan feelings and crossed fingers for her.

Song was good 'n commercial. Anne's rendering was immaculate. Yet two related factors contributed greatly to success.

ONE: Philips, via their recently-signed publicity manager, "Bing" Taylor, fired off an active and imaginative advertising campaign.

Tradition was against taking national press space for records. Taylor, new to the disc world but rich in advertising experience, broke with tradition and announced the Shelton record in several big dailies.

TWO: A debatable judgement by the War Office made the disc a national talking point.

They refused permission for troops to escort Miss Shelton at the Olympia Radio Exhibition, on the grounds that its title was "subversive."

Gleefully, several national papers took up the story. Eventually, it gathered world-wide coverage, including front page mention in the "Bible" of the American show world, "Variety."

Late in August it hit the charts at No. 15—and soon after hurtled upwards for an extended stay in first place.

More lush music success: Mantovani's LP of "Irving Berlin Waltzes" high in the USA parade. Also doing well there: a combined effort, "Romance and Rhythm," featuring the Chacksfield, Farnon, Heath and Stanley Black orchestras.

A second Goon disc entered the Top Twenty. So (after a long absence) did one by Ruby Murray—"You Are My First Love."

On August 31, HMV started the issue of one of the most memorable recording ventures of all time—their "Golden Treasury" of long-players, covering 50 years of great operatic singing.

Much mirth evoked by "No Time For Sergeants" at Her Majesty's London, W. Elvis Presley signed by Hal Wallis for films. "It's A Wonderful World," British music movie featuring Ted Heath and Dennis Lotis, received fair plaudits after premiere at London's Leicester Square Theatre.

SEPTEMBER

AND so to month number nine—and raves at the premiere (Odeon, Leicester Square) of "Oklahoma!" — Gordon MacRae heading. This despite the use of ordinary Cinemascope, instead of the revolutionary American process, Todd A.O., which—for reasons of technical cost — proved impracticable.

Many, however, gave greater raves to the "King and I" film, LP which soon joined "Oklahoma!" in the Top Five.

Sidney Bechet, jazz veteran of the soprano sax came over. Playing in a blazer and white trousers, he debuted before a crowded Royal Albert Hall audience. R.M. trad. jazz critic, Jimmy Asman, after paying

(Continued on page 68)

Celebrate Christmas
with

<p>FRANK BARCLEY his piano and rythim</p> <p>"OKLAHOMA"</p> <p>People Will Say We're In Love Out Of My Dreams / Oklahoma Oh What A Beautiful Morning Surrey With A Fringe On Top/Many A New Day I Can't Say No NIXA 7 E.P. NEP 24027</p>	<p>FRANK BARCLEY "THE KING AND I"</p> <p>I Whistle A Happy Tune Hello Young Lovers I Have Dreamed March Of Siamese Children Shall We Dance/We Kiss In A Shadow Getting To Know You NIXA NEP 24028 7 E.P.</p>	<p>FRANK BARCLEY "SALAD DAYS"</p> <p>It's Easy To Sing I Sit In The Sun We're Looking For A Piano We Said We Wouldn't Look Back The Time Of My Life Oh Look At Me 7 E.P. NIXA NEP 24024</p>
<p>FRANK BARCLEY "THE BOY FRIEND"</p> <p>Tony Osborne's Varsity Footwarmers, with Sandy Wilson at the piano The Boy Friend/It's Never Too Late To Fall In Love/Won't You Charleston With Me/I Could Be Happy With You/A Room In Bloomsbury The Boy Friend 7 E.P. NIXA NEP 24025</p>	<p>FRANKIE LAINE "GUYS AND DOLLS"</p> <p>Kitty Kallen & Richard Hayes: David Le Winter If I Were A Bell A Bushel And A Peck I've Never Been In Love Before I'll Know MERCURY MEP 9503 7 E.P.</p>	<p>EDMUND HOCKRIDGE "Guys And Dolls"</p> <p>"A Woman In Love NIXA N 15067 78 R.P.M. "Plain And Fancy" Young And Foolish NIXA N 15039 78 R.P.M.</p>

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The warm personality of the 55-year-old ace trumpeter equalled his brilliant playing, and his popularity was further enhanced by his great gesture in especially flying over from America to appear, entirely without fee and entirely at his own expense, at a concert at the Royal Festival Hall, London, in December, on behalf of the Hungarian Relief Fund.

R.M. Picture

CORRECTION

Due to an error in the telephoning of 'copy' the London Coliseum concert run by the Sportsman's Aid Society is stated on page 36 as being on January 17.

In fact, it will take place on SUNDAY, FEBRUARY 17.

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BRITISH ARTISTES TAKE UP R & R CHALLENGE

continuing
DICK TATHAM'S
HIGHLIGHTS OF 1956

tribute to Bechet's long service to devotees, regretted: "He seems to be slipping somewhat".

"I think Elvis is great", cabled Dickie Henderson to the RM, after seeing the Pelvis in action in New York.

Mantovani flew out for another Canada-USA tour and, as it happened, another series of triumphs. "Dry Rot," farce at Whitehall Theatre, London, completed two years. Crooner Dennis Lotis played lead in the provinces in a stage musical, "Harmony Close." Crooner Danny Purches joined the "Cranks" revue for the last few weeks of its West End run. Successfully.

Later, without Danny, who had learned a lot from the show, "Cranks" went to America. Alas! it lasted only 24 performances, though everyone acclaimed the success of Britain's Annie Ross in it.

Then came two striking entertainment events in Britain. First was relatively short and sharp.

Spat of LP's from musicals. In addition to the film soundtrack (on Capitol, mentioned above) came one from the original New York stage version (Alfred Drake, Brunswick) and another by pre-war baritone favourite Nelson Eddy (Philips)—all "Oklahoma!"

There were two versions each (stage cast and screen soundtrack) of "Guys and Dolls" and "The King and I."

Track of the latter featured consistently in our First Five; so did "The Eddie Duchin Story," musical element of the film based on the biography of the noted American pianist.

Other event was more protracted. It had been building up for a long time. It seemed set to extend considerably into the future. It was the impact of rock 'n' roll on Britain.

UP TO THE AUTUMN of 1956, this had been largely via records — of Presley, Vincent, the Teenagers, Freddie Bell and others. Thus its influence was comparatively moderate, and—on the whole—agitated only small groups of listeners.

Yet, without question, what sparked off the emotion-charged atmosphere of teen-agers en masse was the general release of the Bill Haley movie, "Rock Around the Clock."

Effect of this, on many audiences, was behaviour ranging from the merely agitated to the wildly riotous.

The Haley film was banned in certain areas, which not only gave it added publicity, but also increased its lure in towns where it could be seen.

Result of this in the disc world was immediate and spectacular. For example, this is how the Top Twenty was at the start of . . .



FIRST THREE PLACES were occupied by Anne Shelton's winner; Frankie Laine's "Woman in Love", and "Whatever Will Be" (Doris Day). All, of course, "normal" discs.

Yet ten of the next seventeen positions were occupied by "rock" records — Presley's "Hound Dog" (fourth); the Teenagers' probing into why fools fall in love (19th) and no

fewer than eight contenders from the film performers.

Bill Haley had five sides in the chart, the Platters two—plus one from Freddie Bell. Rock 'n' roll, for several weeks, was headline news in the national press, as the frenzied — even destructive — antics of "sent" addicts took them from rock to dock.

These "rock" records—apart from their numerical strength—also flouted one of the most firmly-held canons of the disc world: that once a song had enjoyed a period of prosperity in the sales charts, it never came back.

Occasional exceptions to this had been revivals of tunes which had been dormant for some years. Yet now, numbers which only months before had been successfully featured by other artistes, were swept back into favour by R. and R. practitioners.

Thus "Great Pretender," previously featured by Jimmie Parkinson (see earlier in this diary) was reboosted by the Platters—and they did the same for "Only You," which only weeks previously had been in the charts via the Hilltoppers.

Bill Haley, besides bringing in new discs (e.g., "Rockin' Through the Rye"), found the fans rushing anew for such earlier favourites of his as "Rock Around the Clock" and "See You Later, Alligator."

Great, too, was the impact on British artistes—for rock 'n' roll had become not just a minority addiction, but the maddest mania, the craziest cult that most of us could recall.

In the first place, experienced performers started to sail with the wind, and we had such established tenors as Lee Lawrence, Lester Ferguson and Ronnie Ronalde declaring they would rock with the best of them.

Secondly, new (or relatively obscure) artistes, finding an aptitude for the new entertainment

form, started (justifiably enough) to cash in on it.

Erstwhile jazz drummer Tony Crombie announced himself and his Rockets as "the first rock 'n' roll combo in Britain." He headed a road show, doing No. 1 suburban and provincial dates, and the Columbia label rushed out a couple of sides by him.

Art Baxter, whose career as a band vocalist had for some years met with mixed fortunes, found this was the Big Moment fate had had in store.

Heading a seven-piece called the "Sinners" he soon had folk talking and the Philips label promptly stepped in to issue four sides by him.

Yet probably the most meteoric of these performers "from nowhere" was 19-year-old Tommy Steele. His vocal-cum-guitar act had only a brief preliminary period in minor-West End night spots before one or two far-seeing folk that matter realised his commercial potentialities.

Tommy, a mere novice in terms of experience, started going round the country in variety, enjoying lavish publicity, terrific billing, and money to match.

Decca had hardly put out his "Rock with the Caveman" before it was in our Top Selling lists and gathering momentum fast.

And (to put a cherry on the rock cake) the Nixa label brought their famed vocal canines into the battle with "Rock Around the Dogs."

SAM GOLDWYN came to London from Hollywood for the premiere sponsored by The Variety Club of Great Britain, of "Guys and Dolls" (Sinatra starring).

It raised £7,500 for charity.

Cole Porter completed 40 years in show business, and (fittingly) HMV issued twin long-players of his songs by Ella Fitzgerald.

Strange story of a song:

"Earthbound" was a British number which got few takers over here. In the States, however, it triggered enough interest to produce discs by Mario Lanza, Sammy Davis, and the Roberto orchestra.

Eve Boswell turned out an LP in eight languages. Scots comic Chic Murray made West End debut on the Tormé bill at the Prince of Wales. Singing comedienne Audrey Jeans (also on the bill) given disc contract by Decca. This gal will be big in 1957.

AMERICA'S WAVY-HAIRED, sumptuously-dressed pianist, **LIBERACE**, came over for concerts. He was subjected to many below-the-belt questions by the press, and extensively berated in print.

One writer in a national daily referred to him as a "deadly, winking, snuggling, chromium-plated, scent-impregnated, luminous, quivering, fruit-flavoured, mincing, ice-covered heap of mother love."

In reply to Press slangers, R.M. editorial comment included:

"These gormless, graceless, giggling, niggling, sneering, sniggering, sniping, griping, side-swiping peddlars of pettiness in print might at least have let the American get through his first performance here before behaving like the smallest and grimmest boys in a Giles cartoon."

The RECORD MIRROR, noting that the pianist (a) bore insults with dignity and tolerance; (b) proved himself a scintillating performer, promptly brought out a "Liberace Special" headed "LIBERACE LAUGHS LAST."



CAME NOVEMBER—and with it a spate of goodwill letters from Liberace admirers in America, thanking the RECORD MIRROR for its fair attitude.

Tenth annual Tin Pan Alley Ball was, as usual, a seven-hour fiesta at London's Dorchester Hotel. The customary constellation of show business figures (Sabrina's included) and the top brass of music publishing gathered to eat, drink, back-slap and shop-talk. Welcome last-minute arrival: veteran bandleader-composer Ray Noble, just in from the States.

George Elrick cabled the R.M. from America about repeat sell-out successes by Mantovani (further evidence of the continued power of "good" music), and columnist Georgie Wood (also in the States) waxed enthusiastic about "Round The World In Eighty Days" — done in the new Todd-A.O. process. Wrote G.W.: "The vast curved screen practically envelopes the audience into the action."

As a pre-taste of the M.G.M. film, the "High Society" LP was released in Britain by Capitol. It featured Bing, Sinatra, Louis Armstrong and Grace Kelly. On a 78 "breakdown," the Crosby-Kelly "True Love" duet was to gain more than a little limelight.

Similarly, in advance of the 20th Century Fox movie—"The Best Things in Life Are Free"—the same label released the

(Continued on page 69)

STOP PRESS!

PHILIPS WIND UP 1956

WITH YET ANOTHER FIRST, SECOND and THIRD IN BRITAIN'S TOP TEN!

1
JOHNNIE RAY
Just Walkin' In
The Rain
PB 624

2
GUY MITCHELL
Singing The Blues
PB 650

3
FRANKIE VAUGHAN
The Green Door
PB 640

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continuing
DICK TATHAM'S
HIGHLIGHTS OF 1956



OUR VOCAL VIEWS COLUMNIST DICK TATHAM in very charming company . . . he's seen here with PETULA CLARK (left) and BILLIE ANTHONY—picture taken at the 1956 Tin Pan Alley Ball at the Dorchester Hotel, London, W.

soundtrack disc, with Gordon MacRae in vigorous vocal form.

Some 13 years previously, the West End had suddenly "discovered" a comic—regardless of the fact he'd been creating 'em in the provinces for ages past. His name: Sid Field.

So, on November 5, 1956, a dry-humoured, homely character gained plenty of plaudits at the Prince of Wales, making her West End debut after years of touring successfully around. Her name: Hylda Baker.

Coincidence: it was at this theatre that Sid Field took a leap to the big-time, in "Strike A New Note" (1943).

Dave King (supported by Shani Wallis) kicked off well in his own show at the London Hippodrome—but (tough luck!) had to go to hospital after a week or two. King lost his appendix; the show gained Benny Hill.

On the side of "beautiful music" came Frank Sinatra—as conductor. Capitol released "Tone Poems of Colour," in which the works of top American popular composers came under his baton.

Reviewing this LP specially for the RECORD MIRROR, British bandleader Ted Heath said its main merit was to stress the composing genius of Nelson Riddle. Sinatra? Heath thought him an adequate conductor, but rated him too talented a vocalist to worry about such a sideline.

Just a few hours before one of the greatest variety shows in years (including Liberace, Spanish dancer Antonio and Russian ballerina Ulanova) was due to go

on at the London Palladium (November 5), organiser Val Parnell had to cancel it. The Queen, noting the Suez situation was so critical, felt her presence would not be warranted.

Parlophone issued three LP's of originals by Richard Tauber, which showed the years had by no means whittled down the appeal of the debonair tenor who had died in 1947.

Sad news from the States: death (from heart attack) of ace film composer Victor Young.

At the London Adelphi, the LADY RATTLINGS put on a show which (despite indifferent public support) proved a rousing programme by good troupers all.

"FANNY" followed "Plain and Fancy" at Drury Lane. On the whole, it gained moderate approval—but two things distinguished it particularly.

One was the singing (?) of non-singer Robert Morley. The other was the business of The Two Criticisms.

These appeared in different editions of the DAILY EXPRESS under the name of critic John Barber.

"Opposite accounts," alleged some. "Not so," replied the EXPRESS, "merely a difference of presentation." It published a "breakdown" of the two reviews, as evidence of their basic similarity. Nevertheless, eyebrows were still raised.

November was notable, too, for quite a few come-backs in the Top Twenty. Jimmy Young made it with "More"; Frankie Vaughan's "Green Door" gave him a long-overdue hit disc; Guy Mitchell came in "Singing the Blues"; Eddie Fisher returned to prominence via "Cindy, O Cindy."

Yet the greatest disc restoration of this time was the long tenure of the No. 1 spot by Johnnie Ray's "Just Walkin' In The Rain"—screams of approval from fans of his who had tried (some weeks previously) to stage a march through London in support of their view that it was time Val Parnell brought him back to the Palladium.

Though Gracie Fields had laid the foundation-stone of the Prince of Wales in June, 1937, it wasn't till November 19, 1956, that she played there. Then (a vital, versatile 58) she showed how they used to do it in the good old days of music hall. Her come-back was one of the great moments of the year.

AS DECEMBER entered its first week, much pandemonium was being created on the London variety stage.

Droves of Donegan devotees herded themselves into the Prince of Wales to hear Lonnie's lusty, repetitious specialities blasted into the microphones.

Across at Chiswick Empire, Art Baxter and his "Sinners" paraded their unfettered tumult while fans at Finsbury Park gathered for Tommy Steele, the fair-haired rock 'n' roller from Bermondsey.

Though reports tended to show that a small proportion of listeners in the older age groups were getting up, going out, and frantically shaking the sounds of the beat-bawl-bash uproar from their ears, the advent of "rock" was undoubtedly bringing back a lot of customers to the variety hall.

It seems safe to forecast that, in 1957, the ear-splitting din of rock 'n' roll will continue in vogue, though it is possible the rage has passed its peak in America.

It may be significant that Mr. Presley's first film, "Love Me Tender," received useful press notices in Britain, yet seemed to have had an uneasy reception in Elvis's home country. Press reports said some cynical Americans had renamed it "Hate Me Dreadful."

Cabled George Elrick from Wichita, U.S.A. (where a 3,000-seat arena had been two-thirds empty for a Haley concert): "It is my sincere opinion that rock 'n' roll is on the way out so far as America is concerned."

IF and when that happens here in Britain, it will surely take us some while to get accustomed to the strange silence which ensues; to realise the din is done—and that rock 'n' roll is of no further interest except, possibly, to anthropologists of the distant future.



THE RISE OF SHIRLEY BASSEY, 19-year-old Cardiff-born singer, was one of the romances of show business in 1956. She wound up a rousing year of triumph with a glittering star engagement at the lush Cafe-de-Paris in London. This magnificent star dressing-room picture of Shirley at the Cafe-de-Paris was taken by our DEZO HOFFMAN.—R.M. Picture.

GONE . . . BUT THEIR MUSIC LINGERS ON . . .



A GREAT MUSICIAN DIED . . . sad blow to the world of music was the passing of composer VICTOR YOUNG (above) who died in November. Though, over the years, Young wrote prolific film music for some of Hollywood's finest productions, he will probably be best remembered by the public for two of his most successful "pops"—"Sweet Sue" and "My Foolish Heart".



THE LATE RICHARD TAUBER . . . PARLOPHONE issued three Long Players of some of the most popular songs sung by this wonderful tenor. It was part of Tauber's genius that he could please the public with singing of all types—from "pops" such as "Pedro the Fisherman" and "Begin the Beguine" to operatic arias. His death in 1949 was a severe loss.

IMPORTANT!
The Next Issue Of
The Record Mirror
Will Be On Sale
January 3, 1957
(No Edition next week, see page 70)

THE NEXT ^{The} Record Mirror WILL BE OUT ON JANUARY 3

CHRISTMAS DAY on a Tuesday; Boxing Day on a Wednesday. That's the 1956 Calendar.

Which means that the printing works of The RECORD MIRROR will be closed down and, alas! there will be no RECORD MIRROR next week.

Press night is Tuesday, first sales-day is Wednesday, distribution from rail-

ways to the provinces late Wednesday and early Thursday morning. That's the normal time schedule for this newspaper. But in view of the holidays falling on these vital days it will be appreciated why there must be this break in publication.

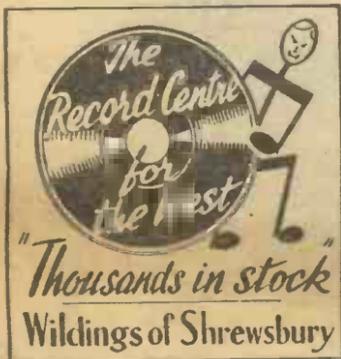
So, readers, you will have to wait until THURSDAY, JANUARY 3, for the

next edition of your favourite paper. Meantime, however, we hope that this 80 PAGE EDITION will keep you well supplied with reading material about the world of show business.

★ ★ ★

Just to satisfy our curiosity . . . a line from you telling us what you think of this number will be appreciated. We have put a lot of effort into it and it's always interesting to know how one has made out.

A Very Happy Christmas—And Happy Reading To You All



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GLORIA BRISTOW Enthuses Over America's 'AIRMEN OF NOTE'

I SHOULD LIKE TO EXPRESS through the columns of the RECORD MIRROR my thanks and best wishes to the official United States Air Force Dance Band ("The Airmen of Note"), which has been playing shows at bases, dance halls and on B.B.C. TV in this country for the past week.

Unlike most bands and artists from the States, Johnny O'Seekee's "Airmen of Note" were not preceded by hysterical publicity.

Perhaps the explanation for this is that they are all members of the American forces and not a civilian outfit. May I, therefore, take this opportunity of saying something about them and their background?

"The Airmen of Note" was originally formed six years ago by Fred Kempner with the idea of performing the same functions as that of the late Major Glenn Miller's "Band of the A.E.F." during the last war.

The members of this unit are all top-line musicians in their own right, were selected on stiff auditions from over two hundred men, who, in civilian life, are musicians with leading bands in the United States.

Since the beginning, this band has caught the imagination of a vast and ever increasing public, both military and civilian. "The Airmen of Note" are much in demand in the States, play shows, concerts, dances and for high schools and colleges (the latter two in conjunction with recruiting)—and for military and civilian personnel. They have appeared on countless television productions in America, have seen the inside of every major TV studio on the Eastern seaboard from Miami to Boston. Their personal appearance tours have taken them all over the U.S.A., also to France, Germany, Africa, Egypt, Saudi Arabia, and, of course, the British Isles, and every corner of the Continental United States. The attention this band has aroused has caused it to be rated by many music critics and musicians as one of the finest units of its kind in the world.

Replacements

Since the formation of the band, the line-up has changed a little. Fred Kempner was succeeded by Sgt. Sammy Nestico who headed the band when they appeared here in October last year. On returning to Washington last November, they disbanded for a period of seven months in order to find replacements for some of the boys who were due to leave the service. After numerous auditions, seven new members were selected to play with "The Airmen of Note", and yet another leader took over—Johnny O'Seekee.

A word here about the talented Johnny. He started his musical career at the age of twelve, led his own dance band whilst in his teens. At the age of 18 Johnny joined the Air Force, was accepted as an accordion soloist with the Concert Band at Washington, D.C. He has played to many notable V.I.P.s in the United States, including former President Truman, President Eisenhower, and Charles Wilson, Secretary of Defence. He has also appeared at a Royal Command Performance in this country.

Last year came Johnny's well-earned chance to front a band of "stars". Sam Nestico left the "Airmen of Note" to become full-time arranger of the Air Force Symphony Orchestra in Washington; Johnny was offered to lead the band. He took over and from then on has never looked back. He has been offered numerous civilian jobs to front really big-name bands but he figures he has the privilege of leading just about the greatest dance band of all time in the Air Force.

The group now includes the alumni of such name bands as: Harry James, Bolly May, Neal

Hefti, Claude Thornhill, Gene Krupa, Ralph Flanagan and the late (and sadly lamented by the band) Tommy Dorsey.

"The Airmen of Note" have a reputation for everything that's best in the dance music world. Perfection is always what they're aiming at.

I have, during this past week, had the privilege of meeting each of "The Airmen of Note" personally.

Vocalist Tommy Tomlinson, 23 years of age, has been singing for six years and has been with the "Airmen of Note" for two and a half years.

Tommy told me he is due to leave the Air Force in February, intends to try and climb the stairway to the stars in civilian life.

All members of the band are completely unspoiled by the raves of the critics and the public; one of their big thrills: they were chosen by Universal-International Pictures in Hollywood two years ago to record and film in "The Glenn Miller Story", representing the outfit of their idol, Major Glenn Miller.

We eagerly look forward to a return visit and until then, many thanks, Johnny O'Seekee, and your "Airmen of Note."

GLORIA BRISTOW

BARBARA AND KENNETH 'BROKER'S MAN' AND 'FAIRY QUEEN' WED IN FEBRUARY

A WEDDING WILL BE ARRANGED during the run of "Cinderella" at the New Royal Theatre, Bournemouth. It will be that of comedian Kenneth Earle and dancer Barbara Willoughby, both of whom will be appearing in the pantomime.

Ken and his stage partner, Malcolm ("St. Therese Of The Roses") Vaughan, play the brokers men; Barbara is Fairy Queen and principal dancer.

Date of the wedding has already been fixed. It will be at St. Leonard's Church, Streatham, on February 24. The young couple plan to finalise the arrangements that have been made to entertain the guests (many of them will be famous show-business personalities) during their season together at Bournemouth.

Twenty-eight-year-old Ken met his bride-to-be when he was working with Mal in "Dick Whittington" at Cambridge two years ago. Earle and Vaughan (as they are billed) were playing the brokers men; Barbara was Fairy Queen and principal dancer.

'MR. WONDERFUL' SENDS GREETINGS



From America comes this attractive picture of "MR. WONDERFUL" . . . SAMMY DAVIS, Jr., one of the most dynamic entertainers yet produced by show business. "Mr. Wonderful" is the name of the Broadway show in which Sammy stars and which is attracting packed houses at every performance. Will Sammy come to London? Rumour says he will, but heavy commitments in America may prevent him from doing so for a long while. Incidentally—Sammy records for Brunswick.

"FOR SERVICES RENDERED"

At a concert held at Brighton Hippodrome last summer in aid of the Jewish Palestine Appeal, two of the stars who shone brightly were HARRY SECOMBE and NORMAN WISDOM.

These great troupers performed for nearly one and a half hours non-stop. They gave up their well-earned Sunday day of rest to appear at the show and they received no fee whatever for their wonderful services. The Committee of the J.P.A. Brighton Branch appreciated the kindness so much that a Special Presentation was made to the comedians. At the London Palladium last week-end in Harry's dressing room the Presentation took place. Harry and Norman each received a magnificent solid-silver platter, appropriately inscribed. Presentation was made by Dr. PHILIP MAGONET (right); on the left is Mrs. BERT HALPERN, wife of Mr. HALPERN (next to Dr. Magonet), and JACKIE COHEN; the latter three are among the leading members of the J.P.A. Brighton Committee. — R.M. Picture.



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AMERICAN REFLECTIONS

FIFTY-SEVEN VARIETIES

AS WE SAY GOODBYE to this old year the obvious question is "What will be the 57 Varieties of Show Business?" Firstly it will have a television look. TV will supply the names.

In America the theatre, except for New York and in colleges, is dead. The Night Club Floor Shows are dying.

Quiz shows and personalities will oust the "spectaculars." Last week Victor Borge came to the American TV screens for one hour of sheer joy. Those who saw him at home know just what I mean.

Situation comedies will continue but only a few will hold their sponsors—which is much more important than holding your public over here.

The best "salesmen" will continue to be Groucho Marx, Arthur Godfrey and Bob Hope.

The RECORD MIRROR will expand as an international journal. And to quote Walter Winchell, the disease for show folk to get rid of is "enemies!"

LOOKING BACKWARD

MY WORLD changed in March when I lost Dolly Harmer.

It has been such a blessing to have such a long time in America.

I miss the Water Rats. (You can't just slice a quarter of a century out of your life).

I miss the Savage Club.
I miss having a cup of tea with Mrs. Isidore Green when I brought my column to her each Monday.

I miss the chocolate biscuits that Harry Seltzer's six-year-old Shelley always provided for me.

I miss calling in the Plaza and seeing Max Gayton.
I miss "Canasta" in Miriam Warner's flat.

I miss the DAILY EXPRESS.
I miss so many dear friends.
But most of all—I miss Dolly.

PEOPLE WE KNOW

LETTER FROM SWITZERLAND tells me the Vevy people don't like Mr. Chaplin's condescending charm alternating with gibberish and "garboish". The Chaplins will probably go to live in France and England.

Los Angeles and the Hollywood crowd have made Hermione Gingold the reigning Queen as a result of her big success in "The Sleeping Princess".

Look out for Paul Whiteman's new record album commemorating his Golden Jubilee of Music.

Harry Richman made a sensational come-back. The swank cafe trade loves the old-timers. Look at the leaders: Jimmy Durante, Sophie Tucker, Carl Brisson. The Great Dane is the one Ike likes.

LOTTERY TICKETS

SEVERAL READERS have written asking what chances they have of breaking into American TV.

It's about the same chance as taking a winning ticket in the Irish Sweep. If you are young and talented it is still a lottery, but you have a much better chance.

One thing is essential and that is you come to America on the quota which establishes you are an immigrant. This enables you to take a job while you wait for your chance. There are plenty of jobs going for young people willing to work.

But you must have somebody in America to sponsor your admittance to the country before you can get on the "Quota".

Having got here, there are plenty



By **GEORGIE WOOD**

of talent-finding shows which are not difficult to get on. The two old pros who wrote me haven't the chance of the proverbial snowball.

Don't worry about not having an act. Don't be too concerned about skill. If you have personality and intelligence, it's worth taking the chance.

In Schrafft's restaurant, opposite Rockefeller Plaza, I met two Scottish lassies and a girl from Beckenham, Kent, who were all bidding their time for the great day when Arthur Godfrey, Steve Allen or some other show might discover them. And they love being here.

Against that I met 68-year-old Harry Cowan, who once worked with Joe Peterman. Harry says he's never got used to it. He's been here twenty years and never even got to seeing a telecast performance, but still hopes to get a quiz programme—inspired by the Belfast New York caddy who won the \$64,000 Question.

Finally—a north country dialect in America means Gracie Fields "singing Cockney". Don't try to talk or sing American. You help your chance by being different.

EMPTY STOCKINGS

THIS will be my last opportunity to send my Christmas greetings. I didn't send any cards because I didn't know where I might be on Christmas Day.

Various choices are before me. Miami with Sam Downing and his wonderful wife Frances; Hollywood with the McGiveneys, Barry Bernard and Sybil Vane; Dallas, Texas, with Tish Lee; New York with the great negro composer James W. Owens and his delightful wife Josephine, or Cincinnati where Olsen and Johnson are playing a swank gambling point.

Wherever I am the address to find me is Norton Hotel, Detroit, Michigan, U.S.A.

Another reason for not sending

cards was that 2,000 cards sent airmail would cost as much as a return air-trip to London in dollars, which like many another Britisher I just haven't got.

My stockings won't be empty no matter where I go because friends are already sending those intriguing parcels marked "Not to be opened until Christmas Day."

The appeals made by the stores and various groups make it certain that no child has empty stockings and the Hungarians in our midst are to be given everything they want with extra helpings of gratitude and love.

LATIN AMERICAN DRUM BEATS

NO DEFINITE NEWS yet available about the prospects of a British visit by the Xavier Cugat show.

AMALIA RODRIGUEZ, A.E.M.I.'s best-selling Portuguese vocalist, is reported to have become engaged to a Brazilian millionaire. Apparently she's contemplating giving up the recording game, but E.M.I. hope she doesn't mean it.

ROBERTO INGLESZ, whose sudden departure for South America in 1954 created a sensation, is now reported to be in Madrid and to be doing very nicely, thank you. Chances of him ever returning to Britain seem to be exceedingly remote.

ANN LANCASTER has received a variety of offers since she took over from Beryl Reid in the London Palladium show, "Rocking The Town." When this finished on the 15th, she went into the "Famous Five" matinee season at the London Hippodrome. On January 7 Ann will appear in a "Mid-day Music Hall" radio "Workers' Playtime."

ROD MCKUEN, who was signed to a long-term contract by Universal-International after his outstanding performance in the studio's gay teen-age rock 'n' roll musical "Rock, Pretty Baby," will appear with Gogi Grant, Buddy Bregman and the King Sisters in "Golden Ladder," a U-I musical featurette, which is being produced and directed by Will Cowan.

BACK IN TOWN after their hit season at Glasgow Pavilion are the Southlanders, West Indian vocal group who have scored with rock 'n' roll items. Wonder if Parlophone will find them a successor to their "Wedding of the Lucky Black Cat" disc...?

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WALLY PETERSON, A LEADING LIGHT IN DRURY LANE'S 'OKLAHOMA' AND 'SOUTH PACIFIC'

TOP PERSONALITY HERE AND OVERSEAS ON STAGE, SCREEN, RADIO AND TELEVISION,

I WAS STANDING IN THE MIDDLE OF THE RING.

The floodlights lit the scene as brightly as if it were midday and wisecracks, cheers and plenty of advice came from the throats of over five thousand GIs who crowded every available inch of the hillside amphitheatre. Advancing from his corner was the one and only Joe Louis and I can truthfully say that I was as calm as a headmaster facing one of his ten-year-old pupils!

I stood my ground as that wicked left hand extended toward me, examined the sixteen ounce glove on it, then his right, then the gloves of his sparring partner and, finally, sent both gents to their corners.

The year was 1944, some two months before D-day. The place was Oulton Park, just outside of Chester, and I was one of thousands of GIs waiting to cross the channel. My job at the time was preparing shows to keep the guys entertained and, among other things, it devolved upon me to announce and help referee the boxing matches. We had a lot of good boxers passing through Oulton Park and many a good match was arranged between them and fellows from various parts of Britain but, unquestionably, the highlight of the few months there was this visit by The Champ. He was at the top of his form at the time and, having run out of decent challengers for the heavyweight title, was visiting as many camps as he could with his equally massive sparring partner.

I recall what pygmies we all felt beside those two muscle-covered Gargantuas and, after my refereeing job (though the boys just kidded with each

other) I had recurring nightmares in which one of those lethal lefts exploded in my face! My memory of Louis is of a sensational physique, a poker face, relaxed as a kitten and... a regular Joe.

COLOURED MAN PLAYS WHITE MAN

I REMEMBER ANOTHER FELLOW who used to box professionally until the acting bug bit him. I worked with a sweet, ill-fated guy named Canada Lee at the Ethel Barrymore Theatre on Broadway during 1946. The play was the famous Elizabethan drama "The Duchess of Malfi" with a cast that included Elizabeth Bergner and John Carradine. Canada had done a few fine things on Broadway and had made a tremendous impression with his work in the Tallulah Bankhead film, "Lifeboat."

But in this show Canada made history on Broadway as the first coloured actor to play a white man! The make-up man used to smear him with a substance called Covermark, something that had been developed during the war to cover wounds, and, with this as a base, proceeded with fairly normal greasepaint. The result was startling and effective but Canada's broad flat nose presented a problem that could never quite be overcome. Miss Bergner? A charming but extremely intense actress with a high degree of concentration.

John Carradine? An expectant father at the time (his wife, Sonia Sorel, was in the cast, in her eighth month of pregnancy and in extremely billowing skirts!), and an earthy, jovial, highly theatrical throwback to the actor-of-old with his cape, cane and jaunty homberg!

INTRODUCED TO HARRY KEEL

A GIRL FRIEND OF MINE in the still-going strong New York Company of "Oklahoma!" introduced me to Howard Keel (Harry in those days and Harry still but to avoid confusion...) in the latter part of 1946

IN REMINISCENT MOOD

and we started our acquaintance over a meal at Arthur's, a tiny actor's rendezvous on 45th St. where a quick and fairly decent meal could be had between performances. Howard was going along with a beautiful doll named Mary Hatcher at the time (she subsequently made a few films but I don't know where she is right now). She was playing Laurey opposite Howard's Curley at the St. James and her father, exhibiting no great relish for Howard's interest in his young and, apparently, big-

raise a laugh. She stayed in London for a long time and played the role of Laurey for a couple of years. Later, back in New York, she became the toast of Broadway as the original Sarah Brown in "Guys and Dolls" (the part done by Jean Simmons in the film). She followed this with the lead in the ill-fated Rogers & Hammerstein backstage musical, "Me and Juliet", then retired and is now the happy mother of two children. I'll always remember Isabel Bigley as the girl with one of the

matinee performance, Bill and I substituted an orange blackened up with shoe polish to hand him. When he asked for the human head, I put the ersatz prop into his hand and we awaited his reaction. His regular "business" was to hold it at arms-length for a few moments, then rub his thumb over it while saying "that don't look like no human head! Looks like an orange with shoe po...". Of course, when he reached that point and looked at his thumb, covered with REAL shoe polish, Ray Walston came the nearest to breaking up in his entire long career!



WALLY PETERSON, as the 'irascible, moustachioed "Paw" Carnes,' the part he played in 'Oklahoma' at the Theatre Royal, Drury Lane, for nearly three years.

I REMEMBER THE TIME...

time-bound daughter, was to be found waiting at the stage door promptly at the end of every performance!

Howard referred to the old boy as "Hatch" (among other things) and when we came to London early in '47 with me playing the role of the irascible, be-moustachioed "Paw" Carnes, I was immediately labelled "Hatch" by the towering Keel and "Hatch" I remained until he transferred his affections to one of the loveliest girls in the show, ballet dancer Helen Anderson. We had a lot of fun at the Lane, for it was one of show business's happiest companies ever (folk at Drury Lane still refer to it with warm affection) as well as being the decade's greatest show. A visit with Howard when he was at the London Palladium during the past year reveals him to be the same friendly, conscientious and unaffected guy he was 10 years ago. His unequivocal success has pleased all his old friends.

IN THAT SAME HAPPY COMPANY was a girl from whom I could always

prettiest faces and the quickest reacting sense of humour I've ever known.

Fellow who played one of the leads, also, in "Me and Juliet" was a terrific performer I got to know very well during the run of "South Pacific" in which I created the role of the "Professor". Ray Walston is now starring on Broadway in "Damn Yankees" but his portrayal of that smooth operator, Luther Billis, in S.P. will linger long in my memory. Ray, Canadian actor Bill Nagy, and I had most of our scenes together and, in tribute to the master, we dubbed our triumvirate the "Walston Players". Ray got a kick out of this but Bill and I rigged up a gag that must give him a laugh every time he recalls it.

In one of our scenes we had to hand him a sample of a faked shrunken human head that he had ordered made up to take advantage of the GI's penchant for paying high prices for such macabre mementoes of the Islands. The genuine prop was a small black rubber ball with some long wisps of hair trailing from it, but, for this one

But he forgave us for, in his own words, "the Walston Players" had exhibited remarkable powers of deception!

ARTISTRY OF MARY MARTIN

WORKING WITH MARY MARTIN was to have the opportunity to observe at close range the artistry of a performer of consistent perfection. One of the musical theatre's all-time greats, Mary was easily approachable, quick to help where she could and, at the same time, an advocate of strict discipline in matters stage-wise.

"South Pacific" was Mary's personal success and she kept a close watch that it remained so. I introduced Mary to the famous "Lady White Gloves" of the Lane's "Oklahoma!" days.

Regularly, for as much of the run as I remember, the Royal Box was booked for the first Friday in every month by the same little lady who applauded heartily and waved to us with a white-gloved hand. Her name was Margot Hinder and she became an equally ardent fan of Mary Martin and "South Pacific". Wilbur Evans, who played the French planter, is one of the nicest and most natural gents I've ever had the pleasure of working with. I'll always remember how softly he could vocalize while walking around backstage, something that rates as an extreme virtue when

you've been subjected to the warming-up roars of most tenors and baritones! Betta St. John appealed to all of us, of course, and many a night I stood in the wings to watch her delicate and winsome manipulations in "Happy Talk". It's wonderful to hear she is such a great success and looks like being one of the screen's biggest attractions.

MY TV SHOW WITH 'FRANKIE'

I REMEMBER THE TIME I DID MY FIRST BBC-TV SHOW playing opposite the Blonde Bomb (no "shell" here!) Frances Day.

Bill Ward, now with ATV, was producing the show and we had to go up the Thames to do some river shots of Frances and myself in a canoe. I'd met "Frankie" at her Mayfair mews flat (replete with ancient four-poster bed, sunken ante-room with what appeared to be the thrones of King Somebody-or-other and a giant mastiff padding about!) and, approximately two hours after the appointed time, with Bill doing a slow burn because the precious morning sunlight was fast disappearing, we'd whiz through the streets of town in her open old Rolls Royce coupe. With her blonde locks streaming in the air Frankie was the cynosure of all eyes as she gaily called to all the folks

(Continued on page 75)

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- COLEMAN HAWKINS
- EARL HINES
- ART HODES
- JOHNNY HODGES
- MILT JACKSON
- JAY JAY JOHNSON

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- BARNEY KESSEL
- LEE KONITZ
- GEORGE LEWIS
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- MEZZ MEZZROW
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- JELLY ROLL MORTON
- GERRY MULLIGAN
- TURK MURPHY
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- LENNIE NIEHAUS
- KID ORY

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- SHORTY ROGERS
- HOWARD RUMSEY
- BOB SCOBAY
- BUD SHANK
- GEORGE SHEARING
- ZOOT SIMS
- MARTIAL SOLAL
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Here's Wishing You All at the Record Mirror



The Very Best for Xmas & the New Year From: A Firm that appreciates your paper The RECORD CENTRE, 2 New Street, Oswestry

PICTORIAL MEMORIES OF 1956

Remember When ?



● DAVID HUGHES made his debut as a musical-comedy star. His leading lady was the beautiful SALLY ANN HOWES. The show: SUMMER SONG, which after a long run in the provinces came to London at the Princes Theatre. It did well but deserved a much longer run. — R.M. Picture.



● RUBY MURRAY returned from America in time for her 21st birthday party given her by Columbia. She was lovingly met at the airport by NORMAN WISDOM. On the left is band-leader NORRIE PARAMOR who, with Mrs. Paramor, accompanied Ruby on her goodwill tour of the States. Gentleman next to Norrie is MAURICE TAYLOR, exploitation manager of Boosey & Hawkes which published the first really big hit sung by Ruby, "Softly, Softly." — R.M. Picture.



● THE VARIETY SEASON at the Prince of Wales Theatre, London, was going strong. There was good cause for the happy greeting our photographer received when he photographed THE THREE MONARCHS (left, right and centre!) DICKIE VALENTINE and JERRY COLONNA — all big hits. — R.M. Picture.



● HARRY SECOMBE was starring in "Rocking the Town" at the London Palladium with his arm covered in plaster and in a sling. "Plucky show," said DANNY KAYE, who visited the famous Goon back-stage. VAL PARNELL (left background) and BERNARD DELFONT, who presented "Rocking the Town," couldn't have agreed more. — R.M. Picture.



● "DRY ROT" celebrated its second year at the Whitehall Theatre, London, W. Left to right in our picture: LEO FRANKLYN; BRIAN RIX; DIANA CALDERWOOD and BASIL LORD... a merry company in a merry show. — R.M. Picture.

★ I REMEMBER THE TIME:

By WALLY PETERSON

Continued From Page 73

who waved a TV-recognition greeting to her. By the time we paddled under the right weeping willow it was raining, of course, and I think we had to go back the next day. It was fun working with Frankie and I think she's getting nearer than ever, now, to attaining her greatest wish: to be one of the party to make the first trip to the moon!

MAGIC OF THE PALLADIUM

EVERYONE WHO HAS EVER PLAYED variety likes to know there's a Palladium programme with his name on it kicking around somewhere among his souvenirs. I felt the magic of that great stage on a bill with Ted Heath. I recall that, although Lita Roza was doing a solo spot, the now high-flying Dickie Valentine was allotted only two numbers with the band! One of my big mistakes, as I look back, was in failing to assign my immediate destiny in the year 1950 to the Ted Heath Organisation as he wished me to do. As well as owning one of the world's top bands, Ted is one hell of a nice gent and one of the few in the agency business with something resembling a heart.

Another outfit with which I enjoyed doing my act at the time was the Sid Phillips crew. Not too large and as flexible as an Italian shop-keeper's prices, this outfit could handle my heavy show stuff equally as well as numbers that were right up their alley, like "Canadian Capers." For some reason or other, Sid's fans, though teenagers, too, are a lot different from Ted's and were very enthusiastic about the longer show tunes I gave them. On the other hand, Ted's kids became embarrassed by anything that was semi-serious and ran longer than two minutes. Ted has a deep knowledge of exactly what his fans like. That's what he gives them and, in return, they fill any auditorium in which he appears.

★ EARLY IN 1945 MY OUTFIT WAS IN PARIS. I'd been assigned to a U.S. Army Special Service platoon by that time and we were doing our show at the Theatre Madeleine. It was a beautifully accoutred, very plush house owned by the famous French actor, Sacha Guitry. At the same time, about ten minutes walk from us, at the big Olympia Theatre, Glenn Miller and his Band were keeping the GIs and local hepcats very happy too. My buddies and I managed to catch one of their shows and we really flipped at the power and precision of that legendary outfit.

One night, when our theatre was pre-empted for something or other, I had the chance to do my stint at the Olympia with Glenn himself waving the stick and getting a concert-type noise out of all that brass he carried. The highlight of my act was a brace of the then brand-new "Oklahoma" tunes and to get a show style treatment out of a dance band was, to say the least, memorable.

Glenn's boys loved him and when he disappeared a short



"HARRY (now HOWARD) KEEL, one of the nicest guys it was my privilege to work with."

time later it took them, and every GI, a long time to get used to the fact that this all-time-great had been removed permanently from the world's musical scene. The band carried on, of course, with its incomparable arranger, Jerry Gray, perpetuating the inimitable sound. Within the past few months has come news of the reorganisation of the "Glenn Miller Band" and, since the time is getting ripe for a revival of high interest in big bands, you can look for one of yesteryear's greatest to lead the way.

★ OTHER HIGHLIGHTS OF A LOW LIFE: As compare of BBC-TV's hour and a half "Music Hall." introducing the viewers to Diana Dors (then doing her "Miss Muffet" act) — discovering the remarkably gracious qualities of two of show business' top talents, Gene Kelly and Bob Farnon, while recording songs (*what-ever happened to them?*) for M.G.M.'s "Invitation to the Dance" — The quiet, gentle manner of Oscar Hammerstein as he directed me in certain "Oklahoma" scenes — Recording duets with Joy Nichols for the Parlophone label. (One of them, the "Old Soft Shoe," still sells) — Sharing songs with Alan Dean (long since in America) in our late-hour, Sunday night BBC series, "That's an Idea" — My year as a Disc Jockey in Luxembourg (with mates Pete Murray and Pete Madren) and the nightly "Time On My Hands" hour via which I introduced listeners to the little Duchy's famous "Charlie the Train" — Bumping heads with the fabulous Mantovani over a Hawaiian tune written by him. My lyric and Monty's music ended up as "A Tale of Tahiti".

Can't leave out the first time I heard my first published song being performed. Sylvia Robin made me real happy with her treatment of "This Is the First Time" —

And, finally, I'll remember the fun I had working with Wayne Morris on my first

films during this year. Hope anybody I encounter in the future is as easy to get along with.

P.S. Best wishes for the New Year to the Record Mirror and all its readers.

HAS ALL THE JOE LOSS DISCS

Sir,—May I be another to say thank you for your truly wonderful article about Joe Loss; for it certainly made lovely reading.

I myself have been a connoisseur on Joe for the past 21 years. I claim to have the greatest collection of his discs. They date from his first ever right up to his present monthly discs.

You were quite right in saying that to catalogue all of Joe's work would truly need plenty of space. I agree you could fill a book with it.

Might I finish by saying in all the years I have followed the band Joe has always been a gentleman and a great guy.

Last but not least a special mention of praise to Danny Miller, who has always been a true worker.

Thanking you, RECORD MIRROR, and carry on with your most interesting write-ups. — HARRY LUGOVER, 20 Gildabrook Road, Blackpool.

COULD EDDIE FISHER REPLACE SINATRA?

Sir,—Thanks very much for the news about Eddie Fisher in last week's RECORD MIRROR.

Like all his many fans, I'm delighted to see Eddie back in the hit parade again and I do hope the plans for him to sing in London again materialise.

Now that we shall soon be seeing him in his first film I would like to ask Dick Tatham's opinion on one subject.

Does he think, as I do, that Eddie is best fitted of all the newer singers to take the place of Frank Sinatra when that great artiste even-

tually steps down from the footlights for the last time?

By newer singers I mean those who have made their mark since, say, 1950.

In my opinion, Fisher has certainly got the best singing voice of any of them and if he could only add a little more showmanship to it I do think he would be ready to step straight into Sinatra's shoes.

I've got nearly all Eddie's discs and when listening to him it's sheer magic to hear the easy way he gets up to his top notes and the sincerity in his voice.

As I've said, though, they are sometimes a little lacking in showmanship and punch, and I'm certain if he corrected this he would be one of the greatest stars of all time instead of just being the one with the best voice.

I would be interested to read Dick's views on this.—P. GIBSON, 145 Waterloo Street, Burton-on-Trent.

Dick Tatham replies: *What Eddie Fisher lacks at the moment are Sinatra's brilliant flair for singing "beat" numbers, and his fine ability to improvise (on the melody) and extemporise. I agree Eddie has sincerity and melodiousness. Whether he can add other attributes —well, time alone will tell!*

Letters

TONY GOES 'STRAIGHT'

COMEDIAN Tony Hancock is to play his first straight role for the BBC when he appears as George McWhirter Fotheringay in the play by H. G. Wells, "The Man Who Could Work Miracles," in the Home Service on New Year's Eve.

This is not an entirely new departure since before he found fame as one of Britain's leading comedians he played in repertory at Oxford and other towns throughout the country.

The play, written as a short story by Wells in 1899, deals with miraculous powers bestowed on Fotheringay, who is just about to enter a public house. Completely unaware of his gift, he jocularly attempts to prove to those at the bar that miracles are all nonsense.

A JAMES ASMAN REVIEW

Albert Nicholas Trio

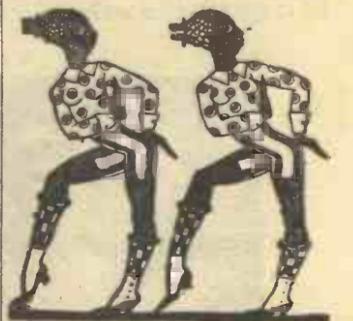
"HIGH SOCIETY"/"BLACK AND BLUE"
"BUGLE CALL RAG"/"WOLVERINE BLUES"
VOGUE EPV. 1143

Edmund Hall's Bluenote Jazzmen

"NIGHT SHIFT BLUES"/"BALLIN' THE JACK"
"ROYAL GARDEN BLUES"/"WHO'S SORRY NOW"
VOGUE EPV. 1164

ED. HALL WINS

BEST OF THESE TWO EPs from the Vogue library is undoubtedly by Edmund Hall, who has the advantage of a brilliant support by Sidney de Paris (trumpet), Vic Dickenson (trombone), James P. Johnson (piano), Jimmy Shirley (guitar), Israel Crosby (bass) and Sid Catlett (drums). On "Ballin' the Jack" and "Who's Sorry Now" John Simmonds replaces Crosby, and the two recording dates are November 1943 and June 1944



Hall will always be remembered for his gentlemanly contribution to the Louis Armstrong Jazz Show at the Empress Hall and other venues a few months ago. He was regarded by many as the jazz highspot of the whole set of concerts. Here he plays brilliantly and effectively with his peers, and these famous Blue Note recordings are really worth having and keeping.

Albert Nicholas, another Creole clarinetist of equal fame, finds much less inspiration with Claude Bolling's piano, but Kansas Fields on the drums swings happily. The task of the clarinet as the solo melodic instrument throughout is a weighty one and there is naturally a danger of monotony.

There is still a great deal that is worth hearing, but the ensemble power of the Ed Hall package wins the day.

Mrs. Isidore Green



again extends Happy Greetings for a Happy Christmas and Happy New Year to the many Happy friends she has made in Show Business. As ever, she and THE RECORD MIRROR will be Happy to co-operate with one and all throughout the coming year—and after.

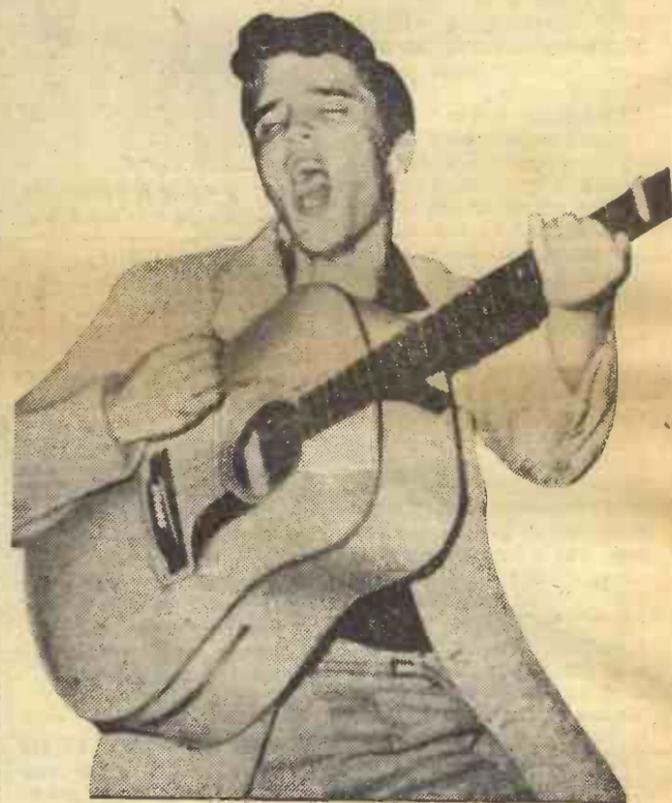


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THESE NAMES MAKE NOISE!



Above is a striking **RECORD MIRROR** action shot of **ART BAXTER** and his "Sinners" taken on stage at Chelsea Palace, London. With them is vivacious **BETTY MILLER**, rhythm 'n blues singer, who has been a vital part of the crowd-stirring show which Art has headed at dates in London and the provinces. He pitches into his act with such furious, knock-about energy, he has had to pad himself heavily to avoid serious injury (Incidentally, we regret that on page 47 we mistakenly say Art records for Columbia. It is, in fact, the **PHILIPS** label for which he is signed). On the right? Well, we believe you've already met Mr. **PRESLEY**...



Here are two "rock" specialists who made their London variety debuts at Finsbury Park Empire. Above is fair-haired **TOMMY STEELE**, 19-year-old from Bermondsey, who in a few weeks rose from playing in a London coffee bar to a bill-topping spot (R.M. picture). Right is the exultant group led by drummer **TONY CROMBIE**—about to make a "by demand" return date to Finsbury Park. Before turning to R. & R., Tony was a noted performer in jazz circles.



WOW! THOSE RIOTOUS ROCK 'N' ROLLERS!

● **R**OWDY, riotous, rabid, rampaging, roistering rock 'n' rollers — these are the noise-makers who, throughout 1956, have captured the show business spotlight in both Britain and America.

Start of the craze can, of course, be traced back well before this year. Some researchers point to specific records, such as Haley's "Shake, Rattle and Roll," or "Sh . . . boom!" by the Crewcuts. Others argue — and with seeming truth — that there is nothing new in R & R, that it is just a slightly different form of "beat" music to be found at all times in the entertainment of the past half-century or so.

Yet, so far as 1956 is concerned, there seems little argument about the main "rock" practitioners. They are two: Haley and Presley.

Let's take the boisterous Bill first. As this edition of the RECORD MIRROR goes to press, back into the Top Twenty comes his "Rock Around the Clock". It has shown almost unprecedented virility for a popular disc—enjoying spells of popularity extending over many months.

This number is so prominent in the growth of the R & R cult it is worth digressing a little to learn just how it came to be written.

Following pertinent account is quoted from a New York music publisher's release.

★ ★ ★

JAMES E. MYERS, publisher and writer under the pen name of Jimmy DeKnight of "Rock Around the Clock," and many other hit songs, together with Max C. Freedman writer of "Sioux City Sue" etc., got together in Philadelphia in 1952.

Noting the low ebb of the music industry they decided to try to create something new to stimulate the business. They got the idea of using the big beat in the music world, utilizing the blues progression, repetitious jazz licks and the Texas two-four swing beat—i.e. accenting the second and fourth beats of the measure. This gave it a so-called rocking rhythm.

Naturally the need was for dance music because the big bands were not in vogue and the general public was not dancing, so with the idea of writing about a dance in a party atmosphere the title suggested itself, "Rock Around the Clock", or dance around the clock, which is inferred by the title.

After many hours and days of thought, the final outcome was the finished musical composition, "Rock Around the Clock", which turned out to be the daddy of all rock 'n' roll songs.

It was the theme song in M.G.M.'s "Blackboard



ONE OF THE FIRST OUTFITS TO SHATTER BRITAIN AND AMERICA WITH THE ROCK 'N' ROLL CRAZE . . . BILL HALEY (centre) AND HIS COMETS. THEIR DISCS HAVE SOLD, AND STILL ARE SELLING, BY THE MILLION.

Jungle"; Columbia Pictures made a full length film which is currently playing throughout the United States using it as the title of the picture. Today there are over 50 recordings in about fifteen languages, with over thirty five American printed editions.

Over five million records of the number have been sold thus far throughout the world. It has been the number one song in nearly every nation.

Myers selected Bill Haley and his Comets, a hillbilly band, to record the song and placed it with Decca Records. At that time Bill Haley's group was little known but now has become one of America's leading rock 'n' roll groups.

Effect of Haley and "Clock" on Britain has received so many headlines in the national press, it is fairly familiar history.

★ ★ ★

THE "ROCK AROUND THE CLOCK" film, after a fairly quiet opening in London's West End, started causing uproarious behaviour in the suburbs and provinces.

In some towns, indeed, it was banned.

Recordwise, Haley discs came crowding into the Top Twenty. So did those by other

groups in the film—the Platters and Freddie Bell's Bellboys.

In long-play charts, the Haley album of "rock shows" quickly found a place among the leaders.

As 1956 drew to a close, rumour was strong that he and his Comets were to visit Britain. A spate of enquiries started flooding newspaper offices and booking agents; but at the time of writing, nothing seems definitely settled.

★ ★ ★

FROM HALEY TO PRESLEY. Here are the preliminary facts about Elvis. He is six feet tall, weighs 160 lbs., and will be 21 next January 8. He hails from Memphis, Tennessee, in the southern United States.

Elvis singing(?) to his own guitar accompaniment, started by calling himself "King of Western pop."

Early in 1956, two deals were signed which pretty well guaranteed him a lucrative future.

First, R.C.A. Victor, one of America's biggest labels, purchased his contract from Sun Records—a minor company which had given him his first chance on disc. Reported price: £13,000.

Second, the leading music publishers, Hfl and Range, signed him as a song writer, and set him up in his own publishing company, Elvis Presley Inc.

★ ★ ★

SOON PRESLEY WAS THE PROUD OWNER of two Cadillacs—one black-and-pink, one yellow. Despite that, reports indicated that he remained quite a natural, unspoiled character.

Cyclonic though his impact on the American public might have been, there was a delayed action effect when his discs were introduced to Britain in the spring of this year.

For weeks after his "Heartbreak Hotel" had been released over here, nothing was seen of it in the sales charts.

Those behind the scenes were temporarily nonplussed. Without the American example to spur them, they might have given up hope. Then things started to happen.

★ ★ ★

IN THE STATES, Elvis the Pelvis (as he had inevitably been dubbed) had really been "whipping things up" in galvanic public appearances, backed by his bassist "Bill," and fellow guitarist, "Scotty."

News of the hysterical behaviour of his fans began to make its way into British newspapers. The DAILY MIRROR made headline news of him, and John Gould — New York

correspondent of the London EVENING NEWS—reported:

"Presley appears on stage dressed in a vivid open-necked shirt, two-tone shoes and a light shirt. He stands feet apart, strumming a guitar, his tall, strongly built body held limp, a sleepy-eyed stare on his face. Slowly, above the howls of his fans, Presley works himself into a fever until—hair hanging over his eyes—he resembles a shouting, screaming dervish wracked by St. Vitus dance."

There came reports, too, that "Heartbreak Hotel" had sold two million in one week in America — and an early British "plug" for the disc came on May 13, in Jack Jackson's TV show.

Then, at last, "Heartbreak Hotel" started to show in dealers' returns — and from then on, the Pelvis became a big name, and big money, in our record world.

"Blue Suede Shoes," "Hound Dog" and "Love Me Tender" are examples of other Presley successes on 78. Also, his first LP to be released over here lost little time in striking high in the Top Five.

In recent weeks, press publicity from Elvis's first film, "Love Me Tender", has boosted his appeal greatly. Though reports from the States say its reception over there was lukewarm, it will be received with enthusiasm in

Britain if its early impact on disc sales is any criterion.

Reports persisted till late 1956 that Presley would visit Britain in person, but (though a Cafe de Paris booking was rumoured) inside opinion suggested he would be too busy filming in Hollywood to make the trip.

★ ★ ★

IT WAS TOWARDS the end of June that the Capitol label announced a rival to Presley—Gene Vincent.

This 21-year-old from Norfolk, Virginia, fronts a group called The Blue Caps.

In American advertisements, he was referred to as "the screaming end."

His first release, "Bebop-a-Lula", was said to have passed the 200,000 mark in three weeks in America.

Disc collectors in Britain who bought it heard a high-pitched, stuttering wail, with a nagging, thudding, thumping rhythm accompaniment. While not equalling Presley's eventual successes, Gene quickly established a more than useful British following.

Another American import later in the year were the Teenagers, led by 13-year-old Frankie Lyman. Their ranting "rock" version of "Why Do Fools Fall In Love?" eventually gained a lot of prominence in the Top Ten.

Naturally enough, one early result of the success of these American imports was that Britain started to produce its own home-grown article!

★ ★ ★

ONE OF THE FIRST to exploit the situation was jazz drummer Tony Crombie. With his considerable experience of playing before the public, and with no small aptitude for showmanship, he pulled out all stops in his first London variety appearance at Finsbury Park Empire, in North London, and was an immediate success.

He gained a record contract with the Columbia label, and seems set for a profitable future for at least as long as the "rock" craze lasts.

★ ★ ★

ENTIRELY DIFFERENT circumstances surrounded the emergence of Tommy Steele. He had only a brief preliminary period playing in comparatively obscure spots in the West End before he was signed to disc for Decca—with strikingly rapid results in the Top Twenty.

Tommy, a likeable youngster from Bermondsey, found himself—in a matter of weeks—catapulted into variety bills with top billing performers whose stage experience was, in some cases, longer than his 19 years.

Audiences have definitely taken a liking to him, and the further outlook is decidedly rosy.

★ ★ ★

ART BAXTER, from Canterbury, is probably the greatest fanatic, the most explosive showman, of all British "rock" pedlars.

He had been known in jazz circles as an eager, demonstrative singer—but for long wasn't considered a commercial proposition.

Rock was his big chance. He took it with abundant determination. Crowded audiences both in London (Chiswick, Finsbury Park) and the provinces (Bolton, Middlesbrough, etc.) applauded him frantically.

His opportunity to earn big money has come after years of waiting. He's taking it with full energy. E.H.

The Astounding Impact Of An Astounding New Craze :

IT'S MADE MILLIONS FOR ITS INTERPRETERS

FIRST BATCH OF BRITAIN'S TOP TEN SELLING RECORDS

(LATEST LISTS AND TOP TEN ANALYSIS, INCLUDING FIRST FIVE L.P.s, ON PAGE SEVENTY-NINE)

TOP TEN SALES TALK

THE PHILIPS LABEL IS SEEING the year out in tremendous style. Once again the company can boast of having the first three discs in the Top Ten! It's almost becoming a habit.

Guy Mitchell's version of "Singing the Blues" is the record which Philips must now be looking to as the next No. 1. It grows in popularity every day and jumped from 5 to 2 this week... leap-frogging over the two Vaughans, Frankie and Malcolm.

Guy's disc, of course, wasn't strong enough yet to overtake the Johnnie Ray riot "Just Walkin' In The Rain", but it's difficult to see any other record with as much chance of being the next leader on the charts.

Also improving this week were Eddie Fisher's H.M.V. release of "Cindy, Oh Cindy" (from 7 to 6) and the "True Love" disc by the Groaner and Grace (10 to 9).

WINIFRED ATWELL just failed to make the upper ten with her Decca release "Make It A Party" and there was further support for Elvis Presley's film song "Love Me Tender" on H.M.V. Christmas time is still a good time so far as Bill Haley and his Homets are concerned. Even their Brunswick recording of "Rock Around The Clock" came back to the Twenty this week.

Last week's "One To Watch"—Dickie Valentine's "Christmas Island" (Decca)—edged into the Parade this week and shares 20th position with Ronnie Hilton's "Two Different Worlds" (H.M.V.). Dickie's other Christmas record—"Rock 'n Roll Party" is also selling well with the Christmas customers.

ARMY & NAVY STORES LTD., VICTORIA ST., VICTORIA, LONDON

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5. True Love Bing Crosby/Grace Kelly (Capitol)
6. Ying Tong Song The Goons (Decca)
7. Hound Dog Elvis Presley (H.M.V.)
8. Love Me Tender Elvis Presley (H.M.V.)
9. Make It A Party Winifred Atwell (Decca)
10. Rockin' Through The Rye Bill Haley (Brunswick)

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5. Friendly Persuasion Pat Boone (London)
6. Make It A Party Winifred Atwell (Decca)
7. More Jimmy Young (Decca)
8. Rock Around The Clock Bill Haley (Brunswick)
9. Rockin' Through The Rye Bill Haley (Brunswick)
10. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)

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3. Singing The Blues Guy Mitchell (Philips)
4. Green Door Frankie Vaughan (Philips)
5. Hound Dog Elvis Presley (H.M.V.)
6. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
7. Rip It Up Bill Haley (Brunswick)
8. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)
9. Make It A Party Winifred Atwell (Decca)
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4. Rip It Up Bill Haley (Brunswick)
5. Hound Dog Elvis Presley (H.M.V.)
6. Rock Around The Clock Bill Haley (Brunswick)
7. My Prayer The Platters (Mercury)
8. True Love Bing Crosby/Grace Kelly (Capitol)
9. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
10. Green Door Frankie Vaughan (Philips)

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14 BARGATES, WHITCHURCH, SALOP.

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
3. More Jimmy Young (Decca)
4. Love Me Tender Elvis Presley (H.M.V.)
5. The Green Door Frankie Vaughan (Philips)
6. Rip It Up Bill Haley (Brunswick)
7. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
8. Blue Moon Elvis Presley (H.M.V.)
9. Singing The Blues Guy Mitchell (Philips)
10. Rudy's Rock Bill Haley (Brunswick)

WELFARE ELECTRICAL,

110 SUTTON ROAD, SOUTHCHURCH, SOUTHEND

- 1. Singing The Blues Guy Mitchell (Philips)
2. The Green Door Frankie Vaughan (Philips)
3. Rip It Up Bill Haley (Brunswick)
4. Just Walkin' In The Rain Johnnie Ray (Philips)
5. Make It A Party Winifred Atwell (Decca)
6. Rock 'n Roll Party Dickie Valentine (Decca)
7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
8. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
9. My Prayer The Platters (Mercury)
10. Love Me Tender Elvis Presley (H.M.V.)

IMHOFS,

112/116 NEW OXFORD STREET, LONDON, W.C.1

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. A Woman In Love Frankie Laine (Philips)
3. The Green Door Jim Lowe (London)
4. Rip It Up Bill Haley (Brunswick)
5. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
6. Hound Dog Elvis Presley (H.M.V.)
7. Singing The Blues Guy Mitchell (Philips)
8. Two Different Worlds Ronnie Hilton (H.M.V.)
9. True Love Bing Crosby/Grace Kelly (Capitol)
10. Make It A Party Winifred Atwell (Decca)

RECORD MIRROR SPOTLIGHT ON

"LOVE ME TENDER" ELVIS PRESLEY (H.M.V.)

NO NEW DISCS in the Top Ten this week, so we look at the "Second Ten for our Spotlight choice.

And there we note Elvis Presley's "Love Me Tender" which has climbed swiftly in the past two weeks to No. 12.

The song—a ballad which is rather removed from the Presley's normal rock 'n roll—is the title tune from Elvis's first film. As the film gets a wider showing it is to be expected that the record will gather more and more customers.

Even folk who are not normally Presley fans are going for this new release. It looks a certainty for the Upper Ten in coming weeks, and has now taken over from the shouter's "Blue Moon."

Buyers are also digging deep for the H.M.V. Extended Play release which groups four of the film songs under the title of "Love Me Tender."

LEWIS'S, ARGYLE STREET, GLASGOW

- 1. My Prayer The Platters (Mercury)
2. Just Walkin' In The Rain Johnnie Ray (Philips)
3. Singing The Blues Guy Mitchell (Philips)
4. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
5. True Love Bing Crosby/Grace Kelly (Capitol)
6. Rockin' Through The Rye Bill Haley (Brunswick)
7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
8. The Saints Rock 'n Roll Bill Haley (Brunswick)
9. Sing With Shand Jimmy Shand (Parlophone)
10. Make It A Party Winifred Atwell (Decca)

ROLO FOR RECORDS,

368 LEA BRIDGE ROAD, E.10

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. Love Me Tender Elvis Presley (H.M.V.)
3. Singing The Blues Guy Mitchell (Philips)
4. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
5. The Green Door Frankie Vaughan (Philips)
6. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
7. A Woman In Love Frankie Laine (Philips)
8. My Prayer The Platters (Mercury)
9. Rip It Up Bill Haley (Brunswick)
10. True Love Bing Crosby/Grace Kelly (Capitol)

NEMS LTD.,

70/72 WALTON ROAD, LIVERPOOL

- 1. Singing The Blues Guy Mitchell (Philips)
2. Just Walkin' In The Rain Johnnie Ray (Philips)
3. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
4. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
5. Hound Dog Elvis Presley (H.M.V.)
6. My Prayer The Platters (Mercury)
7. Blue Moon Elvis Presley (H.M.V.)
8. Singing The Blues Guy Mitchell (Philips)
9. Make It A Party Winifred Atwell (Decca)
10. Join In And Sing Johnston Brothers (Decca)

KEITH PROWSE & CO.,

5 & 6 COVENTRY ST., LONDON, W.1

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. Singing The Blues Guy Mitchell (Philips)
3. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
4. True Love Bing Crosby/Grace Kelly (Capitol)
5. The Green Door Frankie Vaughan (Philips)
6. Love Me As Though There Were No Tomorrow Nat "King" Cole (Capitol)
7. Love Me Tender Elvis Presley (H.M.V.)
8. Rip It Up Bill Haley (Brunswick)
9. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
10. A Woman In Love Frankie Laine (Philips)

ASCROFT & DAW LTD.,

83 CHARING CROSS ROAD, LONDON, W.C.2

- 1. Singing The Blues Guy Mitchell (Philips)
2. Just Walkin' In The Rain Johnnie Ray (Capitol)
3. True Love Bing Crosby/Grace Kelly (Capitol)
4. The Green Door Frankie Vaughan (Philips)
5. High Society (L.P.) Jim Lowe (London)
6. My September Love Spike Milligan (Parlophone)
7. Rip It Up Bill Haley (Brunswick)
8. Rock Around The Clock (E.P.) Bill Haley (Brunswick)
9. Showcase (L.P.) Lonnie Donegan (Nixa)
10. Autumn Concerto Carmen Cavallaro (Brunswick)

JOHN BARKERS LTD.,

KENSINGTON HIGH STREET, W.8

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. The Green Door Frankie Vaughan (Philips)
3. Singing The Blues Guy Mitchell (Philips)
4. A Woman In Love Frankie Laine (Philips)
5. Rip It Up Bill Haley (Brunswick)
6. My Prayer The Platters (Mercury)
7. Make It A Party Winifred Atwell (Decca)
8. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
9. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
10. True Love Bing Crosby/Grace Kelly (Capitol)

L. P. Commentary

CHRISTMAS CUSTOMERS ARE STILL FLOCKING for Capitol's "The King and I" film album—once again it was way out in front of the L.P. field this week.

Into the First Five for the first time came that other Capitol sound track album "High Society". Bing, Frank and Louis are proving an irresistible attraction on the counters.

Lonnie Donegan's "Showcase" collection for Nixa held firm in second place—his West End appearance has undoubtedly helped sales enormously.

Outside the Five, but selling happily, was the H.M.V. release in the "Verve" series of "Ella and Louis". Word of mouth is helping to sell this delightful disc as more and more people spread the good news about it.

Elvis Presley's "Rock 'n' Roll Album" (H.M.V.) was also drawing plenty of custom and there has been an immediate response to the completely contrasting album "Bing Sings While Bregman Swings". This new Bing effort is another of H.M.V.'s "Verve" releases and points again to the fact that the Groaner is "coming-back" in a big way.

HOLDERS,

259 EDGWARE RD., COLINDALE, N.W.9

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
3. The Green Door Frankie Vaughan (Philips)
4. Make It A Party Winifred Atwell (Decca)
5. A Woman In Love Frankie Laine (Philips)
6. Rip It Up Bill Haley (Brunswick)
7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
8. Singing The Blues Guy Mitchell (Philips)
9. My Prayer The Platters (Mercury)
10. True Love Bing Crosby/Grace Kelly (Capitol)
11. Love Me Tender Elvis Presley (H.M.V.)
12. Rockin' Through The Rye Bill Haley (Brunswick)

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

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. The Green Door Frankie Vaughan (Philips)
3. My Prayer The Platters (Mercury)
4. A Woman In Love Frankie Laine (Philips)
5. Rip It Up Bill Haley (Brunswick)
6. Rock Around The Clock Bill Haley (Brunswick)
7. Singing The Blues Guy Mitchell (Philips)
8. Singing The Blues Guy Mitchell (Philips)
9. Christmas Island Tommy Steele (Decca)
10. Rockin' Through The Rye Dickie Valentine (Decca)

RELIANCE,

77/78 HIGH STREET, LOWESTOFT

- 1. The Green Door Frankie Vaughan (Philips)
2. My Prayer The Platters (Mercury)
3. Singing The Blues Guy Mitchell (Philips)
4. Just Walkin' In The Rain Johnnie Ray (Philips)
5. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
6. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
7. True Love Bing Crosby/Grace Kelly (Capitol)
8. Love Me Tender Elvis Presley (H.M.V.)
9. Rip It Up Bill Haley (Brunswick)
10. Christmas Island Dickie Valentine (Decca)

HICKIE'S, 35 HIGH STREET, SLOUGH

- 1. St. Therese of the Roses Malcolm Vaughan (Philips)
2. Just Walkin' In The Rain Johnnie Ray (Philips)
3. Singing The Blues Guy Mitchell (Philips)
4. Rock Around The Clock Bill Haley (Brunswick)
5. More Jimmy Young (Decca)
6. Hound Dog Elvis Presley (H.M.V.)
7. The Green Door Frankie Vaughan (Philips)
8. True Love Bing Crosby/Grace Kelly (Capitol)
9. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
10. Christmas And You Dave King (Decca)

HARTLEY'S MUSIC STORES,

22 KING EDWARD STREET, LEEDS, 1

- 1. Singing The Blues Guy Mitchell (Philips)
2. The Green Door Frankie Vaughan (Philips)
3. Just Walkin' In The Rain Johnnie Ray (Philips)
4. Rip It Up Bill Haley (Brunswick)
5. Make It A Party Winifred Atwell (Decca)
6. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
7. A Woman In Love Frankie Laine (Philips)
8. A House With Love In It Vera Lynn (Decca)
9. True Love Bing Crosby/Grace Kelly (Capitol)
10. Christmas Island Dickie Valentine (Decca)

ONES TO WATCH

"FRIENDLY PERSUASION" PAT BOONE (London).

THIS INTRIGUING BALLAD with its Quaker-style lyric is sung by Pat Boone for the sound track of the Gary Cooper film of the same title.

Pat's disc, therefore, stands a better chance of making the charts than its rivals—although there will be stiff competition from the Four Aces on Brunswick.

Now really beginning to sell, "Friendly Persuasion" will probably receive a tremendous boost from Pat's television and personal appearances in Britain this month.

One of the best recordings he has made, the side has a charm which grows on you—and it looks as if it's growing slowly but surely on the customers.

Looks like another Boone boom.

RECORD CENTRE, 2 NEW STREET, OSWESTRY

- 1. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
2. Blue Moon Elvis Presley (H.M.V.)
3. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
4. Love Me Tender Elvis Presley (H.M.V.)
5. Just Walkin' In The Rain Johnnie Ray (Philips)
6. Singing The Blues Guy Mitchell (Philips)
7. The Green Door Frankie Vaughan (Philips)
8. Hound Dog Elvis Presley (H.M.V.)
9. Rip It Up Bill Haley (Brunswick)
10. True Love Bing Crosby/Grace Kelly (Capitol)

WHYMANTS, 1055 LONDON ROAD, THORNTON HEATH, SURREY

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. The Green Door Frankie Vaughan (Philips)
3. Hound Dog Elvis Presley (H.M.V.)
4. Blue Moon Elvis Presley (H.M.V.)
5. More Jimmy Young (Decca)
6. Rip It Up Bill Haley (Brunswick)
7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
8. My Prayer The Platters (Mercury)
9. Singing The Blues Guy Mitchell (Philips)
10. St. Therese of the Roses Malcolm Vaughan (H.M.V.)

RECORD CORNER,

50 NEW KING'S RD., FULHAM, S.W.6

- 1. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
2. True Love Bing Crosby/Grace Kelly (Capitol)
3. Singing The Blues Guy Mitchell (Philips)
4. Just Walkin' In The Rain Johnnie Ray (Philips)
5. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
6. The Green Door Frankie Vaughan (Philips)
7. Love Me Tender Elvis Presley (H.M.V.)
8. A Woman In Love Frankie Laine (Philips)
9. That Dear Old Gentleman Max Bygraves (H.M.V.)
10. Two Different Worlds Ronnie Hilton (H.M.V.)

ALFRED DEITCH & CO.,

64 WENTWORTH ST., LONDON, E.C.1

- 1. Singing The Blues Guy Mitchell (Philips)
2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
3. Just Walkin' In The Rain Johnnie Ray (Philips)
4. The Green Door Frankie Vaughan (Philips)
5. Make It A Party Winifred Atwell (Decca)
6. My Prayer The Platters (Mercury)
7. Love Me Tender (E.P.) Elvis Presley (H.M.V.)
8. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
9. True Love Bing Crosby/Grace Kelly (Capitol)
10. Rip It Up Bill Haley (Brunswick)
11. Showcase (L.P.) Lonnie Donegan (Nixa)

McCORMICK'S,

12 ROWALLEN PARADE, BEWORTREE, ESSEX

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
3. Rip It Up Bill Haley (Brunswick)
4. Hound Dog Elvis Presley (H.M.V.)
5. Make It A Party Winifred Atwell (Decca)
6. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
7. Blue Moon Elvis Presley (H.M.V.)
8. A Woman In Love Frankie Laine (Philips)
9. The Green Door Frankie Vaughan (Philips)
10. Love Me Tender Elvis Presley (H.M.V.)

THE RECORD CENTRE OF THE WEST, WILDING & SON LTD.,

33 CASTLE STREET, SHREWSBURY

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
3. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
4. More Jimmy Young (Decca)
5. True Love Bing Crosby/Grace Kelly (Capitol)
6. A Woman In Love Frankie Laine (Philips)
7. Singing The Blues Guy Mitchell (Philips)
8. Rip It Up Bill Haley (Brunswick)
9. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)
10. Whatever Will Be, Will Be Doris Day (Philips)

GLASGOW JAZZ CLUB,

195/197 TOLLGROSS RD., PARKHEAD

- 1. Just Walkin' In The Rain Johnnie Ray (Philips)
2. My Prayer The Platters (Mercury)
3. The Green Door Frankie Vaughan (Philips)
4. Sing With Shand Jimmy Shand (Parlophone)
5. St. Therese Of The Roses Malcolm Vaughan (H.M.V.)
6. Singing The Blues Guy Mitchell (Philips)
7. Hiawatha Charlie McNair (Beltona)
8. Rip It Up Bill Haley (Brunswick)
9. Old Scots Mother Mine Kathie Kay (H.M.V.)
10. Scots Jazz Concert (LP) Stompers/McNair/Mason (Beltona)

P. RHODEN & SON,

19/21 HIGHER PARR ST., ST. HELENS

- 1. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
2. Just Walkin' In The Rain Johnnie Ray (Philips)
3. Singing The Blues Guy Mitchell (Philips)
4. Christmas Island Dickie Valentine (Decca)
5. The Green Door Frankie Vaughan (Philips)
6. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
7. True Love Bing Crosby/Grace Kelly (Capitol)
8. Knock On Any Door Ruby Murray (Columbia)
9. Rip It Up Bill Haley (Brunswick)
10. A House With Love In It Vera Lynn (Decca)

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(VOL. I.)

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at L'Olympia, Paris.

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"JUST WALKIN' IN THE RAIN" PB 624

FRANKIE LAINE
"A WOMAN IN LOVE" PB 617

FRANKIE VAUGHAN
"GREEN DOOR" PB 640

ANNE SHELTON
"LAY DOWN YOUR ARMS" PB 616

DORIS DAY
"WHATEVER WILL BE WILL BE" PB 586

GUY MITCHELL
"SINGING THE BLUES" PB 650

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1. Just Walkin' In The Rain Johnnie Ray (Philips)
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 3. The Green Door Frankie Vaughan (Philips)
 4. A Woman In Love Frankie Laine (Philips)
 5. True Love Bing Crosby/Grace Kelly (Capitol)
 6. Rockin' Through The Rye Bill Haley (Brunswick)
 7. Two Different Worlds Ronnie Hilton (H.M.V.)
 8. Whatever Will Be, Will Be Doris Day (Philips)
 9. Rock Around The Clock Bill Haley (Brunswick)
 10. Lay Down Your Arms Anne Shelton (Philips)

- MELODY MAKER, 11 & 17 LONDON ROAD, EDINBURGH**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. Singing The Blues Guy Mitchell (Philips)
 3. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 4. My Prayer The Platters (Mercury)
 5. Hound Dog Elvis Presley (H.M.V.)
 6. The Green Door Frankie Vaughan (Philips)
 7. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)
 8. Only You The Platters (Mercury)
 9. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 10. Rockin' Through The Rye Bill Haley (Brunswick)

- ENGINEERING SERVICE CO., 18/20 MARKET STREET, BOLTON**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 3. My Prayer The Platters (Mercury)
 4. Green Door Frankie Vaughan (Philips)
 5. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 6. True Love Bing Crosby/Grace Kelly (Capitol)
 7. Hound Dog Elvis Presley (H.M.V.)
 8. Rip It Up Bill Haley (Brunswick)
 9. Singing The Blues Guy Mitchell (Philips)
 10. More Jimmy Young (Decca)

- ROBERT HARRIS & SONS, 9 BYRES ROAD, GLASGOW, W.1**
1. Singing The Blues Guy Mitchell (Philips)
 2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 3. Just Walkin' In The Rain Johnnie Ray (Philips)
 4. My Prayer The Platters (Mercury)
 5. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 6. Green Door Jim Lowe (London)
 7. Love Me Tender Elvis Presley (H.M.V.)
 8. The Great Pretender/Only You The Platters (Mercury)
 9. Blueberry Hill Fats Domino (London)
 10. Sing With Jimmy Shand Jimmy Shand (Parlophone)

- W. MINAY & SON, 474 WILBRAHAM ROAD, CHORLTON-CUM-HARDY, MANCHESTER, 21**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. Hound Dog Elvis Presley (H.M.V.)
 3. Rip It Up Bill Haley (Brunswick)
 4. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 5. Singing The Blues Tommy Steele (Decca)
 6. Singing The Blues Guy Mitchell (Philips)
 7. Green Door Frankie Vaughan (Philips)
 8. See You Later, Alligator Bill Haley (Brunswick)
 9. Blue Moon Elvis Presley (H.M.V.)
 10. A Woman In Love Frankie Laine (Philips)

- COOPERS' FOR RECORDS, 340 HIGH STREET, CHATHAM**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. Singing The Blues Guy Mitchell (Philips)
 3. The Green Door Frankie Vaughan (Philips)
 4. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 5. Hound Dog Elvis Presley (H.M.V.)
 6. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 7. Rip It Up Bill Haley (Brunswick)
 8. My Prayer The Platters (Mercury)
 9. Make It a Party Winifred Atwell (Decca)
 10. Giddy-Up a Ding-Dong Freddie Bell (Mercury)

- SYDNEY SCARBOROUGH LTD., UNDER THE CITY HALL, HULL**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. The Green Door Frankie Vaughan (Philips)
 3. Singing The Blues Guy Mitchell (Philips)
 4. My Prayer The Platters (Mercury)
 5. Don't Be Cruel Elvis Presley (H.M.V.)
 6. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 8. Blue Moon Elvis Presley (H.M.V.)
 9. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)
 10. Woman In Love Frankie Laine (Philips)

- MICHAEL SOMERS, 15 VIVIAN AVE., HENDON CENTRAL, N.W.4**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. Rip It Up Bill Haley (Brunswick)
 3. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 4. I Don't Care If The Sun Don't Shine Elvis Presley (H.M.V.)
 5. Singing The Blues Guy Mitchell (Philips)
 6. Singing The Blues Tommy Steele (Decca)
 7. Blue Moon Elvis Presley (H.M.V.)
 8. Hound Dog Elvis Presley (H.M.V.)
 9. Love Me Tender Elvis Presley (H.M.V.)
 10. St. Therese of the Roses Malcolm Vaughan (H.M.V.)

- JOHNNIES, 500 FULHAM ROAD, LONDON, S.W.**
1. The Green Door Frankie Vaughan (Philips)
 2. Just Walkin' In The Rain Johnnie Ray (Philips)
 3. Singing The Blues Guy Mitchell (Philips)
 4. Rip It Up Bill Haley (Brunswick)
 5. Cindy, Oh Cindy Tony Brent (Columbia)
 6. When Mexico Gave Up The Rhumba Mitchell Torok (Brunswick)
 7. True Love Bing Crosby/Grace Kelly (Capitol)
 8. Make It a Party Winifred Atwell (Decca)
 9. Blueberry Hill Fats Domino (London)
 10. Rock With The Caveman Tommy Steele (Decca)

- WEBSTER & GIRLING, 211 BAKER STREET, N.W.1**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 3. Singing The Blues Guy Mitchell (Philips)
 4. The Green Door Frankie Vaughan (Philips)
 5. Rip It Up Bill Haley (Brunswick)
 6. Rockin' Through The Rye Bill Haley (Brunswick)
 7. True Love Bing Crosby/Grace Kelly (Capitol)
 8. Two Different Worlds Ronnie Hilton (H.M.V.)
 9. See You Later, Alligator Bill Haley (Brunswick)
 10. Cindy, Oh Cindy Eddie Fisher (H.M.V.)

- CLIFTON, 109 PRINCES STREET, EDINBURGH**
1. The Green Door Frankie Vaughan (Philips)
 2. Singing The Blues Guy Mitchell (Philips)
 3. True Love Bing Crosby/Grace Kelly (Capitol)
 4. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 5. Just Walkin' In The Rain Johnnie Ray (Philips)
 6. My Prayer The Platters (Mercury)
 7. Rip It Up Bill Haley (Brunswick)
 8. Rock Around The Clock Bill Haley (Brunswick)
 9. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 10. Sing With Shand Jimmy Shand (Parlophone)

- STAR RECORDS, 207 HOLLOWAY ROAD, LONDON, N.7**
1. Just Walkin' In The Rain Johnnie Ray (Philips)
 2. St. Therese of the Roses Malcolm Vaughan (H.M.V.)
 3. Singing The Blues Guy Mitchell (Philips)
 4. The Green Door Frankie Vaughan (Philips)
 5. Rip It Up Bill Haley (Brunswick)
 6. Hound Dog Elvis Presley (H.M.V.)
 7. Cindy, Oh Cindy Eddie Fisher (H.M.V.)
 8. Rudy's Rock Bill Haley (Brunswick)
 9. Love Me Tender Elvis Presley (H.M.V.)
 10. My Prayer The Platters (Mercury)

Britain's TOP TEN

- WEEK ENDING DECEMBER 15
- | | | |
|----|----------------------------|-----------------------------------|
| 1 | 1 JUST WALKIN' IN THE RAIN | Johnnie Ray (Philips) |
| 5 | 2 SINGING THE BLUES | Guy Mitchell (Philips) |
| 2 | 3 THE GREEN DOOR | Frankie Vaughan (Philips) |
| 3 | 4 ST. THERESE OF THE ROSES | Malcolm Vaughan (H.M.V.) |
| 4 | 5 RIP IT UP | Bill Haley (Brunswick) |
| 7 | 6 CINDY, OH CINDY | Eddie Fisher (H.M.V.) |
| 6 | 7 MY PRAYER | The Platters (Mercury) |
| 8 | 8 HOUND DOG | Elvis Presley (H.M.V.) |
| 10 | 9 TRUE LOVE | Bing Crosby/Grace Kelly (Capitol) |
| 9 | 10 A WOMAN IN LOVE | Frankie Laine (Philips) |

THE 'SECOND TEN'

- | | | |
|----|-----------------------------------|----------------------------|
| 13 | 11 MAKE IT A PARTY | Winifred Atwell (Decca) |
| 15 | 12 LOVE ME TENDER | Elvis Presley (H.M.V.) |
| 12 | 13 MORE | Jimmy Young (Decca) |
| 11 | 14 BLUE MOON | Elvis Presley (H.M.V.) |
| 14 | 15 THE GREEN DOOR | Jim Lowe (London) |
| — | 16 ROCK AROUND THE CLOCK | Bill Haley (Brunswick) |
| 18 | 17 SINGING THE BLUES | Tommy Steele (Decca) |
| 16 | 18 ROCKIN' THROUGH THE RYE | Bill Haley (Brunswick) |
| 16 | 19 WHEN MEXICO GAVE UP THE RHUMBA | Mitchell Torok (Brunswick) |
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