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The Record Mirror

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THE PAPER FOR ALL MUSIC AND
SHOW BUSINESS FANS

OUR MAMMOTH XMAS AND
NEW YEAR EDITION

SORRY, BUT WE CANNOT ACCEPT ANY MORE ADVERTISEMENTS

WE REGRET THAT NO FURTHER
ADVERTISEMENTS CAN BE ACCEPTED
FOR OUR MAMMOTH 132-PAGE XMAS
AND NEW YEAR EDITION.

During the last 72 hours we have been inundated with enquiries and deliveries of "copy" from artistes and other prospective advertisers. None of these can now be dealt with; THE CHRISTMAS AND NEW YEAR EDITION HAS GONE TO PRESS; the colossal nature of this production means that printing, binding, stitching, coloured art-cover processing, etc., will take the best part of two weeks.

We have persistently reminded prospective advertisers that the deadline for copy was November 9; in several exceptional cases, we stretched the date until November 16. But right up to the time of going to press with this weekly edition, we received batches of copy which we have been compelled to return. We accept no responsibility for the non-appearance of certain overdue advertisements in our Christmas and New Year Edition—all who forwarded their copy in time are IN.

INCIDENTALLY — THE XMAS AND NEW YEAR EDITION OF THE "RECORD MIRROR" IS WITHOUT ANY SHADOW OF DOUBT THE GREATEST MUSIC AND SHOW BUSINESS PUBLICATION EVER ATTEMPTED—AND ACHIEVED. NOTHING LIKE IT IN QUANTITY AND QUALITY HAS YET BEEN PRESENTED IN THIS COUNTRY . . . FULL DETAILS NEXT WEEK.

In the meantime, though, we strongly urge you to order your copy at once from your newsagent or, if he is not co-operative, fill in the form at the bottom of cols. 5 and 6 this page.

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SUNDAY, 15th DECEMBER AT BARKING ODEON at 5.30 and 8 p.m.

LONNIE D. FOR 6.5 SPECIAL

SKIFFLE STAR LONNIE DONEGAN has been booked for the BBC's TV 'Six-Five Special' on Saturday, December 14. This will be his last television appearance before going into Christmas pantomime.

Apart from his theatre and recording commitments, Donegan is also busy working on the music for a film he is to make early next year. This will be his first venture into films, and will call upon his dramatic, as well as his musical, talents.

At 26, Lonnie has already packed a remarkable number of impressive achievements into his career. Most outstanding, perhaps, is the fact that his first record sold more than one million copies and that he is the first British artist to get every one

of his first five discs into the RECORD MIRROR Top Ten.

Asked to explain his extraordinary success, Donegan would readily admit: "It was all a mistake". For he was discovered by a British agent while appearing in America as the "Irish Hill-Billy", and negotiations were made to introduce this "exciting American act" to this country.

In fact, Lonnie Donegan was born in Glasgow and brought up in London. Yes, it was indeed all a big mistake!

Other artistes introduced by Josephine Douglas and Pete Murray in this edition of "Six-Five Special" include Peter Sellers, Spike Milligan, Terry Dene, The King Brothers, Lita Roza, Max Geldray, Stephane Grappelly with the Dill Jones Trio, Ande Gersh and his Orchestra, and of course Don Long and Freddie Mills.

Mrs. Isidore Green In Hospital

MRS. ISIDORE GREEN, wife of RECORD MIRROR Editor, entered hospital this week for an operation. She will be absent from the RECORD MIRROR office for several weeks. Her many friends, among whom are some of the leading figures in show business, artistes, managers, etc., etc., will certainly miss her friendly presence and personality but, as she said before leaving for hospital, "I'll be back to deal with all your pleasant queries fitter than ever."

Mrs. Green is in the St. Andrew's Hospital, Dollis Hill Lane, London, N.W. She will be pleased to hear from friends and readers.

No Vocal Views This Week

BECAUSE OF INDISPOSITION, DICK TATHAM'S "VOCAL VIEWS" ARE NOT AVAILABLE THIS WEEK. ASIAN 'FLU' HIT OUR WRITER PRETTY BADLY LAST WEEK. WE ARE PLEASED TO INFORM HIS MANY READERS THAT HE IS NOW RECOVERING AND HOPES TO RESUME HIS ALWAYS CONTROVERSIAL FEATURE NEXT WEEK.

JOE ('Mr. Piano') HENDERSON has been engaged to appear in the fortnightly series of the ABC TV Saturday programme 'Top Numbers'. He begins on December 7. The show is on at the same time as the BBC '6.5 Special' and could constitute some keen competition.

Incidentally, the Joe Henderson-Jack Fishman number 'Why Don't They Understand' is showing up in the American Hit Parade.

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Sunday, December 22nd

JUNGLE DRUMS AT STREATHAM

CHARLES Chapelin's current floor-show attraction at the Stork Club, Streatham, London, S.W., is the exciting all-coloured "Bal Caribbean," starring Cal Huggins, who brings the savage jungle, with its irresistible rhythms, to this outer-London oasis.

Dany Calimore strums or beats out an irresistible tempo on the drums, he is backed by the resident group, Les Collins and his band, and the musical score alone is worth making the journey to Streatham.

Those who know Cal Huggins as a dance perfectionist will take for granted his stylish, original production numbers. They are colourful in the extreme, and performed with compulsive energy and showmanship.

The show is also notable for Joyce Watson, who sings calypso and other warm-hearted numbers.

R.B.



3

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HEARD & SEEN by BENNY GREEN

I MAY NOW be said to have reached the age when I might justifiably claim to possess a past. Nothing lurid or anything like that, but a past—unmistakeably. A Past consists of a heterogeneous mass of embarrassing memories, amusing memories, bewildering memories, incredible memories, frightening memories and most important of all, half-forgotten memories.

Today I intend reviving one out of this diverse collection for a special reason, which is that I may never see its subject alive again.

When in a few days' time the Modern Jazz Quartet starts its British tour, the fact will be relentlessly played down by the British musical press that one of

about what kind of music we ought to play. Some of us thought we ought to play traditional music. Some of us thought we ought to play modern music. The three guitarists thought we ought to play Latin-American music, as guitarists usually do. The spectacle of us, bow-tied and dress-suited, squabbling away while the dancers patiently awaited the next set, might be described as Idiots and Idioms.

As the leader of the band played trumpet, and as his father kept running on to the stage to persuade us to feature a trumpet solo, most of us got little opportunities of doing anything except to interfere with our fellow-musicians.

As a matter of fact, one of the guitarists was nearly electrocuted because of

AND WHAT WILL VIC ASH THINK ABOUT WHAT I'VE WRITTEN HERE?

our groups is on its way to the United States in exchange. Ever since the Anglo-U.S. band exchange began to tick over, our musical press, while finding something consistently awe-inspiring in the spectacle of real live American musicians arriving over here, has found hardly anything worthy of mention at all in the complementary spectacle of real live British musicians arriving over there.

It may therefore come as a distinct surprise to my readers to learn that within a few days Vic Ash will be leaving with a quartet to fulfill the British half of the Musicians Union stipulations.

*

NOW MODERN TRAVEL is fraught with danger. No matter what the scientists may say, a transatlantic trip is still a perilous venture. I myself set sail for New York ten months ago and have never been heard of since. In view of this delicate situation, I think it my duty to revive my earliest recollection of Vic Ash here and now, before his dangerous mission begins.

One day many, many years ago, I accepted a gig at the Shoreditch Town Hall. I do not apologise for doing such a thing. Many, many years ago I would have accepted a gig in any town hall in the world. I was not aware in those days that the Shoreditch Town Hall boasted acoustical properties even more outrageous than those of other big halls, but even if I had known it, I doubt whether that would have stopped me accepting the gig.

As far as I can remember, there were eight or ten of us in the band; three of us were guitarists, three more had a financial interest in the dance we were playing for (one of whom was not me. I never had any financial interest in anything at that time), and eight or ten of us were musical impostors, pure and simple.

*

PURE AND SIMPLE we may have been, but even at our early stages of development, we had trouble over musical styles. To be perfectly honest, we argued on the stage all evening

some skulduggery with the amplifying equipment involving his two rival plunkers. It is fair to say that amid this musical holocaust, the only two members of the orchestra who kept their heads were Vic Ash and myself. We did not know each other then, and our policies were quite unlike that evening. Vic's method of retaining sanity was to take at least his own playing seriously. Each time he got a solo he kept a straight face, tried his best and generally kept things going.

My method was a little different. The only way I could see out of this bog of incompetence was not to play at all, a policy I followed resolutely all evening. There were so many of us on the stand, with not a note of music between us, that my defection from the ranks was not even noticed. The trumpeter, who accused his father of stealing his mutes, never noticed it. The father, who denied ever seeing any mutes, didn't notice it. The three guitarists, all blue from electric shocks, never noticed it. Only Vic Ash noticed that after the first ten minutes I hardly played at all.

*

AT THE END of the dance, after the partners in the venture had paid the rest of us our fee, Vic asked me whether I enjoyed playing, and if so, why didn't I play more instead of just sitting there? I forget now what reply I gave him, but it could not have been a very convincing one, because for years afterwards, he was convinced that I used a dummy saxophone and a false reed.

I finally proved to him that not all ball-rooms were the Shoreditch Town Hall, and worked with him in other and better bands, after which he grudgingly conceded the fact that I was almost as hard-working as he. I later featured him in the first short story I ever wrote, an act for which he has never since forgiven me. What he will think of what I have just told you I shudder to think, but it might give him something to mull over when he is walking down Broadway, bored, with nothing to occupy his mind.

BRITISH Johnny Ray Fan Club. For details write to the President, 133 Nash Court, London N.1. enclosure S A F

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BUSY TIME AHEAD FOR IAN WALLACE

SINGER IAN WALLACE, who recently completed an important rôle in Drury Lane musical, "Fanny", appears in BBC-TV's "Off The Record" on Friday (29). He will sing a number from his latest PARLOPHONE EP, "The Wallace Collection". It is "Down Below", written by Sydney Carter, with music by Donald Swann.

Ian Wallace has several other immediate engagements lined up. He will be heard in "Variety Playhouse" on Saturday (30), in ITV's "The Jubilee Show" on Tuesday week (Dec. 3), and will begin shooting at MGM's Elstree Studios on December 9 in the film "Tom Thumb". It will be his first singing rôle in a film. He will portray the part of a cobbler, and will sing a number called "Talented Shoes".

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JANET BLAIR WILL MAKE HER DISC DEBUT WITH 'BELLS' WAXING

★ JANET BLAIR, perhaps the prettiest American music-comedy import for years, told me that she was refused movie parts because they couldn't photograph her face!

Situation arose when the talented red-head had just left school, was singing with the famed Hal Kemp orchestra, and was trying desperately to break into films.

She confided in me: "A refusal on such grounds was enough to play havoc with anyone's ego, so, considerably chastened, I trudged on. Then Kemp died, and I did some work for NBC, for whom a much less famous Gordon Jenkins was then working. He was wonderful even then".

My own observation: Those movie men must have been blind, for Gordon says of Janet: "I first met her when she was about 18, and I swear she was the loveliest thing I'd ever seen."



OH! THOSE PRESS TWISTERS!

★ SISTER ROSETTA THARPE'S arrival in this country on Thursday last was preceded and followed by a series of articles in the national Press, most of which proved misleading to readers and highly bewildering to Sister herself. As a result local churchmen augmented their cries of "Outrageous," with such comments as "We'll boycott her," etc. Maybe I'm crazy, but I wasn't aware Miss Tharpe had arrived in England for the purpose of evangelising, and certainly had no desire to be represented as a female Billy Graham! Admittedly, she does sling quite a few Biblical quotations around, perhaps a little indiscriminately, but she told me:

"I sing the kind of jazz that has its roots deep in religion—that's all. I didn't come here to convert anyone, but if someone is converted by listening to me, that's O.K. by me."

How come the name Sister? "I used to be called that when I was a kid, and it stuck ever since."

Prompted by all this Press activity, a crowd of newpeople invaded her Park West suite, and fired questions at her for almost two hours.

Sister had difficulty in dealing with these, wasn't sure whether to reply from the show biz or religious point of view. Finally she stood up, reached for her guitar—and sang. The questions stopped. The impassioned performance of two fast, beaty, numbers, and finally the lovely, slow "There'll Be Peace in the Valley" had the whole room clapping. The inquisition was over.

Later that day, at the official reception in a well-known pubbery off Oxford Street, Rosetta was introduced to dee-jays, members of the show business Press, and, questioned again—this time with considerably more kindness.

I must say Sister was the epitome

MERRY NOLAN'S Musical Merry Go Round

of helpfulness, charitably refrained from saying a word about those who'd gone out of their way to needle her earlier in the day. She coped with a dozen photographers and a BBC taped interview with great good humour.

In appearance Sister is somewhat startling. Hair dyed red — same colour, by the way, as Yola of The Platters, gold filled teeth, and clothes a casual combination of formal and informal.

No one, however, could doubt the sincerity of that rich voice, and those friendly eyes, perpetually rounded with interest at everything.

Through all the proceedings husband Russell Morrison stands quietly in the background, watching her with a look of pride.

THE ATHLETIC SONGSTER

★ CAME AS A PLEASANT surprise to me to learn from a recent American publication that Russ Hamilton had been nominated by American disc-jockeys as the "Number Two tip for big-time success." It was not surprising, however, to note their number one choice — Philips' artiste Johnny Mathis.

Before his first disc was released here earlier in the year, I'd heard of this talented young West-Coaster from quite a few American visitors, and arranged for an advance copy of his "Wonderful, Wonderful," to be posted on to me.

Seems a pity that Johnny's latest, "Chances Are," a ballad with a beat, is not making headway here. In America it has been in the Top Ten for weeks; here nothing's happening.

"Wonderful, Wonderful" sold well in Britain, but is permanently included in my collection rather for the reverse side, the standard "When Sunny Gets Blue."

For fans, here's a brief bio: Aged 19, Johnny is known round San Francisco as one of the finest young all-round athletes, hurdling, baseball, and his high jump has been matched only four times in the history of the Olympic Games! Father was a vaudeville star, and has been teaching Johnny songs and comedy routines since he was ten years old. Currently continuing studies in music, dancing and dramatic fields, and burning a night club and TV trail all over the country.

By the way, I note the same dee-

jay poll voted the AXIDENTALS the most promising new vocal group in America, with the Hi-lo's running second. Remember I tipped you off on this three boys and a girl combo some months back?

CELEBRITY COCKTAIL 'DO'

★ CONDUCTOR TONY OSBORNE and show-business journalist MICHAEL WALSH threw a combined and highly successful cocktail party at the Osborne's enormous flat off Baker Street, London, W, last Friday evening and launched his new LP record at the same time.

In attendance quite a number of show business celebrities including: Anna Neagle, Dorothy Squires and husband Roger Moore, Ruby Murray, Barbara Lyon and husband producer Russell Turner, Teddy Johnson and Pearl Carr, Gary and Joy Miller, Mrs. Dickie Valentine, Mrs. Eddie Calvert, Vic Lewis and spouse, Mick Mulligan, George Melly EMI's Norman Newell and songwriter Michael Carr.

A gay, happy crowd having a gay, happy time.

MARIO LANZA

The Star of last Sunday's 'Sunday night at the London Palladium' sings

BEHOLD!

A night to remember



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Maurice Elwin, who is in his early sixties, was one of the leading 'pop' singers of the late 1920's and early thirties. He made records under 37 different pseudonyms, and as many as 60 records in a week.

In the middle thirties, however, he lost his singing voice, then concentrated on composition and teaching. One of his most famous songs is "At the End of the Day," which he wrote for Gracie Fields.

In 1940, he decided he would attempt to rejuvenate his voice; it took him eight years, but he succeeded.

In Woman's Hour, Light Programme, on Wednesday, November 20, he was interviewed by Jean Metcalfe. A recording of two songs, "Let Me Be Loved" and "Love is a Many

Splendoured Thing", sung by Maurice Elwin, was broadcast. These were made only a few weeks ago by the BBC.

Among the artistes Elwin has helped in singing and personality-building are Margaret Bannerman, Edric Connor, Jill Day, Julie Dawn, Maureen O'Hara, Margaret Eaves, Robert Naylor, Jack Donohue and the late Annette Mills.

His ambition is to prolong the careers of really great singers and to restore the voices of those artistes who have been forced, through illness, to retire.

Elwin has now the chance to sing again in America as well, and there is talk of his recording again in discland.



Music-publisher David Toff recently paid a visit to Copenhagen as guest of the directors of The Wilhelm Hansen Music Company on the occasion of their Centenary celebrations. It's the biggest company in the Scandinavian record, music and entertainment business. The celebrations lasted for three days; bands paraded the flower-decked streets in honour of the firm's fine achievement. Picture above taken during the celebrations shows (left to right): Mrs. Toff, David Toff, Arne Spliid (manager of the Wilhelm Hansen Record Dept.) and Mr. and Mrs. Kai Mortensen. Mr. Mortensen is one of Scandinavia's most important broadcasting band-leaders. A great admirer and personal friend of Britain's own Mantovani, one of the first things Mr. Mortensen asked David to do on his return was to convey his greetings.

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SOUTH AFRICA'S 'PAJAMA GAME'

OPENING in Johannesburg, South Africa, on December 23, is the American musical-comedy "The Pajama Game."

The Edmund Hockridge and the Joy Nichols London Coliseum parts will be taken respectively by Edward Devereaux and Susan Irwin (who understudied Joy Nichols). American producer F. Hubert auditioned these artistes whose employments were effected through the agents, Archie Parnell Ltd.

WHATEVER THEY DO, WHICHEVER WAY THEY TURN, those much-maligned modernists of ours seem to get it in the neck. From someone or other. In some instances from their own supporters.

Latest case in point concerns the booking of Britain's Don Rendell Jazz Six to tour with America's great Modern Jazz Quartet, which arrived on Friday for a two-week tour, kicking off at the Royal Festival Hall, London, the following day.

It hasn't quite reached the "Poison Pen" letter stage yet. But certain rumblings and grumbings have reached my ears. Mainly from the possibly somewhat blasé deep South of the country.

"Why", they cry, "do we pay to see an American band and have to put up with a British group for half the time? Let's have a full two hours by the MJQ."

There are darned good answers to this . . .

● FOR ONE THING, I don't think many—if any—small American group would particularly WANT to play a full two-hour concert. And

● FOR ANOTHER, taking the MJQ as an example, I don't think you, the average member of the average jazz concert audience, would WANT to sit through two hours straight off the bat by such a highly specialised group. Take Gerry Mulligan. He'd do about 50 minutes a concert. And then he'd say: "What a pity we have to stop. We're just getting warmed up. Sorry, but that's all there is."

Well, don't let this fool you, my friends. Mulligan is a master showman and this speech was a piece of master showmanship. From what I've heard there'd have been hell to pay if he'd been asked to play for longer. Literally and metaphorically.

Mulligan knew, as any shrewd showman knows, that to bring the people in again and yet again, you've got to leave them wanting more. Give 'em too much and they'll say: "We've heard it all."

AN HOUR:

QUITE ENOUGH

NOW LET'S TAKE THE MJQ. Sure, I know, they've done two-hour concerts on the Continent. But that way, their impact is lost. A 60-minute set is quite sufficient. That's the most they work in the States. And two hours of their highly specialised musical discipline is too much for all concerned—the musicians and the audience. Believe me, this is true. I saw them at two Paris concerts last year.

And there's another point. An ominous one. That these tours of Britain by American bands on their own could easily cut down the amount of work available for British bands. And if the Musicians' Union thought this were true, the whole future of the Anglo-American band exchange would be imperilled. And that's the last thing we want.

As for Don Rendell, I think that these carping criticisms are very unfair to his band. The Jazz Six is already a darned good, musicianly and swinging group, which becomes more so on every date they play. It has style and a definite group "sound" (as opposed to six guys blowing each other off the stand). And, thanks to the wonderful team of drummer Phil Seaman and brilliant bassist Kenny Napper, it can swing like mad at times.

The four front-line guys (Rendell; Ronnie Ross—alto, baritone; Bert Courtney—trumpet; Eddie Harvey—trombone, bass-trumpet) are all good jazz soloists of varying stature, as well as accomplished section men. Each of them (and Kenny, too) is a fine arranger. With particular credit due to Ed Harvey, whose scores have done so much to shape the band's sound. And their arrangements aren't just taken down off records. There are lots of originals in the book.

No, it's a good band. And you people in the provinces, who don't get the same opportunities as we Londoners, are going to enjoy it, I'm sure.

LET'S QUIT THE CARPING

So COME ON NOW. Let's quit all this carping. Let's go along to the concerts ready to cheer and clap the MJQ to the core. They don't make 'em

much better than Milt Jackson, John Lewis, Percy Heath and Connie Kay.

But don't be too surprised if you find yourselves using up some of your applause and emotional appreciation rations on a darned good supporting group which happens to be British. And a darned good group at that.

I'll be in there with you.

★ OFF THE ENVELOPE

—On his latest disc date (Thursday), Dizzy Reece used (courtesy: Denis Preston) fellow Jamaican, Joe Harriott on TENOR instead of alto! . . . Former Rendell pianist, Damian Robinson back from a world cruise "on the boats" . . . Tommy Whittle and drummer Jackie Dougan back in town after Cyril Stapleton tour . . . Former RCA-Victor jazz A and R man, Jack Lewis is named artistes' chief for new U.S. United Artists label . . . First BBC-TV "Jazz Session" (producer Christian Simpson) was most successful . . .

★ GOLLY, IT'S GETTING ON FOR CHRISTMAS!

And I haven't even told you about all October jazz issues yet! Only one answer, then: except for certain especially interesting issues, we'll just have to keep our comments on the shorter side. And so be able to mention more records. O.K.? So let's go . . .

HALL HEARS



CUT THE CARPING . . .

Cheer The MJQ—And

Rendell, Too!

Subscription form for The Record Mirror with fields for name, address, and payment details.

Modern Jazz Record Resume

HAMPTON HAWES TRIO—Volume One (12in. VOGUE "Contemporary" LAC 12056): I remember Hentoff raving about this one. I can easily understand why. Twenty-nine-year-old Hamp Hawes is one of the swiftest pianists in jazz today. A two-handed romping stomper, who's knee-deep in the blues tradition but whose harmonic conception is bang up to date. Here's a veritable breather of fire and fury. A real "soul" brother, too. His main influences, as I hear them: Bird and Bud. Both harmonically and rhythmically. He obviously has an excellent technique. But this is no mechanical calculation. A swinger born and bred. Happiest at medium and up tempos. Especially on blues changes. (The three 12-bar originals here are wailing proof of his imaginative approach to the blues. My favourite: "Feelin' Fine"). The rest are standard, including several ballads. "So in Love", for instance, taken out of tempo, shows an odd, almost Wagnerish influence. Very sombre. Maybe he's a little flowery in his ballad conception. But then, so is Bud. Supporting cast comprises the great Red Mitchell on bass (a gas throughout) and a fine, kicking

tion, this is a recommended bargain. Give it a try. The cover goofs in listing Silver, Mobley and Watkins (★★★★).

WELL OUT OF THE USUAL RUT

● "TRIGGER HAPPY"—Trigger Alpert's All-Stars (12 in. LONDON LTZ-U 15096): This is an odd record.

Alpert, 41, is the former Goodman-Glenn Miller bassist, now a busy sessioneer. A thoroughly expert musician with a good sound and who can swing, he is featured extensively on this album. His pianoless All-Stars, for once, really are . . . Tony Scott (clarinet), Zoot Simms (tenor), Al Cohen (baritone), Joe Wilder (trumpet), Ed Shaughnessy (drums).

There are four scores each by Marty Paich and Dick Hyman; two by Tony Scott. The standards are well out of the usual rut of things ("Looking at You," "I Don't Want to be Alone Again," "Love Me Tomorrow," etc.). But most of the originals seem somewhat scrappy, disjointed affairs, and are inclined to trail off into thin air.

drummer, Chuck Thompson. Individually and collectively, they're excellent. So is the recorded sound.

Hamp just doesn't stop swinging. You'll like this album (★★★★).

GREAT RIDE ON THIS 'OMNIBUS'

● "JAZZ OMNIBUS" (12 in. PHILIPS BBL 7184): If you modernists can put up with a couple of Dixieland tracks (there's also a Louis Armstrong, "Mack the Knife": but you'll enjoy that), here's a thoroughly worthwhile George Avakyan-produced jazz "sampler," which will make a first-class Christmas present. Though some of the tracks may be session left-overs, who cares? The other artists are Erroll Garner, the Duke Ellington band, Dave Brubeck's Quartet, Jay Jay Johnson's Quartet, Art Blakey's "Jazz Messengers," an augmented Gigi Gryce-Donald Byrd "Jazz Lab" unit and the Miles Davis Quintet that recently broke up.

Garner's unaccompanied solo, verging on musical Romanticism, is just beautiful . . . Duke's band roars behind Paul Gonsalves' insinuatingly swinging tenor . . . the Brubeck (pre-Morello period) is inoffensive (though Dave irritates by chucking at one of his own phrases) . . . Jay Jay, with Max Roach, Tommy Flanagan (piano), Paul Chambers (bass), swings easily through "Under My Skin" . . . Blakey blows up a highly personal storm behind the hard-swinging Jackie McLean (alto)—Bill Hardman (trumpet) front-line on an original that I'm sure they've recorded somewhere else under another title . . . Gigi employs alto, baritones, trumpet, trombone, and French horn on his "Smoke Signal": interesting but not exceptional, though his time patterns are intriguing . . . Miles, Coltrane, Red Garland, Chambers and Philly Joe dust over "Budo".

Sure, so maybe every group has made better tracks. But as a colla-

I dug Marty's writing most. Scott, Zoot and Al all double (on tenor, alto and tenor respectively), so, together with trombone, you get a full sax section sound when wanted.

All the soloists are excellent, especially the leader, Zoot on tenor, Joe and Al on baritone. Shaughnessy keeps fine time and works as one with Alpert. This is more "Mainstream" than anything else, maybe a little Millerish now and again ("Don't Want To Be Alone"). Musicianship throughout is excellent (though Scott sounds somewhat unhappy in the upper register). Add another star for that—and the solos. The cute cover is by LONDON boy, John Marshall, not America's Paul Bacon.

But what's this record all about? (★★★).

PROFOUND EMOTION . . .

● "DADDY PLAYS THE HORN"—Dexter Gordon Quartet (12 in. LONDON LTZ-N 15098): Soulful, swinging tenorist Gordon, now in his mid-thirties, was one of the most emotional of all the bebop movement saxists.

(Remember his driving duets with the late Wardell Gray?).

He's been off the score for years through sickness. This is in the nature of a "come-back" date.

There are critics all over the world who will condemn this disc. They'll put down his intonation, say his ideas are limited and say nothing new, that an extra hour should have been added, that not enough thought was put into the session . . . and so on, ad infinitum. And there is a certain modicum of truth in each observation.

But where, I feel, all those critics miss out is that the record contains more truly sincere jazz feeling than almost any twenty other West Coast sessions put together. The blues ("Daddy Plays the Horn") is worth the price of the record above. Sure, Dex doesn't say anything startlingly new. But what emotion there is in his playing! The blues, the two ballads ("Darn That Dream" and "Autumn in New York") and "You Can Depend on Me" are my preferences. Pianist Kenny Drew, Leroy Vinnegan (bass) and Larry Marable (drums) are an ideal swinging rhythm section.

The high rating is for the amount of soul, as opposed to planning, that went into this date (★★★★).

JAMES ASMAN

IN THE MIDST of a rush of morning trade at the Record Centre the telephone rang and a puzzled, enquiring George Webb set me one of those posers which seem to be intended to disturb the tranquillity of the most placid of individuals. And I am neither tranquil nor placid...

"The national press boys have been pestering the life out of me," said George. "They want to know what kind of religion is Holy Roller Gospel—can you help us?"

"All I know is that they must belong to the chapel, Methodist or Baptist, type of religious persuasion rather than the Established Church," I answered. "The kind of churches it is said Sister Rosetta Tharpe sings in are called Pentecostal or Holiness Churches—and my guess is that they are part of some minor body peculiar to the States. But I'll see if I can find anything out."

That started a trail of investigation which left me just as wise as I was at the beginning. The Information Centre of the Church of England sounded distinctly snooty about the subject.

"We have no idea what they are", a female voice informed me a trifle icily, "and they are really no concern of ours. Have you tried the British Museum—their library should be able to help."

I dialled the Museum. "I'm afraid we have no idea", said a strong, vibrant voice, "but you can take out a three-day ticket and borrow any book we might have on the subject—if there are any."

"NOT WITHIN OUR PROVINCE"

I telephoned the Theosophical Society and they were a little kinder if no less disinterested. "You mean that jazzy kind of religion the coloured people in the States practise? That is not really within our province. We are interested in all forms of religious beliefs, yes, but this jazzy kind of thing is more in the province of the American Embassy—why don't you ring them up?"

I got on to a lofty and very British character at the Embassy who seemed to find the subject quite out of his field as well. "We might have an odd book on the subject", he told me handsomely, "But just at this moment we cannot find anything on it. Do you think they are part of the Reformed Churches of America?"

"I have no idea," I confessed, "but it could very well be so."

"Or", said the Oxford Accent, reflectively, "They could be connected with the United Pentecostal Church..."

"Are there any branches in Britain?" I asked hopefully.

"I really have no idea, but you could enquire of the Church of England, or some Ecclesiastical body like that".

So I was left exactly where I was. I remembered a very specialist book shop in Cecil Court which concentrated on obscure religious and theosophical literature and nipped across St. Martin's Lane to visit it. They looked as blank as my other contacts had sounded

and vaguely suggested I telephoned the authoress, Nancy Cunard. I couldn't find her in the telephone directory and in this unsatisfactory manner the chase was ended.

Ended, that is, until I talked to Mr. Russell Morrison at the press reception given in honour of Sister Rosetta Tharpe. To anyone who has heard the intriguing Wedding Ceremony of Russell S. Morrison and Rosetta Tharpe at a ball stadium in Washington D.C. issued on VOCALION V.1014 this gentlemanly, amiable Negro would be immediately recognised as Sister Rosetta's husband.

He stood at the fringe of a mob of eager photographers and reporters who continually pestered the spiritual singer with odd—and sometimes silly—questions and requests.

Mr. Morrison and I shared drinks and cigarettes and

plunged into a theosophical discussion which horrified Monty Sunshine who happened to wander by and amazed Dot, who knew me for a heretic.

"JAZZ SPIRITUAL VOCALIST"

"A HOLY ROLLER SINGER is a kind of jazzlike spiritual vocalist", said Russell, "who visits any church in the States which hires her. My wife usually sings for half of the profits—and often the congregation is so big that they move from the church to some larger hall or theatre for the service."

"Are there any white Holy Rollers?" I asked.

"Sure", said Russell. "But they don't rock like we do, of course. Sister Rosetta will go to any church that asks her to sing..."

"Here in England," I interrupted, "the various religions keep separate. It is only under very exceptional circumstances that a Roman Catholic preacher enters a Church of England pulpit, and the Baptists and the Methodists are equally divided from the established churches."

"It's not like that over in America", said Russell. "My wife has sung in all kinds of places—anywhere where they want her to appear. There is the Church of God in Christ in Washington and in other parts of America where she usually sings, but she has also taken part in religious services in Catholic and Protestant churches. A 'Holiness church' is just another name for a Pentecostal Church—and Holy Roller singing usually can be heard in those places."

A national daily reporter, under some queer misapprehension that Sister Rosetta Tharpe had visited Britain as some kind of sepia, female, Billy Graham, asked how she could accept percentage payments for her

I Try To Find Out What Holy Roller Gospel Is... The Officials Can't Tell Me... And Then I Learn It All From Russell Morrison, Husband Of The Remarkable...

work. Didn't she give all her earnings to the church? What kind of religion was she offering to Britain?

THOSE STUPID QUESTIONS!

Russell looked grieved. "Billy Graham owns a large, expensive Cadillac—we don't", he answered. "He can afford a private secretary and we can't. My wife is over here as an artiste. She has a great talent,

evidently looking for a colourful headline to a story that could be conveniently 'twisted', aback. And the coloured singer had moved further down the room to pose for the dozens of photographers who persuaded her to stand on a table, wave her hands about and act as though she were singing...

Ottile Patterson sat down beside me and talked about Mrs. Morrison.

"She's absolutely wonderful", she enthused. "I heard her sing back in her hotel room, and I always thought she had a

may not be a Billy Graham, but that she has a message which she gives through her music—and that's something to go a long, long way to hear".

Before I could agree he had gone and all that remained of Sister Rosetta Tharpe, her devoted, quiet husband and the press reception went with them and Dot was hastening me up the stairs in sharp anticipation of another steak supper at the Piccadilly Club.

For those eager Holy Roller hep cats who will be anxious to obtain Sister Rosetta Tharpe on wax a brief résumé of the material available to them would not come amiss right now...

SISTER ROSETTA THARPE (with her own guitar accomp.)
"Rock Me"/"Lonesome Road"
BRUNSWICK 02737

"I Looked Down the Line"/"God Don't Like It"
BRUNSWICK 02784
(accompanied by The Sam Price Trio)

"Two Little Fishes and Five Loaves of Bread"/"Didn't It Rain"
(the latter title with Marie Knight)
BRUNSWICK 04851

"Ain't No Room in the Church for Liars"/"Cain't No Grave Hold My Body Down"
BRUNSWICK 04989

SISTER ROSETTA THARPE (with Marie Knight)
"Up Above My Head"/"My Journey to the Sky"
BRUNSWICK 04554

"Precious Memories"/"Beams of Heaven"
BRUNSWICK 04632

SISTER ROSETTA THARPE ("Gospel Songs")
"Don't You Weep O Mary"/"I've Done Wrong"/"When Was Jesus Born"/"In Bethlehem"
BRUNSWICK OE. 9284

SISTER ROSETTA THARPE (instrumental accomp. and chorus)
"When the Saints"/"Cain't No Grave Hold My Body Down"
MERCURY MT. 126

"Up Above My Head"/"Jericho"
MERCURY MT. 185

She possesses a rich, rhythmic voice, essentially Negro in character, pulsating with emotion and heat. Despite the fact that her sincerity is undoubted, the sheer artistry and spirit of her work makes inspired and rocking jazz of these intensely religious hymns.

The indifference of our official religious bodies is over-ridingly unfair when one realises that the depth of actual feeling of such a unique artist as Sister Rosetta is probably beyond the understanding of many English choristers. I spent over 14 years as a member of the Decani side of St. Peter's Church Choir in Nottingham—both as a boy soprano and as a male baritone. I found little evidence of the sort of sincerity which shone from this American Negro religious singer.

In some ways she is even greater than Mahalia Jackson—her capacity for rhythmic interpretation is enormous. Where Mahalia indulged at times in sheer dramaticism and theatrical postures for visual effect, Sister Rosetta allows her native genius to take over.

This is a Negro singer of great stature. Her concerts must not be missed, for, even under this régime of Union exchange, visits of this calibre are rare indeed.

From the material listed above the duets with Marie Knight, now declared by Rosetta to have "gone Rock and Roll," are the most exciting.

Their electric "Didn't It Rain" makes short work of such copies as we have heard from Frankie Laine and others. My favourite is the BRUNSWICK version of "Up Above



My Head" and, indeed, all the Brunswick releases are well worth collecting.

The MERCURY 78's are not in the same artistic class for items like "Up Above My Head" and "Joshua Fit the Battle of Jericho" are badly marred by a noisy Rock 'n' Roll rhythm section, an electric organ and a chorus. Even Sister Rosetta forgets herself enough to use an electric guitar.

The scheduled Mercury LP called "The Gospel Train," from which this is taken, is presumably in the same vein, in which case we shall have to be content with the brilliant BRUNSWICK EP of "Gospel Songs."

THE TEMPO IS BRIGHT

OTTILIE PATTERSON (accomp. by Chris Barber Jazz Band featuring Pat Halcox (tpt.) and Chris Barber (trm.))
"I Love My Baby"/"Kay-Cee Rider"
NIXA N15109

"WHEN I first heard jazz music," Otilie told me during our tête-à-tête at the reception, "a young jazz fan in Belfast played me Bessie, Jelly Roll, Louis and Bunk. That was why my first love was dear old Bessie. Later I heard a great deal more Blues—records by Leroy Carr, Big Bill, Big Maceo and a load of others... My first love WAS Bessie, but I'm far more influenced by singers like that nowadays."

"And what about Tommy McLennan?" I asked, remembering the lusty, earthy Negro Blues singer whose almost violent guitar playing and forceful voice entranced me when I managed to obtain one of two Race records of him by some nefarious means.

Her eyes lit up as she heard the name, and she gripped my shoulder hard in an excess of emotion. "One of the greatest—when WILL they reissue some of his songs?"

I can see why Otilie was so enthusiastic—for her latest 78 includes her own version of one of Tommy's own Blues, "I Love My Baby."

The fast, lilting tempo has been adopted by the Barber accompaniment with some degree of effect but quite without the guts of the original. Pat Halcox plays a lot of muted horn, little of it really inspired or inventive.

On the back "Kay-Cee Rider," the famous old Blues about a wandering Negro minstrel from Kansas City, is given new lyrics and treatment by, so the label says, Chris Barber. I'd imagine that Otilie had something to do with the fresh words, at any rate. I heard that her own Blues about the tragedy at Little Rock, Arkansas was a success recently.

Barber plays a smooth and efficient trombone support without moving his listeners over-much. Again the tempo is bright, and on both sides, the popular, melodic pattern of the Barber band is retained for the fans.

SISTER ROSETTA THARPE

a natural talent, for singing spiritual songs—and she has to earn her living with it. If she gives all her money away she wouldn't be able to sing, would she?

"She's no evangelist. Nor can she read or write music. All she can do is to sing—and she is lucky enough to have a great deal of real talent for it. Is it wrong to be paid for your services? Your Archbishop of Canterbury doesn't do his job for nothing, does he?"

Another reporter consulted a rolled up newspaper and said, "I read here that the Daily says you have a mansion back in the States—can you tell us about that?"

I saw Sister Rosetta turn, a trifle proudly. "Our house in Washington had eight rooms", she said. "But we've sold it now. We live in apartments back in America".

The "mansion" which turned out to be an eight-roomed house rather took the reporter,

high pitched kind of voice. But her range is amazing—she sings beautifully in the lower register, and her personality is electric. The way she uses her hands—and the queer thing is that she doesn't realise her own potentialities in this direction. When the press cameramen saw her, and the way she used her arms and hands, they nearly went crazy".

By this time the reception had begun to break up. The bar, always free on such occasions, had closed. The gang of pressmen had more or less ceased their importuning and the star was sitting back in her chair, looking a little weary, waiting for the chance to go back to her hotel room to sleep.

A party of us were getting together our things as she swept past us, putting one expansive arm around Dot as she said goodbye. Russell Morrison turned to me as he followed and said, "Tell 'em that she

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Still Great

SALUDOS, AMIGOS!

RECENTLY I had the pleasure of meeting an almost legendary figure in the history of British Dance Music . . . someone whose name is a hallmark of quality and musicianship, has been for the best part of 30 years.

That name, if anyone is still in doubt, is Bert Ambrose.

Our meeting place was the lounge of the Mayfair Hotel in Berkeley Street, London. It was at this palatial West End venue that Ambrose fronted his famous orchestra for seven and a half triumphant years from 1927 onwards.

He's acquired a reputation over the years for being modest to the point of complete silence where interviews about himself are concerned. Nevertheless, I decided to 'have a go', see whether I could get him to open up about his past career.

"Oh, that's all old stuff", he protested. "Don't let's go through all that again. Who's interested anyway?"

I'm sure that many youngsters to whom he is only a name are interested, so I've

THE HALLMARK OF POLISHED MUSICIANSHIP BERT AMBROSE

and Decca. Ambrose's late night Saturday broadcasts for the BBC chalked up phenomenal listening popularity, and many people still proclaim there's been nothing to equal them since.

Names of artistes and musicians who have worked for Ambrose read like a hall of fame. Woolf Phillips, Sid Phillips, Nat Temple, Lew Stone, Sydney Lipton, Teddy Foster and Stanley Black are just some of them. Vera Lynn and Anne Shelton both sang with the Ambrose band at the outset of their careers. Max Bacon

selected the right instruments played by experts.

He didn't follow the usual trend of some leaders in appointing percussionists from the saxophone section. ("Hey, Fred, your part isn't much in this number. Shake a box of matches or something, will you?")

Highlights of an excellent album are the two Brazilian tracks. "Cae Cae" is a snappy samba which gets your toes tapping from the first note, and "Mama Yo Quiero" is put across in the lilting carnival

BY
NIGEL
HUNTER



done a bit of research on their behalf.

Ambrose was born in London, started playing violin when he was five. His first professional job was in a New York dance band in his teens, and a few months later he was leading his own group at the smart Club de Vingt.

When he returned to London, he took a band into the Embassy Club, starting an on-and-off association with this nightspot which lasted for nearly seven years. He visited America for a time, during which he became the highest-paid bandleader over there; then he came back to this country with some of his American musicians.

Unhindered by the restrictions which exist today, Ambrose augmented his transatlantic recruits with top-line British instrumentalists.

Result was a superb dance orchestra which built up an international reputation. As well as playing the Embassy and the Mayfair Hotel, it appeared at Ciro's, the Cafe de Paris, Continental resorts, innumerable Royal and society functions during its career, and recorded prolifically for HMV

played drums for Ambrose before becoming a full-time comedian.

That's just a brief synopsis of the Ambrose story, none of which came from him. I could only get him talking by coming up to date and mentioning the reason for our meeting.

"Latin-American After Dark" Siboney; Walter Winchell Rumba; Linda Mujer; Vuelve; Tentacion De Amor; Cae Cae; Mama Yo Quiero; Oye Negra; Volvere; Rica Pulpa; No Te Importe Saber; Bim Bam Boom. (M.G.M. CC 2).

THIS 12-inch album shows without doubt, that Ambrose is one veteran bandleader who moves with the times. He recorded it with a large orchestra, playing arrangements by Laurie Johnson.

The sounds produced are vital, gay and exciting. Ambrose's usual band was augmented for the occasion by woodwind, strings (on some tracks) and a full percussion section. Laurie Johnson has used the instrumental resources with skill and imagination in his arrangements, which employ effective devices similar to those we hear from Percy Faith and the Sauter-Finegan crew. Needless to say, each track is played with the consummate Ambrosian crispness and polish. I was particularly impressed by the rhythm team. Ambrose

tempo of the marcha.

Only weak track is "Oye Negra," with its uneven rhythm and weird trumpet work over some indifferent drumming.

"You've always seemed to enjoy playing Latin-American music, judging by your recordings," I remarked. "What do you like about it?"

"I like its throb and its life," answered Ambrose. "It's real dance music."

He went on to mention Don Marzedo's four-part "Cuban Suite" which he recorded before the war. "This was one of the best things we ever did. I'm hoping very much to record it again before long."

I moved on to a more general theme, and asked him what the formula for present-day dance music should be.

"The same as it always has been," Ambrose replied. "Good sound rhythm, a recognisable melody and good arrangements with simplicity and colour."

He's currently engaged in playing private dates at society functions, etc. There's a possibility of an important post in the world of television as well.

"Would you like to tour with your band again?"

"I'd sooner go to jail!" declared Ambrose frankly with a broad grin.

Continued on page 9

STARS GALORE GIVE LONG PLAYING DISC BY TONY OSBORNE A HEARTY LAUNCHING

BANDLEADER TONY OSBORNE has just completed a 12in. Long Playing record for the company he recently joined — EMI. It's called "Lovers In The Dark," is on the HMV label, will shortly be released. To celebrate the occasion — and for Tony it was an occasion — he invited a host of stars to his luxury-flat in Baker Street, London, for a cocktail party at which the record was well and truly launched. A gathering of some of the biggest names in show business was present; RECORD MIRROR cameraman Douglas John was there and one of the groups he got together for a real all-star picture is here reproduced. Centre



picture shows (from left to right): JOAN OSBORNE (wife of Tony); GARY MILLER; TEDDY JOHNSON; TONY; NORMAN NEWELL (EMI A. and R. manager who supervised Tony's LP); BARBARA LYON; ROGER MOORE; VIC LEWIS; RUBY MURRAY (note the new hair style!); DOROTHY SQUIRES and PEARL CARR.

FRANKIE VAUGHAN, just back from filming in Gibraltar, was also there and seemed to have a gay time. Top picture sees him with RUBY MURRAY indulging in a typical launching drink — champagne. Picture (at bottom) Frankie finds yet another admirer . . . Mrs. VICKI MASON, mother-in-law of Tony, manageress of the popular Cornwall hotel in St. Ives, Pedn-Olva.

—RM Pictures



THE TEN COMMANDMENTS

-AN A WE-INSPIRING EPIC

WALLY PETERSON, now in New York representing THE RECORD MIRROR, has air-mailed this review of 'The Ten Commandments' which he saw at a screening, especially laid on for him so that his report could reach us in time to coincide with the opening of the film in London.

● Cecil B. DeMille's spectacular, awe-inspiring, and very long epic re-telling of the Children of Israel and Moses. Stupendous cinema with all-time box-office values.

● Paramount release of DeMille Production; stars Charlton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson, Yvonne DeCarlo, Debra Paget, John Derek; with Sir Cedric Hardwicke, Nina Foch, Martha Scott, Judith Anderson, Vincent Price; directed by DeMille; photography (colour), Loyal Griggs; editor, Anne Bauchens; screenplay, Aeneas MacKenzie, Jesse L. Lasky Jr., Jack Gariss, Fredric M. Frank; music, Elmer Bernstein; opened, Thursday, November 28, Plaza Theatre, Piccadilly Circus, London; running-time: 219 mins.

● ASKED "Why did you make The Ten Commandments?" the all-time epic master, Cecil B. DeMille, rules out the cynical profit motive with the explanation that his share of the film's earnings have been assigned for always to a Trust Fund for charitable, religious and educational purposes. The Trust Fund should benefit handsomely once the fifteen million dollar production is hurdled (it will, for this movie will be around for a long, long time) and as far as the famed Hollywood showman is concerned, he has put an exclamation point to a big career with the most impressive big picture of all time.

A STIRRING SIMPLICITY

Whether the beautifully photographed biblical saga of the conflict between the Egyptians and Hebrews had to be so long is something else again. As with most giant-sized properties, simple human emotions oft times get lost during the first couple of hours. In this case, however, the hour and a half following the intermission more than make up for any earlier lack in the emotional department.

The Passover Supper sequence showing Moses and his family as death is decreed for all first-born Egyptians, has a stirring simplicity that is all the more effective for the tremendous size of everything that has preceded it. The 30-year tacit in the Bible anent Moses' early life has been filled in by DeMille from historical and archeological sources leading up to the fire-inscribed Mount Sinai message to Moses to set his people free.

Performance-wise, the film has a powerful Moses in Charlton Heston; a perfect Rameses in Yul Brynner, an appealing Sephora in Yvonne DeCarlo. Anne Baxter's Nefertiti doesn't seem quite in key with the rest of the performances but able work is turned in by Edward G. Robinson, Debra Paget, Sir Cedric Hardwicke, John Derek, Martha Scott, Nina Foch, Judith Anderson and Henry Wilcoxon (whom most movie-goers will remember having seen in every one of Cecil B's blockbusters!)

DEMILLE ALSO NARRATES

DeMille himself, in addition to producing and directing, narrates from time to time. Much credit must go to the scripting foursome who, despite the overloaded first half, have done a sterling job of collation and unifying.

The plagues, the exodus, Egypt's one-time greatness, powerful pharaohs, Hebraic misery, finding of Moses in the bullrushes, the miracles, Mount Sinai; they're all there. The miracles, in particular, as Moses' rod turns to a serpent, the Red Sea parts, etc., are theatrical high spots that will have audiences bug-eyed.

Music scoring by Elmer Bernstein is sensitively attuned to all the film's multitudinous requirements.

A noble and important motion picture in view of the fact that, as DeMille says, "the struggle between the forces represented by Moses and those represented by Pharaoh are still being waged today."



CHARLTON HESTON as Moses, here seen in the sequence in which he stands on Mount Sinai holding the tablets on which are engraved the Ten Commandments.



YUL BRYNNER ... plays the part of Pharaoh Rameses II ... his feelings are those dedicated to hatred and destruction."

SANDRA ALFRED ON DISC

THE TALENTED SANDRA ALFRED (now 15 years of age and boosted by this writer ever since she was five!) has signed a contract to record for the ORIOLE label.

She has just waxed her first disc, details of which will be announced next week.

Sandra, seen often on television, stage and screen and heard on radio, is anticipating one of the busiest years of her show business career in 1958. I.G.

FOREIGN FARE

"What's your ambition for the future?"

The grin appeared again. "To make a million quid!"

Thus ended my interview with Bert Ambrose whose career spans the whole history of British dance music at its best. If you want to sample the "throb" and "life" of Latin-American music a la Ambrose, get your dealer to order the album for you. It's on M.G.M.'s overseas list.

Finally, another plea to E.M.I. Why, oh why is an album by one of Britain's greatest bandleaders isolated on an overseas list? When are we going to be able to enjoy some of the splendid material

which is available to foreign buyers without having to make special orders?

Adios until next week.

DRUM BEATS

APPOLOGIES TO CY GRANT. The line giving the number of his LP album vanished somehow from last week's article. The number is Donegall DON 1001.

BBC band schedules have been depressing of late. No Latin group broadcast for weeks, and none scheduled until

Continued from Page Eight

Christmas when the Hermanos Deniz have a spot. Dorita and Pepe keep the flag flying with their regular "Guitar Club" appearance. Maybe 1958 will put things right.

THE WEST END on Sunday is rapidly becoming a Latin-American rendezvous. Esteban's Club Tropicana opened recently with fabulous success, and now the Astoria Dance Salon in Charing Cross Road is starting a Sunday Dance Club starring a mambo and cha cha cha group led by Don Phillippe (alias Jimmy Cummins). First session is on Sunday, December 1.

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WATER RATS' ANNUAL BALL ONCE AGAIN A

• **GEORGIE WOOD'S** report of the exhilarating Grand Order of Water Rats' Ball at the Dorchester Hotel, London, W., last Sunday, is given pride of place in this feature this week . . . after all, it is the Order to which he has belonged for so many years and I thought it only right that he be given the privilege—especially as the pictures of the event appear on this page, too. It sort of makes the record complete.

ROARING SUCCESS

Impressions By
GEORGIE WOOD

I have unfailingly attended this great function for many years and, as a Show Business event, it is certainly one of the most glittering of the year. The members of this Grand Order and their guests really let their hair down and it's an occasion where, indeed, an enthusiastic "YES" can be roared in reply to the question, "Is Everybody Happy?"

KING RAT CYRIL DOWLER and RHODA ROGERS . . . they were married the day before at Caxton Hall. This made the Dinner and Ball all the more reason for celebrating . . .

• **IT** was the usual cross-section crowd at the Grand Order of Water Rats Ball at the Dorchester Hotel, London, W., with such regular "banqueteers" as Mr. and Mrs. Rosser (Lex Garages) Chinn, to the two charming Sisters Sowden, from Burnley, for whom it is an annual event. Over 800 tickets were sold and a large number of late applicants had to be turned away.

It was a memorable night for Cyril Dowler, whose best moment was when, after receiving his wedding-gift of a canteen of cutlery from the Rats, he called upon his wife to make a speech. They had been wed at Caxton Hall the previous day when I had been one of a number of their friends to attend the ceremony and the happy wedding breakfast at the St. Ermins Hotel.

It was a great night for William and Mary Cruickshank, the bride's parents from Birmingham. They loved every minute of the strange world in which they found themselves during this long night journey into day.

Billy "Uke" Scott became Billy "Piano" Scott. How proud I was of this Brother Water Rat from Sunderland! I have attended more "Rats" parties than anyone else in that huge crowd, and I can honestly say that he scored the biggest individual success I can remember. We cheered his delightfully humorous and honest assessment of variety in clever song parodies, all perfectly timed, and getting real stomach-guffaws without one off-colour line or word.

NICE GUYS FROM THE 'EVENING NEWS'

Mr. Walter Ayres, a well-liked and well-known employee at The Dorchester was the first person I met on arrival. He told me that he never misses my RECORD MIRROR column, so that put me in a good mood right away for the rest of the night. It pleased me to have Clifford (DAILY MIRROR) Davis thank me for advice I gave him when we did a charity cabaret together for Richard Afton. I was proud to be with such grand Fleet Street fellows as Reginald C. Willis (Editor), Bill Boorne (who does know and love show-folk and we reciprocate his affection) and Bill McGowran (the sports writing specialist) all from THE EVENING NEWS. Such nice newsmen deserve the reward of

their paper enjoying the World's Largest Evening Circulation.

We all assumed that George Elrick's remarks about the Press were made with tongue in cheek, but they came out as cheek in tongue.

Most of the people had heard Alan King tell the hunting-dog story so it didn't go over as well as when we first heard it. DAILY EXPRESS cartoonist, Roy Ullyett's menu-cartoons get better and funnier. Sitting near Mrs. Ullyett made me think that her husband has a keen sense of comedy to try out on.

Congratulations were heard on all sides for Marjorie Ristori and all concerned for the huge success of "The Lady Ratlings on Parade" they did as a Jack Hylton Associated Rediffusion Presentation.

It was touching to have Olive



Fox (Mrs. Clarkson Rose) fondly remember my Dolly Harmer. What a gracious lady our Olive is—and always has been.

taking everybody and everything.

The Moscow Art Theatre will get Serge Ganjou if he gives such Stanislavsky performances as his speech to the visitors.

Hurley, Lottie Albert, Leslie Austen and all those who made me feel that they were glad to see me. It's a grand and glorious feeling.

What a wonderful impression sweet Norah Butlin made! Hers was one of the best speeches the Rats have had as the response to "The Ladies".

Two remarkable mothers present were Mrs. Elrick, who is 78, and Mrs. Warriss, a sprightly 81. Companion Dr. Philip Magonet was presented with a Gold Tie-clip from the GOWR and Charlie Chester was given the Badge of Merit. Both are well-earned honours.

HARTNELL MODELS PLEASED, BUT—

I FELL IN LOVE all over again with Kathleen Moody but, alas from afar, for we did not dance together. In point of fact the speeches and cabaret took up so much time that there had been very little dancing up to just before 2 a.m., when Mr. Wally Ayres helped me on with my coat just after I had shared Hal Swain's kipper and made a fruitless search for Cliff Cook and his sisters.

The Norman Hartnell models, very beautiful and all that, pleased the ladies, but were not my idea of midnight fun and frolics. I richly enjoyed Jon Pertwee and Cardew Robinson as two Court Jesters of Elizabeth the First, gloriously micky-

MY PERSONAL THANKS go to Derek Ludlow, son of Ronnie N'Gai, for his kindness, and to King Rat for his mention of N'Gai. To Companion Rosser Chinn and his wife Susie (she outshone the Hartnell models); James Moore, Chairman of the Eccentric Club; Tom Moss's lovely Valerie, Mr. and Mrs. Sherman (we know the same doctors!); Freddie Bamberger and his scintillating daughter, and Billie Carlyle, who will always be associated with the late well-beloved Claude Dampier.

Others I met at this grand gathering: Sunny Rogers, never turns down a charity and she is such a good performer, Lupino Lane whose son Lauri is another to make me envious of the weight he has lost. Gillian Afton, another beautiful lady who out-Hartnelled the models. Sweet Addie Seamon, with generous Charles Forsythe, Rita, Joy and Josephine, all of whom kissed me right in front of Messrs. Warriss, Ganjou and O'Gorman; Gerry Lee and his friends from Peterborough; Jimmy Knode and his friends from everywhere; Joan

THE OFFICERS FOR 1958

KING RAT CLARKSON ROSE. He will combine the qualities of our greatly-missed Fred Russell, Will Hay and me, with none of my faults.

PRINCE RAT JOHNNIE RISCOE. He was surprised at his being elected to this high office. He will, I know, prove himself a hard-working and conscientious second-in-command. Rose and Riscoe should turn out to be a splendid double for the Order.

PRECEPTOR GEORGE

TV Producer Has A Night Out With His Fellow 'Rats'



Three popular folk at the GOWR Ball . . . **RICHARD AFTON**, a Water Rat himself, celebrated BBC-TV producer (right), his wife Gillian (a former Television Topper), and Musical Rat **HERSCHEL HENLERE**.

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GOING TO PLACES MEETING PEOPLE



ELRICK. He has shown himself to be most efficient at initiations. **DEPUTY PRECEPTOR CYRIL DOWLER.** In electing King Rat to this office the members are paying tribute to his successful year in presiding and Cyril's own personal popularity. Other newly elected officers are held by three of the best-liked Rats.

TEST RAT, ARTHUR SCOTT; CHIEF TRAP RAT, GEORGE BUCK; COLLECTING RAT, ERNEST ARNLEY; and BAIT RAT, JIMMY LEE.

And the Beauty Boys, Peter Cavanagh and Jack Train are a happy choice as the two Trap Guards.

Unopposed officers are Trustees Fred Watt and Nat Mills and the Scribe, Leonard Jones.

Assistant Scribe is Cyril Smith (the "Sailor Beware" comedian and TV's "Merlin", outstanding hit of the "male" models who have given many years of devotion to our Society).

Bank Rat is Dave Carter, one of the stalwarts who helped to build the organisation, and Herschel Henlere, who has made the office of Musical Rat as his own entertaining personality is once again re-elected.

And, of course, Barry Lupino continues in his fine job as Curator.

Thank you, Sir Tom O'Brien, Guest of Honour, for reading the words of Fred Russell:

"WE AIM TO ELEVATE OUR PROFESSION. THERE IS NO ROOM IN OUR RANKS FOR THE MEAN AND THE PALTRY."

PUTTING IT RIGHT: FROM LAST TO FIRST

● **SO SORRY ABOUT** that unfortunate misprint in last week's edition.

In the story dealing with the Queen's complimentary comments on the Royal Variety Performance at the London Palladium on Monday, November 18, we referred to this being organiser and general secretary of the Variety Artists' Benevolent Fund, Arthur Scott's LAST Royal Variety Show. Of course it was his FIRST, he having succeeded the late Harry Marlow.

I received a tremendous mail pointing out this error; Mr. Scott himself was kind enough to accept my apology and agreed that printing mistakes cannot always be avoided no matter what preventative measures are taken. I am, however, happy to put the matter right and at the same time I thank all those who took the trouble to write and point out the error.

AND APOLOGIES TO

DICKIE, TOO

● **SEEMS AS IF I** just couldn't attain perfection with that Royal Variety Performance Souvenir Edition which, despite the slight lapses, was hailed as the greatest of its kind ever published and produced hundreds of congratulatory letters, telegrams and telephone calls.

I met Dickie Henderson on the

PRINCE PHILIP TO BE PRESENT AT SPECTACULAR STAR-STUDED MIDNIGHT SHOW AT VICTORIA PALACE

ONE OF THE GREATEST EVER ALL-STAR SHOWS will take place at the Victoria Palace, London, S.W., at a midnight matinee on Monday, December 9. It is being sponsored by the Grand Order of Water Rats and the proceeds of this magnificent event will go to the National Playing Fields Association and The London Federation of Boys Clubs. His Royal Highness the Duke of Edinburgh (who is President of the NPFA) will be present.

Here is a preliminary list of the artistes who will appear: Arthur Askey, Hylda Baker, Peter Brough, Albert Burdon, Max Bygraves, Eddie Calvert, Peter Cavanagh, Charlie Chester, Alma Cogan, Tommy Cooper, Jerry Desmonde, George Doonan, Cyril Dower, George Elrick, Tommy Fields, Bud Flanagan, Jimmy Nervo, Teddy Knox, Charlie Naughton, Jimmy Gold, Dave O'Gorman, Harry Green, Bobby Howes, Nat Jackley, Sydney Jerome, Jimmy Jewel, Ben Warriss, Benny Lee, Vera Lynn, Alfred Marks, David Nixon, Vic Oliver, Jon Pertwee, Wilfred Pickles, Sandy Powell, Ted Ray, Ronnie Ronald, Clarkson Rose, Harry Secombe, Anne Shelton, Jack Train, The Television Toppers, The Three Monarchs, The Tiller Girls, Dickie Valentine, Frankie Vaughan, Max Wall, Jimmy Wheeler, Albert Whelan, Yana—and more to come yet!

Highlight of the performance will be a skit on the Geophysical Year in which a host of comedians will give their own unique "scientific" version of it.

Prices of tickets start at half a guinea, go up to 15 guineas.

Applications for tickets should be made without delay to: The Grand Order of Water Rats, 20, Southampton Place, London, W.C.1.

day the Souvenir Edition came out. "What's the matter... wasn't I in the show?" he asked me. And I realised, to my dismay, that owing to a slip-up on the make-up stone, the paragraph in the report relating to Dickie's appearance had been left out.

I apologised profusely to Dickie, promised I would certainly make good the unfortunate error in this edition. And I do so by reporting the fact that Dickie was one of the outstanding comedy hits of the Royal Variety Performance, that the paragraph which should have gone into the review quoted him as

"delighting the members of the Royal Family and the audience with the funniest mickey-taking skit ever presented on any vaudeville stage, of an overnight recording star, added to which the hilarious hand-trailing microphone business stopped the show completely and set the seal of triumph on one of the finest and slickest comedians Britain possesses today."

BRUCE FORSYTH'S

BIG BREAK

Incidentally... this gives me an opportunity to tell you about the success of another comedian the same night, but not at the

Royal Variety Show. His name is Bruce Forsyth, the young artiste I predicted would make a name for himself after I had seen him at the Windmill in Piccadilly. Bruce took over last year at the Prince of Wales' Theatre in the "Follies" from Dickie. Plans were that Bruce appear in a couple of spots until Dickie came back from the Palladium, but the time schedule went awry because the Royal party arrived eight minutes late. This meant that Dickie would be absent from some other sequences in the Prince of Wales' show. Bruce had not allowed for this at all, but realising that the gaps had to be filled, he did so with some of the neatest ad-libbing and impromptu comedy ever thought up at the last moment.

So well did Bruce do that Billy Marsh, of the Bernard Delfont organisation, is now engaged in some interesting negotiations for the young comedian.

So—look out for the name: Bruce Forsyth—definitely a comedian of star quality.

All Pictures on this page are exclusive to "The Record Mirror," were taken by Douglas John.

Norah Replies In Grand Style On Behalf Of The Ladies



One of the highlights of the Grand Order of Water Rats Annual Dinner and Ball was the reply to Ben Warriss's toast on behalf of the Ladies by **NORAH BUTLIN** (above), the attractive wife of the 'holiday camp-king'.

Norah had a pretty tough task—the assembly comprised 80 per cent. professional entertainers—but she did it admirably, was loudly cheered for a speech that combined humour, sincerity and forthrightness. In fact it was voted one of the best 'replies' to any toast yet made at a GOWR Dinner.

'THE BABY' MEETS THE NEWLY-THRONED 'KING'



Newly-elected Rat—'the Baby'—**DEREK ROY** meets the newly-enthroned 'King Rat', **CLARKSON ROSE**. It was thrilling for both of them...

COME-BACK BREAK FOR NAT MILLS

WATCH HIM ON TV NEXT SUNDAY

FOR ONE NIGHT, television will put the name of Nat Mills back again where it belonged for so long—among the big names of show business. After three years in professional obscurity, he makes a come-back in the star-studded "Revels of 1957", presented by the Grand Order of Water Rats this Sunday (December 1).

This show could be an important turning-point in the life of this veteran comic. It is the doorway through which he hopes to step out into the future, shutting the past behind him.

Laughter has been Nat Mills' business since the days of his early youth when he shared theatrical digs with a youngster from "The Mummie Birds" company by the name of Charlie Chaplin. And a good business it was too—until his wife and partner, Bobbie, died early in 1955.

"I was heartbroken. The success we had achieved together meant nothing to me any longer. I decided to leave show business—and forget," Nat Mills recalls.

But he was to discover that in the months of inactivity



This picture of **NAT MILLS** was taken at the GOWR Ball described on page 10.

that followed this decision it was not easy to forget. In desperation, he took a job as a shop assistant, then turned to become a carpet salesman.

"But I had to admit to myself eventually that the lure of the footlights was too strong. This year, with the encouragement of old friends, I started to make a come-back," Nat Mills adds.

"My main concern is to regain my old confidence. This show, with my name among the stars, is just the opportunity I wanted. I've found a new partner, too—and an act which should soon put me back among the laughter again."

I wish Nat every success... he deserves it. Show business is in his blood—and once it's there you can't use it for selling carpets.

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On Reflection

GEORGIE WOOD'S COLUMN

The Most Outspoken — And Fairest — In Show Business



"HOW ILL WHITE HAIRS"

RECENT STATISTICS prove the abysmal ignorance of young people today; sociologists are trying to blame the Skiffle-cum-Rock 'n' Roll craze.

If it hadn't been for Shakespeare what would we have done for quotations? To a moron who complained to the late Robert Benchley that his columns didn't make sense he replied "not without the intelligence to understand."

My thoughts are wandering this week. I'm thinking of Gracie Fields saying that she is a woman of sixty and it seems that is not what the variety stage wants these days. "How ill white hairs become the fool and jester." But the hit of the Royal Variety Performance was the Crazy Gang:

- | | |
|--------------|------|
| | Age |
| Bud Flanagan | (60) |
| Jimmy Nervo | (62) |
| Teddy Knox | (63) |
| Jimmy Gold | (64) |

Charlie Naughton (age unknown, but when I was a child of 14 in the Gaiety Dublin pantomime in 1911—I went to school and he'd already left school!).

"And at the end there was one of those rare bits of show-business magic as Gracie Fields was heard softly and alone in the opening bars of the National Anthem." That's from my friend Anthony Carthew in the DAILY HERALD.

Gracie made the mistake of thinking she was giving the public what it wants. From the Queen of the Halls it wants Nostalgia — the Americans always play safe with it. (Just look at Judy Garland's success with "Over the Rainbow").

My wish is that Our Gracie will be in the next Royal Variety show. She's too wise to make the same mistake twice. The industry needs her. And it needs Tommy Steele. Like Miss Fields, I can't even understand the words he is singing, but unlike her, I know what he's got. He has something in common with Gracie and the Crazy Gang—the gift of making audiences love him and anxious to pay to see him.

THE THINGS PEOPLE SAY

"I never realised before how much the success of such a show depends on its compère, and I certainly missed Mr. Trinder."

Elizabeth Frank in the NEWS CHRONICLE.

"Plain speaking at the top is a thing to be welcomed. It may lead to clearer thinking."

"Opinion". DAILY EXPRESS.

"I was more than happy to leave Liverpool; Birmingham was the cold place . . . Manchester was the most pleasant . . ." Eartha Kitt in THURSDAY'S CHILD.

"In America, everybody is rich and everybody is in debt." Aldous Huxley.

"If juvenile delinquency gets any worse they'll be calling them the suicidewalks of New York" . . . Jackie Kannon.

"If money grew on trees, I am positive that several young ladies of my acquaintance would marry apes" . . . Doris Lilly.

"I'll never forgive my mother for taking my childhood away." Opera singer Maria Callas.

"My studies came before my career. A college sheepskin can keep one warm an entire lifetime" . . . Singer Pat Boone.

"Cleanliness is next to idleness—for a night club comic" . . . Wise-Guy Johnnie Parks.

HIP HIP HOO-ROY

DEREK ROY'S initiation into the Grand Order of Water Rats took place in the presence of one of the biggest attendances at any Lodge most of us can remember. Cyril Dowler came in for deserved compliments on this, the last meeting at which he will preside, excepting when he hands over "The Chair" to the incoming King Rat for 1958, Clarkson Rose. It is worthy of note that Cyril has not missed one Lodge meeting in seven years which constitutes a record not likely to be broken. He has vied with Past King Rat Tom Moss, who proposed him into the Order, in the amazing journeys he had undertaken.

The three hearty cheers given to an initiate have seldom been so full-throated as given to Derek Roy.

I am grateful to all concerned for my own wonderful welcome back. As I said in my response "It is nice to be home again." Until Past King Rat George Doonan pointed it out, I hadn't realised that with the passing of that great man Fred Russell I am the senior signatory to the

PENNY NICHOLLS FOR READING PANTOMIME

● **PENNY NICHOLLS**, one of Britain's most attractive singing personalities, has been signed by the Will Collins Agency to play the lead in the "Goody Two Shoes" pantomime at the Palace, Reading.

The special music is being written by Penny's musical advisor, Billy Merrin, who, as usual, will conduct.

MUSIC ON THE HALLS

ENGAGEMENTS OF RECORDING ARTISTES, ETC., AT VARIETY HALLS WEEK COMMENCING MONDAY, DECEMBER 2.

Italian Company: "Litica Italiano": Hippodrome, Bristol.

"Disc Doubles": New Theatre, Cardiff.

Johnny Duncan's Blue Grass Boys: Arthur Haynes; Frank Holder; Mundy and Earle: Empire, Chiswick, London.

Janet Blair; George Gaynes; "Bells Are Ringing": London Coliseum.

Edmund Hockridge; Bill Maynard; The King Brothers; Victor Seaforth: Hippodrome, Manchester.

Colin Hicks and his Cabin Boys; Marty Wilde and the Wildcats; Most Brothers; Joe Church; Jo, Jac and Joni; Reg Thompson: Hippodrome, Birmingham.

Festival Ballet, with Anton Dolin, John Gilpin and Natalie Krasovska: Hippodrome Brighton.

"Personality Platters": Empire, Edinburgh.

Jim Dale; The Vipers; Johnny and Suma Lamonte; Jimmy Edmundson: Empire, Finsbury Park, N.

"Cinderella" Pantomime: Alec Finlay; Chic Murray and Maiddie; Mike and Bernie Winters; Margo Henderson; Desmond Lane: Empire, Glasgow.

Eddie Calvert; Robert Earl; Carl Barribeau; Jeffrey Lenner; Empire, Leeds.

Bernard Delfont presents: Anne Shelton; Miles Twins; Jimmy Wheeler; Bruce Forsythe; Don Fox: Empire, Liverpool.

Lonnie Donegan; Marie de Vere Dancers; Billy Baxter; Mike and Griff: Empire, Newcastle.

The Carl Rosa Opera Company: Theatre Royal, Nottingham.

Bernard Delfont presents: Ruby Murray; The Jones Boys; Harry Jacobson; Billy Dainty; Johnny Stewart: Empire, Sunderland.

Grand Council Charter of 1937. Of the original 16 signatories the only other two living today are George Doonan and Dave Carter.

In over a quarter of a century of "Ratism" last Sunday week stands out as a memorable event, and a tremendous curtain-raiser to the event of the year, The Water Rats Ball.

'BIG-HEAD' EXCEPTION . . .

IN MY YOUNG DAYS I remember those who were in control of variety and revue had big brains, nowadays, with perhaps two exceptions, they have big heads. One of the exceptions is Sydney Bernstein. The Granada "Chelsea at Nine" is better than Ed Sullivan, Steve Allen or any programme I saw in America. Outstanding in this programme last week was the Dora Bryan script on current West End plays. Mr. Bernstein well understands that the best way to keep old viewers and win new ones is to have shows that are imaginative in their construction.

Just before "Chelsea at Nine" I looked at "Tell the Truth" and found Tessie O'Shea as a guest member of the panel. She galvanised the whole show with life. She was so real. So anxious to like people and be liked. I felt sorry for Jacqueline Curtis who must be in this "Quiz" for purely decorative purposes—I can think of no other reason.

Miss O'Shea is one of the most talented of all the women in the profession and one of the most neglected. She has proven herself as an actress in "Romanoff and Juliet". She has been successful in the most difficult brand of entertaining which is the floor show in night cafés in America! (Look for her with Edgar Lustgarten very soon!)

When you're in love you're a

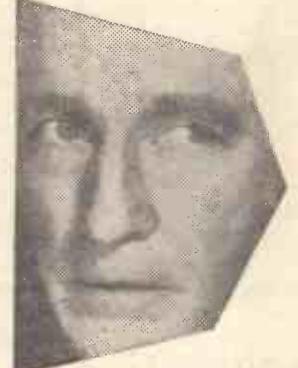


MAN ON FIRE!

M-G-M presents a Sol C. Siegel Production

"MAN ON FIRE" (A)
 co-starring
Inger Stevens, Mary Fickett, E. G. Marshall
 with Malcolm Brodrick

A THRILLING DRAMATIC TRIUMPH FOR



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 MAMBO · CHA CHA BAND

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BRUCE BRACE'S



PEOPLE AND PLACES

The Host Of Winston's Popular West End Nighterie Takes You Right Behind The Scenes Of Show Business And Its Personalities.



MR. DISC HIMSELF, MY VERY SPECIAL PAL JACK JACKSON, strolled into Winston's the other a.m. with his wife, two sons and a party of friends. There's nobody I'd rather welcome to my club than Jack, whom I've known ever since I first took a bus ride from the suburbs into the West End many moons ago. He's always such a cheery, companionable guy, and the more success his originality and talent bring along for him the more friendly and unassuming he seems to grow. Of course everyone's familiar with the famous ITV "Jack Jackson Show," which is so brilliant in that all the music you hear is from records and all the sounds emitted by the artistes you see on your screen are never heard.

I'm afraid Jack's party got a bit bored as the night wore on and he and I sat reminiscing about old times. From what he told me, I gather Jack's ITV programme leaves him no time at all for theatre appearances or work elsewhere. But with his viewing figures who'd want to do anything else? And certainly nobody who enjoys his terrific shows every Sunday night would wish him to give his time to anything else.

Bob Hope Was Smuggled Out



UNDERSTAND that when Bob Hope did his recent TV show from the old Granville Theatre, Walham Green Empire (now a studio) the crowd outside was so dense he had to be smuggled out of a side entrance and whisked away smartly in a police car.

From Walham Green Bob went on to a well-known night spot—not Winston's, though only a stone's throw away—where he quite voluntarily and spontaneously did an act for the sophisticated customers in the wee hours—gratis! Bob, I gather, is falling into line with many of the big Hollywood stars these days, has formed his own film company. He is planning to make a film over here in the spring.

Showing a Hollywood executive pal of mine round Mayfair the other night I decided we should drop in at the select restaurant presided over by my friend Major Irwin Schleyer. While we were having a drink at the bar I noticed that the eyes of my American friend were nearly popping out of his head. I knew something really sensational must be happening, because he's a guy who's been on intimate terms with nearly every American, British and Continental star you could think of. Excitedly he leaned over to me and almost stuttered in his excitement: "I just can't believe it! Isn't that Princess Margaret over there?" Indeed it was Her Royal Highness dining with a party of friends. For my American companion it was the thrill of a lifetime to see a member of the Royal Family at such close quarters. Yet he tells me he's a Republican!

'Range Rider' Dislikes Horses!



IN THE SMALL HOURS the other day who should strut into my joint but a P.C. And P.C. is really the perfect description, as it proved to be none other than actor Paul Carpenter. Judging by the police helmet and the brassard that goes with it, which Paul was so gaily sporting, it was obvious he'd come from some function in the City.

Paul's a very busy young man these days, as so many parts are coming his way. He amused me tremendously by telling me some time ago that the radio play that made him so popular, "Riders of the Range", caused him the greatest embarrassment. For Paul

can't even sit on a horse, and is positively allergic to anything to do with horses at all!

TALKING ABOUT HORSES reminds me that the brilliant young jockey Tommy Gosling dropped into the club the other night for a drink. He proceeded to get merry and bright on ginger beer—he's a non-smoker and non-drinker. And a most delightful, rather serious lad is Tommy, though contrary to the popular belief that all jockeys are born to the saddle, he told me he never sat on a horse till he was eighteen. Then, before leaving Winston's, he tipped me the winner of the Manchester November Handicap. I certainly owe him one of those expensive ginger beers now!



ESPECIALLY NOTABLE among the boxing promoting fraternity is short, slim, dapper Stanley Baker. Last week Stanley was the high priest behind the production at the Empress Hall for the Sportsmen's Aid Society. And a very fine bill it was too. However, sitting at the ring-side almost next door to me was a very burly young man who was constantly besieged by autograph hunters—and he was signing Stanley Baker. But this was the other Stanley Baker, the screen actor, who was such a terrific success in "Campbell's Kingdom".

I've often said in this column how night clubs seem to attract so many different types of people. In the West End today are clubs managed by actors, sportsmen, political refugees, business men

seeking a new sort of pastime, and every type of person. Newest recruit to this motley collection is light-heavyweight champion Yoland Pompey.

UNDERSTAND from messages on the grape-vine that a certain well-known West End impresario is arranging for the first time ever appearance in London of singing star Harry Belafonte. It's whispered that he'll make a sensational appearance in variety here early next year.

EVERYTHING that could be said—and a lot more!—about the Royal Variety Show has already been said. As usual I found the show fabulous in spite of an audience that were about as sympathetic as chunks of granite. The guy who stole the show for me, however, was the porter at the Palladium who managed to grab me a taxi at the end of the performance in defiance of the thousands of other people waiting for one.

Gerry Now At Al's Beach Club

GLAD TO HEAR from my friend and fellow-club owner AL FELD, the former bandleader of the increasingly popular Beach Hotel and Club in Regency Square, Brighton. Al's clientele numbers many stars... his Number One member is Max Bygraves.

Al tells me that he has engaged one of the best-liked pianist-entertainers on the South Coast—an artiste by the name of GERRY who, after two years at the Hove Club, is now playing nightly for Al's members and guests.

SHE'S . . . 'Miss Record Mirror'



EVERY EARLY A.M. at Winston's Club, pert and pretty BARBARA WINDSOR introduces the specially-devised RECORD MIRROR sequence in the colourfully-produced Bryan Blackburn cabaret. Barbara makes a grand job of it; reading our headlines, topically and cutely ad libbing most of the time. So we decided to make her our mascot and bestow upon her the title of Miss RECORD MIRROR. We think you will agree that no more glamorous young lady could represent us. Barbara, a talented artiste, singer, dancer and comedienne, has been in the Winston's Club cabaret for some time now; she is an established attraction, but, like so many others who got their start with Bruce Brace, Winston's Host, Barbara will be in the really Big Time soon.

Reg Barlow Covers Chiswick Variety Show

EDMUND IS IN ROBUST VOCAL FORM

AND YANA PLEASES, TOO

READY FOR THE YES-NO QUIZ?

YES — EDMUND HOCKRIDGE and **YANA** are on the same variety bill again, at Chiswick Empire, London, this week and NO—these two popular artistes do not get together for that long-awaited romantic duet. The idea has always seemed a "natural" to me, something likely to please the fans, but the powers-that-be still fight shy of bringing this attractive couple to sing duet-like.

Ted Hockridge, returning to this theatre after a lapse of six years (he has been working in the meantime—more or less full-time at the London Coliseum, in top starring rôles), builds steadily to a whale of a climax, for there's no resisting this virile and likeable singer. His robust and tuneful voice is heard in refreshing fashion singing a succession of grand songs, including "All At Once" (a captivating number from the New York "Pipe Dream" show) with "Largo al Factotum" and hit songs from his Coliseum successes to complete a varied programme.

YANA VAMPS 'EM

Yana, all smiles one moment (and who can resist a Yana smile?), challenging and provocative the next, moves not merely on the stage but down in the stalls as well, vamping male patrons and presenting flowers to female companions who see, before their very eyes, their escorts melt under the Yana wide-eyed charm.

That song of hers, "Climb Up the Wall", becomes richer with the passing of time—she really gives out with the full treatment nowadays.

The glamorous young lady chalks up a goodly measure of success, singing songs old and new, quick and slow, and closing the first half in fine style.

THE OTHER ACTS

Comedy highlights, in two contrasting spots, are Joe Baker and Jack Douglas—their "cod" magician and schoolboy assistant is a gem; The Rosinas present a fearless, first-time aerial act—one of the best I've seen; Renee Strange's singing is noteworthy, despite the fact that she insists her puppets do their own singing! And who can resist the gags, acrobatics and piano-playing offered by Freddie Harrison?

The Denis Brothers are stylish dancers, and one of the lads offers a pleasing song, "You Make Me Feel So Young", as a contrasting item.

An enjoyable show, with plenty of autograph hunters round the stage door between houses . . . but I still think "Ted" and Yana should get together in one number at least!

THE DENIS COLEMAN SINGERS WILL OPEN BARKING CONCERT

DENIS COLEMAN SINGERS, who make a speciality of opening concerts, will do so at the big one being held on Sunday (December 1) at Barking Odeon (Essex) on behalf of local hospitals.

Anne Sheldon and Eddie Calvert are among the top "names" on a bill organised by Tom Winterlood.

Sinatra

with a great Christmas number

'MISTLETOE AND HOLLY'

b/w 'JINGLE BELLS'



Capitol



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Sinatra

with a powerful new ballad

'ALL THE WAY'

b/w 'CHICAGO'

(both from his great new film 'The Joker Is Wild')



PAT BOONE'S LATEST A TOP TEN CERTAINTY

Lively Prospects In Newest Disc Batch

A GREAT NEW NUMBER makes its debut over here this week. It's Pat Boone's film song "April Love". A natural Top Twenty Tip, this is a song which many folk are going to find running around their minds before the year is out. It could even see Boone making our lists before his sales of "Remember You're Mine" have faded.

Ronnie Carroll also sends out a very smooth recording of the ballad for the Philips label, but I doubt if he's ever had to face such terrific opposition.

Gracie Fields enters with a good version of "Mary's Boy Child" (Columbia) and there are some further releases of numbers from the London Coliseum musical "Bells Are Ringing".

The Jones Boys are back—but this time on Columbia. And mention of the Jones Boys, Ruby Murray's spinning around, too, with her version of "I'll Remember Today". The Anne Shelton coverage of this waltz is also reviewed this week.

And, lively as ever, up come the Andrews Sisters with a Capitol side that could bear watching. There's certainly new life in the old harmony team.

COMMERCIALY O.K. WATCH-&-HEAR-THIS ONE

LUCILLE MAPP

"Lovin' Ya — Lovin' Ya — Lovin' Ya"
"I'm Available"

(COLUMBIA DB 4040)

LUCILLE MAPP turns away from her usual ballad style to pitch into a swift beatin' number "Lovin' Ya."

Steve Race batons for this shoulder-shaking item which has a cute title-repeat gimmick that starts the side off at a terrific rate. Stands plenty of commercial chance I reckon.

Number on the other deck is not the oldish item you may expect to hear. This is NOT the slow, sensuous song which used the title phrase before. It's a quick-stepping number which doesn't quite come off, despite a smart performance and a french motor-horn gimmick in the accompaniment.

FRANK D'RONE

"My Special Angel"
"Once In A Million Years"

(MERCURY MT 183)

I DON'T know Frank D'Rone, but having spun this disc I'd like to hear more from him.

He's got a strange light tone which gives a Tormelike quality to his performance of "My Special Angel." Accompanied by the Carl Stevens chorus and orchestra he turns in a very good version of this rising song. I don't think we'll see him winning on the song in this country, but listen out for Frank.

He gets a strong beat behind him for the reverse number, "Once in a Million Years," but the number lacks the commercial bite. Good effort from the singer again, however, with a suggestion that he could bring some smart phrasing to a future hit.



PAT BOONE

"April Love"
"When The Swallows Come Back To Capistrano"

(LONDON HLD 8512)

PAT BOONE comes up with another film song which ought to do even bigger business than his last screen disc "Love Letters in the Sand". This time it's "April Love" from the picture of the same title. A great shuffle beat ballad which Pat sings as warmly and sincerely as we now expect.

A splendid orchestral backing with chorus helps the size of the side considerably. Boone's "April Love" strikes me as being bang up to the star's big-selling standard—and it makes a natural TOP TWENTY TIP.

On the flip, the rock beat is accentuated for a slow moving ballad that should also attract plenty of custom. Boone has the perfect knack of combining ballad and rock styles. This is going to make him last a long, long time. "Swallows" has much charm and those who buy this record are likely to do so for both sides.

IMPROVING PETER

PETER LOWE

"Ca C'est L'Amour"
"Tingle"

(PARLOPHONE R 4380)

SEEMS quite a time since Denis Lotis's brother Peter sent out a disc.

In the interim he has improved quite a lot. His treatment of the "Les Girls" ballad, "Ca C'Est L'Amour," is as different from his earlier efforts as chalk from cheddar.

A very good, warm, controlled performance with a neat backing from Ron Goodwin.

"Tingle" is a furious romantic novelty in which Lowe mixes ordinary ballad style with some bursts of rock. Again the accompaniment is first-rate and may help this variegated side to collect some useful custom.

STRONG STAN STUFF

STAN KENTON

"Lemon Twist"
"Baby You're Tough"

(CAPITOL CI 14806)

KENTON brings out the brass—with some piano interspersed to cope with the Bobby Troupe original "Lemon Twist." Bags of power here but nothing particularly remarkable about the tune. For those interested in such matters I understand it is Stan himself playing piano.

Turn it over, however, and find a Red Kelly and Lennie Niehaus song which could sell quite a lot of copies. Good strong melody line on this one with male chorus supplying the words and a big band putting the filling in the sandwich.

Good strong Kenton stuff which you'll either love or loathe.

ANOTHER HIT FOR JIM

JIM DALE

"Just Born"
"Crazy Dream"

(PARLOPHONE R4376)

JIM DALE follows up his "Be My Girl" success with another potential hit in "Just Born". The Dale delivery of this song will rival the Como side and I'm making it a TOP TWENTY TIP. I think Como's got the edge on the British boy so far as polish is concerned, but there's plenty of sparkle and vitality here. The Dale giggle is present again and you'll hear answering teen squeals, for this side was cut with a studio audience and is part of the forthcoming "Six-Five Special" LP . . . good trailer.

"Crazy Dream" with guitar twanging and chorus assistance is a steady beater that could easily emerge with as much sales power as the other half.

Just the thing for the kids to dance to, "Crazy Dream" rounds off Jim's best disc to date.

ODDS AGAINST HIM

RONNIE CARROLL

"April Love"
"Never Be Afraid"

(PHILIPS PB 768)

RONNIE CARROLL throws himself into the fight against Pat Boone on "April Love." I don't expect him to win the battle, but I do think that he'll pull some of the sales away from Boone.

Performance is simple and attractive but the side lacks the body you'll hear on the London disc. A pity that the side will be almost sure to suffer from the competition.

"Never Be Afraid" on the flip is another song which suits Ronnie, but it too stands in danger of being lost. It's got plenty of sincerity and warmth although it could have done with a mite more size, I feel.

ROUSING, PUNCHING

ERIC DELANEY

"Fanfare Jump"
"Jingle Bells"

(NIXA N 15113)

THE Delaney Band comes up with a rouser in "Fanfare Jump" which is loaded with more drumming than one usually expects to hear even on a Delaney disc!

You may have seen this side performed by the Band on television recently, with a trio of drum men working behind. Punchy number which lives up to its title.

I enjoyed the other half too—a very pleasant arrangement of the Christmas evergreen, "Jingle Bells." A fine toe-tapper, this deck should be in demand for the parties during coming weeks.

Most Comprehensive,
Most Informative Weekly Guide
To All The Latest Pop Discs

THEY'RE DOING FINE

THE SOUTHLANDERS

"Peanuts"
"I Never Dreamed"

(DECCA F 10958)

VOCAL GROUP, THE SOUTHLANDERS, have kicked off with their new Decca contract with a bang that should make them extremely popular with the company and its customers.

Their "Alone" is doing smooth business.

The follow-up is swift.

"Peanuts" is a steady rocker with plenty of humour inherent in the number itself and in the outfit's treatment. Funny high-flying voice gets a grin, and the group as a whole put a solid beat into the song. Watch it closely, it could go places.

On the reverse the orchestra pounds into "I Never Dreamed" which the Southlanders treat more soberly. Good lead voice takes the lyric line while the rest of the boys fill in firmly behind him.

Give credit also to Glen Somers for his musical direction.

SOLID VINCENT

GENE VINCENT

"Dance To The Bop"
"I Got It"

(CAPITOL CI 14808)

GENE VINCENT has failed to become the big answer to Elvis Presley—as far as British customers are concerned anyway. But he's got a solid rock 'n' roller here in "Dance to the Bop."

Vincent moves it around easily with his Blue Caps giving him a hand-clapping raft and some good rock guitar.

On the switch, Gene takes it from the guitar to go into another fast production which reminds me a little of "Little Darlin'."

"I Got It" has got the right pattern to please plenty of fans and the disc as a whole ought to attract fairly heavy sales.

CAN RING FOR JERI

JERI SOUTHERN

"Bells Are Ringing"
"Just In Time"

(BRUNSWICK 05722)

THE STRANGE husky velvet of Jeri Southern's voice fits the two songs from the musical "Bells are Ringing."

A rather busy orchestral backing tends to intrude too much on the title tune . . . I got tired of all those bells before the side was finished. But I did enjoy the Southern sound.

On the bottom deck "Just In Time," opens with a male chorus swinging Jeri smartly into the lyric. A good number this and a slick performance which made this half the better one for me.

Jeri in fine form opening out with more power than she often uses.

MAKES IT SOUND GOOD

CARMEN MCRAE

"The Party's Over"
"It's Like Getting A Donkey To Gallop"

(BRUNSWICK O 5723)

ANOTHER item from "Bells are Ringing" is "The Party's Over" which Miss McRae handles dexterously on this Brunswick offering.

Carmen is one of the most un-honoured singers who ever sent sides across the Atlantic. A fine stylist with a most distinctive sound, she makes this number seem like an outstanding ballad.

A rich performance which you certainly ought to hear.

Delightful title of her song on the other side of the record belongs—as you might expect—to a Latin American tune. Cute and quick moving, it has got a polished lyric which Carmen shoots out with precision.

By
DON PLAYER

A REVIVAL HIT

BILLY WILLIAMS

"Got A Date With An Angel"
"The Lord Will Understand"

(CORAL Q 72295)

BILLY WILLIAMS managed to make the Top Twenty but never really got as high as he deserved over here with his revival of "Gonna Sit Right Down and Write Myself a Letter." I hope that those who went for this disc will start the ball rolling on his new release.

"Got A Date With an Angel" is another revival in rather similar pattern . . . it bounces happily along with the novel mixture of old and new, and again there's a repeat gimmick with the chorus. I think it's a lot of fun with Dick Jacobs batoning as before.

I'm not so happy about the coupling . . . a rock treatment of a religious number. Maybe they enjoy this sort of thing in the States, but personally I don't see the need for it. So it's rather a pity about this side.

XMAS CAROL MEDLEY!

NEW F.O. (Q.S.)

FOR ANY SIZE BAND OR ORCHESTRA

TASTEFULLY ARRANGED BY TONY KING

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PETULA CLARK

"Alone"

N 15112

EDMUND HOCKRIDGE

"All at once you love her"

"Shangri-La"

N 15107

nixa



SAME GRAND GRACIE

GRACIE FIELDS

"Mary's Boy Child"
"Scarlet Ribbons"

(COLUMBIA DB 4047)

GRACIE cannot possibly hope to catch Harry Belafonte with her version of his hit "Mary's Boy Child." But don't let that dissuade you from spinning this delightful side.

With full choir and orchestra, the great star fills the touching song with all her capacity, clarity and simplicity. If you've been paying attention to all the conflicting reports about the Fields future, just listen to this performance and I think you'll agree with me that it would be a sad day indeed if Gracie went from the scene just yet.

On the reverse, Gracie adds her talents to those who have already out "Scarlet Ribbons." The right choice for a coupling here.

Tender performance.

IN GREAT FORM AGAIN

ANNE SHELTON

"I'll Remember Today"
"I Hear That Song Again"

(PHILIPS PB 772)

OF those versions which I've heard to date Anne Shelton's singing of the waltz ballad "I'll Remember Today" stands out. Wally Stott has given the star a sweet orchestral and choral accompaniment while she sweeps easily through the number.

Anne's sure, firm voice gives the song a clear chance of reaching the top. She never puts a note or a mood wrong as she waltzes through the side.

Strings glide her into "I Hear That Song Again," a slow ballad which contains much lush charm. I wouldn't rate this half as a seller, but I do think it makes an excellent coupling. Reminiscent melody and attractive lyric. Performance? Shelton standard.

And that means the tops...

WINNIE'S PARTY BEST

WINIFRED ATWELL

"Let's Have A Ball"

(DECCA F 10956)

WINNIE has always attracted enormous business with her Christmas party records, and I see no reason why there should be a change of habit this year.

This time her collection is a distinct improvement on last year's party release by the pianist.

Full of verve at her other piano she devotes one side to skiffle successes. On the turnover she switches to some older favourites but here, too, she keeps the fun going at a good lick... which seems to me to be the important thing to do in this kind of effort.

Titles are: "Last Train to San Fernando," "Bring A Little Water Sylvie," "Puttin' On The Style," "Don't You Rock Me Daddy-O," "Music, Music, Music," "Heartbreaker," "This Ole House" and "Woody Woodpecker."



WELCOME BACK...

THE ANDREWS SISTERS

"I'm Goin' Home"
"By His Word"

(CAPITOL CL 14807)

BACK in the land of the grooves are the Andrews Sisters. They should find quite a welcome waiting for their rousing waltz "I'm Goin' Home" which features their splendid harmony.

A quick little offering with a whistling gimmick fits into the Vic Schoen orchestral backing.

Gordon Jenkins takes over the baton on the bottom deck... "By His Word."

He opens it with some attractive side-drum work which builds up the pace and atmosphere strongly. The girls join the drums softly, build into a swinging performance of a very good spiritual. This one really jumps, and I'd be inclined to make it the top side. It's the side for which I would buy the record — and I would buy it if I were you.

'SOFTLY, SOFTLY' VOICE

RUBY MURRAY

"I'll Remember Today"
"Ain't That A Grand And Glorious Feeling"

(COLUMBIA DB 4042)

RUBY MURRAY'S version of the Edith Piaf song "I'll Remember Today" takes her — and us — back to the "Softly Softly" voice.

Whether it still has the pull which it will need to get the side away, remains to be seen. Ruby's certainly been too long without a best-seller.

In waltz time with a good Norrie Paramor backing, she makes a more than competent job of the item.

Then, for the reverse, she switches personality to swing into the fast-moving "Ain't That A Grand and Glorious Feeling." There's an old tang of the Dixie tempo to this half which should appeal to customers around this time of the year.

AUSPICIOUS DEBUT

THE JONES BOYS

"Cool Baby"
"Rock A Hula Baby"

(COLUMBIA DB)

THE JONES BOYS are now to be found recording with the Columbia label, and from the sound of this new disc I'd say they stand more than a slight chance of pleasing their new disc chiefs.

"Rock a Hula Baby" rocks easily all the way with the boys getting a bigger sound than I've ever heard them produce before. Norrie Paramor should be happy about the life on this one.

"Cool Baby" sends the vocal group off into some hiccupping rock 'n' roll with guitar predominating in the backing. Again the Jones Boys reveal a polish and sparkle that I often thought lacking on previous recordings. After being in a disc doldrum for some time this could be the release to set them climbing the ladder.

RONNIE RONALDE BRINGS YOU TWO NEW RECORDS FOR CHRISTMAS

"CHRISTMAS AT HOME" Pts 1 & 2

COLUMBIA DB.4020

A WONDERFUL RECORDING OF CAROLS & CHRISTMAS SONGS

"PARTY RHYMES" PARTS 1 & 2

COLUMBIA DB.4036

A "MUST" FOR EVERY PARTY

AH! I Can Tell You That —

FOR MY SINS I occupied a ringside seat at last week's Empress Hall Boxing Tournament and found myself between former world light-heavyweight champion Freddie Mills and "6-5 Special's" bright compere, Pete Murray. I've even got the marks on my ribs to prove it!

A pair of more rabid boxing fans you couldn't wish to find. Even between rounds these characters didn't let up. Freddie informed me he is thinking of launching out with Pete in variety. The act? "Murray and Mills."

Away from the ringside, I had a better chance of quiet talk with likeable Pete. Although still a youngster he is a man with a load of experience. He told me that after leaving the R.A.F., he toured in a play; in the early part of 1950 his manager asked him what he thought of a three months trip abroad as a radio announcer.

On accepting the assignment Pete found himself behind the "Mike" at Radio Luxembourg where three months lingered into just five years. "You know," he said, "not once in those five years did I use a script—except for Commercials."

Way back in 1948 he played in New York's Booth Theatre for three months in "Power Without Glory"—the same show and role that Dirk Bogarde played in London at the New Lindsey. Pete's most recent legit stint was ITV's "The Last Enemy" which was screened into your homes around last September.

Besides Pete's regular Saturday TV appearances, his dulcet tones also are exploited for his "Old Firm"—Luxembourg. He has two shows of his own: "Top Pops" on Monday evenings and on Wednesday he heralds "The Record Show."

'6.5 Special' Compere, Pete Murray, is a Very Versatile Guy

Most Sundays you'll find him playing left back for an alleged football team bearing the name of "The Layabouts United." It is captained by Jimmy Henney and includes such well known names in the disc orbit as Glen Mason, Ronnie Carroll, Andrew Boyd and film star Andrew Ray, to name but a few.

Yes, Peter Murray is a 'Special' all on his own, a lad with a grand personality. Some film company or other should get around to the guy.

TOMMY STEELE'S 'BUTLER'

WHEN I tell you that I spent an interesting evening with Tommy Steele's butler, don't for one moment think the Bermondsey wonder boy is living it up at his new Calford home.

The gentleman's gent I refer to is the one who plays "Cooper," in his latest picture "The Duke Wore Jeans," currently shooting at Elstree studios. Playing the butler is that popular actor, Michael Medwin, who, although youthful of appearance, has a string of big screen successes under his belt, including "Doctor At Large": "A Hill In Korea."

I asked this seasoned actor what was his reaction to filming with a star who had but 12 months show business experience to his credit?

Now Mike is by nature a quiet fellow and not one given to frothy dialogue. But of Steele he had this to say: "Working with Tommy shows why K's not hard to understand his success. In this business you either have it or you don't. He is one of the 'Has Its.' He's a natural entertainer and also bears signs of blossoming into a fine young comedian. You can count me among his thousands of friends."

Indeed, a Medwin bouquet for the Steele boy.

Right after this picture Mike goes over to Ranks to join Dirk Bogarde in: "The Wind Cannot Read," which, from what I hear, is a fascinating story of our flyers during the far east campaign. With Betty Box and Ralph Thomas holding the reins it bears all the hallmarks of being a good 'un.

MAX WALL IN 'MOTHER GOOSE'

RIGHT after the screening of the final edition of his ITA series: "That's Life" last Monday evening, I ran into that priceless pixie, Max Wall.

He told me that he now gets down to the job of preparing for the lead role in Emil Littler's "Mother Goose," which goes on stage at Bournemouth this Christmas.

During next year we shall likely be seeing him back on BBC TV which, for this writer, cannot come too soon. I must admit to being a keen follower of his since his early BBC sound series: "Bungalow Club," and consider him one of our most original funnymen.

THREE HAPPY CUSTOMERS!

STANDING in the foyer of the Prince of Wales theatre the other evening box office manager Bob Linsell was pointing out to me the foundation stone of this theatre laid by Gracie Fields in June, 1937.

Said Bob: "She's a great girl is our Gracie," at which he felt a tap on his shoulder and a voice saying: "Thank you very much, young man."

It was Gracie herself, who was there with husband Boris, and her life long agent and friend, Lillian Aza. A startled Bob Linsell hastened back into the box office to sell them three tickets for the 'Follies.' But they were satisfied customers!

Whilst on the subject of the Prince of Wales Theatre. I would like to congratulate the organisation of the Lilia-White Associated Companies which bought the entire house of 1,121 seats there for a performance last Friday for members of their staff. Miss Marjorie Quinlan, personnel officer of this organization, told me: "We feel this a wonderful idea for letting our chiefs meet everybody on the staff and at the same time giving them a night out."

A.H.

Two terrific new numbers from dynamic

Johnny Duncan

and the Blue Grass Boys

Get along home, Cindy

with

Footprints in the snow

DB4029 (45 & 78 r.p.m.)

COLUMBIA RECORDS
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★ GUIDE TO THE STARS



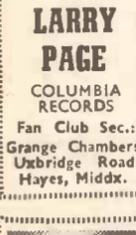
BERYL REID
Films :
DEREK GLYNN
Temple Bar 5224
Direction :
ROBERT LUFF
FREMantle
7003 & 1070



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Morris House,
Jermyn St.,
London, W.1
Whitehall 9901



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DICKIE HENDERSON
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Fosters Agency
Personal Managers:
Bernard Delfont



DON FOX
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BILLY MARSH,
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Rd., Stamford Hill,
London, N.16.



TERRY DENE
FAN CLUB
SECRETARY,
59, Old Compton
Street,
London, W.1



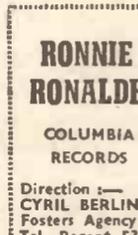
JOAN HINDE
Britain's Premier
Trumpeter.
Direction :
CECIL BRAHAM
AGENCY,
Temple Bar
8503/4.



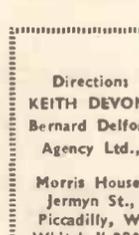
JIMMY WHEELER
Direction :
Billy Marsh,
(Bernard Delfont
Agency)



TERRY WAYNE
Manager:
Bill Sawyer
Sole Dir.:
Syd Royce Agency
Tel.:
Temple Bar 0482



RONNIE RONALDE
COLUMBIA RECORDS
Direction :
CYRIL BERLIN,
Fosters Agency.
Tel. Regent 5367



AUDREY JEANS
Directions
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Bernard Delfont
Agency Ltd.,
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Piccadilly, W.1
Whitehall 9901



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Eddie Lee,
Will Collins
Agency.
Fan Club Secretary
34, Woodhall
Gate, Pinner,
Middx.



JILL SUMMERS
Direction :
JOHNNIE RISCOE
GERard 9552



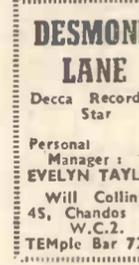
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Will Collins Agency.
TEMple Bar 7255



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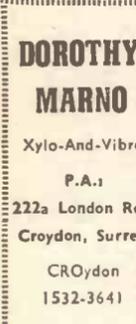
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ROBERT EARL
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George,
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W.1



RUBY MURRAY
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Bernard Delfont
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Morris House,
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Director: Ruby Bard,
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GER. 4078



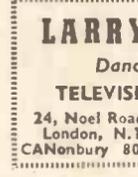
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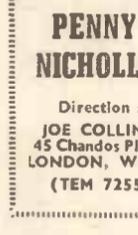


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Dance Director
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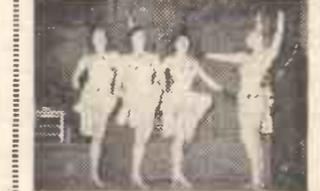


TOMMIE DEANE
("Mr. Funderful")
No. 1 in The Wit Parade
Comms.: DAVE MITCHELL,
33, Haymarket, S.W.1.

Scottish Band DECEMBER Diary
ARMSTRONG — 29-30 (Nov.);
1-8, Royal Crescent Modern Jazz Club.
CAIRNS—29, Q.M. Union; 30,
White Craigs; 1, Hot Club; 6,
Q.M. Union; 7, White Craigs; 8,
Hot Club.
CHISHOLM—30 (Nov.) and 1,
Blantyre; 3, Castlemilk; 7 and 8,
Blantyre.
DAVISON—30, Hughenden.
EAST COAST—1 and 8, Dundee
Jazz Club.
ESQUIRE—30, Westerton Tennis
Club.
GALL—30 (Nov.) and 7, Wood-
end.
KINGPINS — 30 (Nov.) and 7,
Q.M. Union.
MCNAIR—30, Larkhall; 7, Stud
Club.
MCNICHOL—30, Netherlee.
MCGUIRE—1 and 8, Larkhall.
ROSS — 30, Broomhill; 5, Agri-
cultural College; 7, Broomhill; 8,
Dundee.
SIMS—30 (Nov.) and 7, Partick
Burgh, Lesser Hall.
STEADFAST—30 (Nov.), Maho-
gany Hall; 6, Springboig Jazz Club;
7, Mahogany Hall.
VERNON—1 and 4, Regency
Club; 7, Clarkston; 8, Regency
Club.



PENNY NICHOLLS
Direction :
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DON PETERS
Direction:
Johnnie Riscoe
GERard 9552

TWO BRITISH importations to Broadway during the past week. "Time Remembered" fared the better with the American Theatre's First Lady, Helen Hayes, captivating the critics in a piece which, in the current dramatic season, "shows its beauty like an orchid in an ascan". Richard Burton drew fine press, too.

NOEL COWARD'S "Nude With Violin" was found wanting though Noel himself was welcomed back.

BROADWAYITES expecting London's Dominion to emerge as the top variety house with LIBERACE, BELAFONTE, JERRY LEWIS, etc., scheduled to play it next year.

BEST-LOVED Irish lassie in these parts is one-time Londoner, Carmel Quinn. She makes it difficult for any other colleen on disc or TV.

DANA ANDREWS' brother, Steve Forrest, signed for lead opposite Mindy Carson in forthcoming prize-fight stage musical, "The Body Beautiful".

RADIO and TV "salutes" galore to Irving Berlin (50th songwriting anniversary), and W. C. Handy ("St. Louis Blues" man's 84th birthday). Berlin commemoration will climax with Mary Martin-John Raitt two-hour TV "Annie Get Your Gun".

SHIRL CONWAY, last seen in West End's "Plain and Fancy", shortly to marry composer Bernie Wayne. Shirly was once Mrs. Bill Johnson and, though long divorced, they remained best of friends.

MARIE, "The Body" MACDONALD'S Persian Room performances have surprised the town and they're now talking about her for the proposed musical version of "Born Yesterday".

SAW RECORD MIRROR favourite Larry Adler on TV the other night. He looked twenty years younger and was playing "Night Over Shanghai" (actually was in a 1937 Dick Powell movie called "The Singing Marine").

JUNE ALLYSON rating raves for her "Our Town" contribution to the great General Motors Anniversary Show but I wish they'd been able to see Britain's Heather Sears in the last scene from that emotion tugger. Heather did it on BBC-TV a while back.

LATEST British film arrival, "The Smallest Show on Earth". Advance billing around town reads: Men Over 40—Wife Dissatisfied? Then take her to see, etc.

Wally



Peterson's

BROADWAY MIRROR

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

COMPOSER-PRODUCER Frank Loesser ("Most Happy Fella"), who sidestepped talk of the issue in London, slated to marry songstress Jo Sullivan. West End will probably see the bride next year in London's "Fella".

JAME MORGAN trying to follow-up her "Fascination" hit with the liting, violin-loaded "I'm New at the Game of Love". Flip is revival of "It's Been a Long Long Time". Nice disc.

COMEDIENNE NANCY WALKER, fresh out of the short-lived "Copper and Brass", admits to have worked only eight months out of the past three years. "Stage is just too precarious" says the well-liked lady clown. Heads for TV with the hope that next season will mark the return of the TV comic.

TV WESTERNS continue to take their toll of all other forms of cathode ray entertainment. Ed Sullivan, Jack Benny, Steve Allen, practically everybody except Como, succumbing to the rating gunfire. "My Kingdom for a Horse!" is the cry of the hour.

"BRIDGE ON THE RIVER KWAI" certain to be nominated for the Academy Award this year. Probably have to beat out "Sayonara" and "Peyton Place" for the top prize.

THIS LONG PLAYER is going to be really LONG: the current Broadway hit (West End next spring) and Pulitzer Prize play "Long Day's Journey into Night" starring Mr and Mrs. Frederic March and the entire cast will record the three-hour performance in the theatre during a performance, rather than in a studio, and the end result will sell at £9 per package. Guaranteed sale of 100,000 already.

THIS WEEK'S New York newspapers carried photos of Tommy Steele and Kitza Kazacos. Tommy's was headed "Rockin' for Royalty" and described "Britain's Answer to Elvis Presley making the place jump during a rehearsal for the Royal Variety performance". Kitza was described as "A Greek Baring Gifts" with "the Greek singer displaying her ample charms as she checks in on the QUEEN ELIZABETH. She wants to be known as World Moon Woman. And whatsa-matta with us, Kitza Kid?"

KENNETH HAIGH, young British lead in the highly successful "Look Back in Anger", will play Boswell opposite Peter Ustinov's Dr. Johnson in the forthcoming 90-minute TV adaptation of Boswell's London Journals.

THIS IS THE town where you can get all the latest 12 in. LPs, brand new in plastic covers and hot off the presses, for 23s. 6d. when the list price is 35s. 6d.! The new Lena Horne show, "Jamaica", "West Side Story", film soundtracks "Pal Joey", "Pajama Game", etc., the lol Nat Cole, Sinatra, Sarah Vaughan, Presley, Doris Day and countless others' latest album efforts can be picked up for 21s. against a list price of 28s. 6d.

CLASSICS BY SUCH as the Boston Prom., N.Y. Philharmonic, etc., fall into the same category. Answer is the mass movement of the product. Get it off the counters and into the homes to make way for new stuff.

TWO LONDONERS, JULIE ANDREWS and MARTYN GREEN out with a tasteful album designed for the juvenile set. Package features lotsa nursery rhymes with music written by New York's own Moondog, the corner vagabond by choice, Louis Hardin.

CARNEGIE RECITAL HALL will house the first all-female jazz concert this week! Three ninety-minute TV shows about Louis Armstrong, Jellyroll Morton and Lionel Hampton! W. C. Handy's screen biog, "St. Louis Blues", is one of '58's major items! Jazz is coming on strong in hitherto untried areas and could well catch the fancy of the normally strict beat public.

NEW COLOUR TAPE recordings to be launched into service by NBC next spring. Switch to tape will eliminate all kinescopes.

AT this writing it would appear, from out of town reports, that "Look Homeward, Angel" will be the season's first smash dramatic hit. Due in this week, piece is a segment of the Thomas Wolfe novel and stars Anthony Perkins, Jo Van Fleet and London's Hugh Griffith.

ADVANCE WORD on the Meredith Willson tuned "The Music Man." Put that into the wham category, too, with ex-filmster Robert Preston rating raves for his all-round performance.

STORY MAKING THE ROUNDS ABOUT THE CZECHOSLOVAKIAN PHILANDERER WHO HAD TO ESCAPE AN IRATE HUSBAND VIA THE FIRE ESCAPE. HE WENT DOWN, TAPPED AT A WINDOW AND ASKED "CAN YOU CACHE A SMALL CZECH?"

FIRST BATCH OF BRITAIN'S TOP TEN SELLING RECORDS

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- 1. Wake Up Little Susie Everly Bros. (London)
2. Alone Petula Clark (Nixa)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Be My Girl Jim Dale (Parlophone)
5. I Love You, Baby Paul Anka (Columbia)
6. Party Elvis Presley (R.C.A.)
7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
8. Remember You're Mine Pat Boone (London)
9. All The Way/Chicago Frank Sinatra (Capitol)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

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

- 1. Santa Bring My Baby Back Elvis Presley (R.C.A.)
2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
3. Mary's Boy Child Harry Belafonte (R.C.A.)
4. Be My Girl Jim Dale (Parlophone)
5. My Dixie Darling Lonnie Donegan (Nixa)
6. Wake Up Little Susie Everly Bros. (London)
7. Get Along Cindy Johnny Duncan (Columbia)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. Alone Southlanders (Decca)
10. All The Way Frank Sinatra (Capitol)

ENGINEERING SERVICE CO., 18/20 MARKET STREET, BOLTON

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. Remember You're Mine Pat Boone (London)
5. Santa Bring My Baby Back Elvis Presley (R.C.A.)
6. He's Got The Whole World in his Hands Laurie London (Parlophone)
7. I Love You, Baby Paul Anka (Columbia)
8. That'll Be The Day Crickets (Vogue-Coral)
9. Alone Petula Clark (Nixa)
10. Reet Petite Jackie Wilson (Vogue-Coral)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Wake Up Little Susie Everly Bros. (London)
4. Reet Petite Jackie Wilson (Vogue-Coral)
5. Chicago Frank Sinatra (Capitol)
6. I Love You, Baby Paul Anka (Columbia)
7. Alone Petula Clark (Nixa)
8. Plant a Kiss Tommy Steele (Decca)
9. What Is My Destiny Malcolm Vaughan (H.M.V.)
10. Be My Girl Jim Dale (Parlophone)

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- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. I Love You, Baby Paul Anka (Columbia)
4. Party Elvis Presley (R.C.A.)
5. Be My Girl Jim Dale (Parlophone)
6. Wake Up Little Susie Everly Bros. (London)
7. Santa Bring My Baby Back Elvis Presley (R.C.A.)
8. Alone Southlanders (Decca)
9. Honeycomb Jimmy Rodgers (Columbia)
10. Remember You're Mine Pat Boone (London)

T. PARTON, 718a ALUM ROCK ROAD, WARD END, BIRMINGHAM, 8

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
3. I Love You, Baby Paul Anka (Columbia)
4. Party Elvis Presley (R.C.A.)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Be My Girl Jim Dale (Parlophone)
7. Alone Petula Clark (Nixa)
8. Wake Up Little Susie Everly Bros. (London)
9. Alone Shepherd Sisters (H.M.V.)
10. Let's Have a Ball Winifred Atwell (Decca)
Love Letters in the Sand Pat Boone (London)

McCORMACK'S, 12 ROWALLEN PARADE, GREEN LANE, BECONTREE, ESSEX

- 1. Party Elvis Presley (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Santa Bring My Baby Back Elvis Presley (R.C.A.)
4. My Dixie Darling Lonnie Donegan (Nixa)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
8. Alone Shepherd Sisters (H.M.V.)
9. Man on Fire Frankie Vaughan (Philips)
10. Alone Petula Clark (Nixa)

NEMS LTD., 70 WALTON ROAD, LIVERPOOL, 4

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. My Dixie Darling Lonnie Donegan (Nixa)
4. Wake Up Little Susie Everly Bros. (London)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Santa Bring My Baby Back Elvis Presley (R.C.A.)
7. Remember You're Mine Pat Boone (London)
8. Party Elvis Presley (R.C.A.)
9. I Love You, Baby Paul Anka (Columbia)
10. That'll Be The Day Crickets (Vogue-Coral)

GALLOWGATE RECORD SHOP, 271 GALLOWGATE, GLASGOW

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Alone Southlanders (Decca)
4. He's Got The Whole World in his Hands Laurie London (Parlophone)
5. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
6. Be My Girl Jim Dale (Parlophone)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Be Content Kathie Kay (H.M.V.)
9. Party Elvis Presley (R.C.A.)
10. I Love You, Baby Paul Anka (Columbia)

LEVY'S RECORD SHOP, 142a MARYLEBONE ROAD, BAKER STREET, N.W.1

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Santa Bring My Baby Back Elvis Presley (R.C.A.)
4. Be My Girl Jim Dale (Parlophone)
5. I Love You, Baby Paul Anka (Columbia)
6. Party Elvis Presley (R.C.A.)
7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
8. Alone Petula Clark (Nixa)
9. Wake Up Little Susie Everly Bros. (London)
10. Remember You're Mine Pat Boone (London)

HERBERT STRICKLAND, 72 WARDOUR STREET, LONDON, W.1

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Alone Kaye Sisters (Philips)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Wake Up Little Susie Everly Bros. (London)
6. Be My Girl Jim Dale (Parlophone)
7. Pleeze Mr. Brown Shirley Bassey (Philips)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. My Dixie Darling Lonnie Donegan (Nixa)
10. Diana Paul Anka (Columbia)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Wake Up Little Susie Everly Bros. (London)
4. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Be My Girl Jim Dale (Parlophone)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. He's Got The Whole World in his Hands Laurie London (Parlophone)
10. Reet Petite Jackie Wilson (Vogue-Coral)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. Wake Up Little Susie Everly Bros. (London)
5. I Love You, Baby Paul Anka (Columbia)
6. Alone Shepherd Sisters (H.M.V.)
7. Keep A Knocking Little Richard (London)
8. Handful of Songs Tommy Steele (Decca)
9. Man on Fire Frankie Vaughan (Philips)
10. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
Diana Paul Anka (Columbia)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. That'll Be The Day Crickets (Vogue-Coral)
4. I Love You, Baby Paul Anka (Columbia)
5. Man on Fire Frankie Vaughan (Philips)
6. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
7. Alone Shepherd Sisters (H.M.V.)
8. Wake Up Little Susie Everly Bros. (London)
9. All The Way/Chicago Frank Sinatra (Capitol)
10. Keep A Knocking Little Richard (London)

BRIGHTWAY SERVICES LTD., 47 FIFE RD., KINGSTON-ON-THAMES

- 1. Be My Girl Jim Dale (Parlophone)
2. Mary's Boy Child Harry Belafonte (R.C.A.)
3. Reet Petite Jackie Wilson (Vogue-Coral)
4. Wake Up Little Susie Everly Bros. (London)
5. I Love You, Baby Paul Anka (Columbia)
6. Party Elvis Presley (R.C.A.)
7. Silhouettes The Rays (London)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Chicago/All The Way Frank Sinatra (Capitol)



FOOTPRINTS IN THE SNOW RECORDED BY JOHNNY DUNCAN ON COLUMBIA DB 4029

SOUTHERN MUSIC CO. 8 DENMARK ST. W.C.2. TEMPLE BAR 4524

WE'VE GOT A HANDFUL OF SONGS FOR YOU-

RECORD MIRROR SPOTLIGHT ON

ALONE Petula Clark (Nixa)

TIME AFTER TIME it happens that a British artiste makes, month after month, good quality records without landing anything in the Top Twenty. And time after time the perseverance of their firm is justified when the hits at last come up.

Pet Clark is an ideal example. For many months now, she has made discs which deserved to go places, but just failed to have the necessary commercial touch, or maybe the necessary luck.

Anyway, as we know, Pet recently broke the spell with "With All My Heart", which made the Top Ten.

Now, with this disc scarcely out of the charts, she has pitched in with another winner, "Alone".

Pet has special reason for being proud of her success here for she has fought off most formidable competition—chiefly from the Shepherd Sisters (HMV) and The Southlanders (DECCA). These latter versions are doing quite well, but all signs at the moment is that Pet is well in the lead on the number.

ONE TO WATCH

MY SPECIAL ANGEL

Bobbie Helms (Brunswick)

THIS NUMBER IS VERY MUCH in the "big-voice ballad" class, and initially much interest was caused by rival British versions of the song—by Robert Earl (on Philips) and by Malcolm Vaughan (H.M.V.).

However, indications are that these are getting away to a slow start compared with the high-powered American version by Bobby Helms (Brunswick).

If Helms does make our charts with the song, it will be his first appearance in them. His confident, commanding treatment of the song on this Brunswick disc does suggest, however, that he should be a force to be reckoned with from now on.

So watch this disc—even though either of the two fine versions of the same song by British artistes could yet steal the honours.

L. P. Commentary

IT'S MIGHTY STRANGE to look at but this week we have an LP Top Five without "Oklahoma!" It's the first time that's happened, in fact. The great CAPITOL show album missed inclusion by only a narrow margin, and will almost certainly come back, but—for the moment—that's the way things are!

What caused its exit as much as anything else was a spate of success from the man they can't keep still, and whose sales they can't keep down—Elvis Presley. Yes, he's done the longplaying hat-trick; he has THREE in the First Five. "Lovin' You" and "The Best of Elvis" have been there before, but this week the wriggler took the lead in the coming gold rush of Christmas records by landing "Elvis's Christmas Album" (RCA) in the Five, too.

Elvis couldn't dislodge "The King and I"; the show disc stayed firm at No. 1. Also, Sinatra's "Swingin' Affair" kept in the picture, though dropping from third to fifth.

However, look for more from Frankie. Sales outside The Five show plenty of favour for his seasonal longplayer, "A Jolly Christmas from Frank Sinatra" on CAPITOL. And, of course, Mr. Crosby isn't taking all this lying down; now things are also looking up for his BRUNSWICK album, "A Christmas Sing With Bing."

We told you last week to watch these! Advice hereby repeated!

While demand for the special Christmas longplayers is showing a steady increase, there is every indication that in fact ALL longplayers are going to be in tremendous demand during the coming weeks. Yes, we're all set for a real bumper Christmas in the longplaying world.

SYDNEY SCARBOROUGH,

UNDER THE CITY HALL, HULL

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Remember You're Mine Pat Boone (London)
5. Be My Girl Jim Dale (Parlophone)
6. I Love You, Baby Paul Anka (Columbia)
7. Diana Paul Anka (Columbia)
8. He's Got The Whole World in His Hands Laurie London (Parlophone)
9. Wake Up Little Susie Everly Bros. (London)
10. My Special Angel Malcolm Vaughan (H.M.V.)

WHYMANT'S, 1055 LONDON ROAD, THORNTON HEATH, SURREY

- 1. Be My Girl Jim Dale (Parlophone)
2. Wake Up Little Susie Everly Bros. (London)
3. I Love You, Baby Paul Anka (Columbia)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Mary's Boy Child Harry Belafonte (R.C.A.)
6. Man on Fire Frankie Vaughan (Philips)
7. Party Elvis Presley (R.C.A.)
8. Diana Paul Anka (Columbia)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)

THE NEW HIT SONG TOMORROW TOMORROW Recorded by PEARL CARR & TEDDY JOHNSON (NIXA) MACMELODIES

HARRY BELAFONTE'S MARY'S BOY CHILD on RCA BOURNE MUSIC

MELODIE D'AMOUR Recorded by EDMUNDO ROS AMES BROS. (DECCA) (RCA) MACMELODIES

TAMMY Recorded by DEBBIE REYNOLDS (RCA) MACMELODIES

THE RAGE OF EUROPE THE PANSY Recorded by EDMUNDO ROS (DECCA) EDDIE CALVERT (COL.) PETER MAURICE

TOMMY STEELE'S A HANDFUL OF SONGS (DECCA) PETER MAURICE

THE PETER MAURICE BUILDING, 21 DENMARK STREET, LONDON, W.C.2. TEM: 3856

RECORD ROUNDABOUT, 68 MONCUR STREET, BARROWLAND, GLASGOW

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
4. Alone Southlanders (Decca)
5. He's Got The Whole World in His Hands Laurie London (Parlophone)
6. Remember You're Mine Pat Boone (London)
7. Be My Girl Jim Dale (Parlophone)
8. Love Letters in the Sand Jim Dale (Parlophone)
9. Reet Petite Jackie Wilson (Vogue-Coral)
10. Be Content Kathie Kay (H.M.V.)

THE MUSIC SHOP, 64 SHEEP STREET, NORTHAMPTON

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. I Love You, Baby Paul Anka (Columbia)
5. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
6. Remember You're Mine Pat Boone (London)
7. Alone Southlanders (Decca)
8. Keep A Knocking Little Richard (London)
9. Wake Up Little Susie Everly Bros. (London)
10. Be My Girl Jim Dale (Parlophone)
11. Be My Girl Don Fox (Decca)

BAKER'S, 161 HIGH ST., GILLINGHAM, KENT

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. I Love You, Baby Paul Anka (Columbia)
5. Wake Up Little Susie Everly Bros. (London)
6. That'll Be The Day Crickets (Vogue-Coral)
7. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
8. Alone Shepherd Sisters (H.M.V.)
9. Alone Petula Clark (Nixa)
10. Lardy Miss Clawdy Elvis Presley (H.M.V.)
11. He's Got The Whole World in His Hands Laurie London (Parlophone)

HAMILTON'S, WESTON ROAD, SOUTHEAD

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. He's Got The Whole World in His Hands Laurie London (Parlophone)
5. Alone Shepherd Sisters (H.M.V.)
6. Party Elvis Presley (R.C.A.)
7. Alone Petula Clark (Nixa)
8. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
9. Remember You're Mine Pat Boone (London)
10. I Love You, Baby Paul Anka (Columbia)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. Keep A Knocking Little Richard (London)
5. Diana Paul Anka (Columbia)
6. He's Got The Whole World in His Hands Laurie London (Parlophone)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Wake Up Little Susie Everly Brothers (London)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Ma, He's Making Eyes At Me Johnny Otis (Capitol)

A. COOPER & SONS LTD., 340 HIGH STREET, CHATHAM

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. Party Elvis Presley (R.C.A.)
5. That'll Be The Day Crickets (Vogue-Coral)
6. I Love You, Baby Paul Anka (Columbia)
7. Diana Paul Anka (Columbia)
8. Alone Shepherd Sisters (H.M.V.)
9. Alone Petula Clark (Nixa)
10. Lardy Miss Clawdy Elvis Presley (H.M.V.)
11. Tammy Debbie Reynolds (Vogue-Coral)
12. Wake Up Little Susie Everly Brothers (London)
13. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)

F. T. HEAGARTY & CO., CENTRAL PARADE, 172 KENTON RD., HARROW, MIDDX.

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Be My Girl Jim Dale (Parlophone)
4. Wake Up Little Susie Everly Brothers (London)
5. Party Elvis Presley (R.C.A.)
6. Alone Petula Clark (Nixa)
7. Diana Paul Anka (Columbia)
8. Remember You're Mine Pat Boone (London)
9. That'll Be The Day Crickets (Vogue-Coral)
10. Hoopdoo Marty Wild (Philips)

AL'S RECORDS, 65 CROSS STREET, W.1

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. Alone Petula Clark (Nixa)
4. Wake Up Little Susie Everly Brothers (London)
5. Be My Girl Jim Dale (Parlophone)
6. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
7. I Love You, Baby Paul Anka (Columbia)
8. Silhouettes The Rays (London)
9. April Love Pat Boone (London)
10. Keep A Knocking Little Richard (London)

THE RECORD CENTRE, 14 BARGATES, WHITCHURCH

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Remember You're Mine Pat Boone (London)
3. Be Bop Baby Ricki Nelson (London)
4. Alone Shepherd Sisters (H.M.V.)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Wake Up Little Susie Everly Bros. (London)
8. Be My Girl Jim Dale (Parlophone)
9. Alone Petula Clark (Nixa)
10. I Love You, Baby Paul Anka (Columbia)

THE SPINNING DISC LTD., 143a FORE STREET, EDMONTON, N.18

- 1. I Love You, Baby Paul Anka (Columbia)
2. Mary's Boy Child Harry Belafonte (R.C.A.)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Party Elvis Presley (R.C.A.)
5. Wake Up Little Susie Everly Brothers (London)
6. Be My Girl Jim Dale (Parlophone)
7. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
8. Alone Petula Clark (Nixa)
9. Diana Paul Anka (Columbia)
10. Footprints in the Snow Johnny Duncan (Columbia)

HENRY'S FOR RECORDS, 136 ST. MARY'S ST., SOUTHAMPTON

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
5. He's Got The Whole World in His Hands Laurie London (Parlophone)
6. Wake Up Little Susie Everly Brothers (London)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Be My Girl Jim Dale (Parlophone)
9. That'll Be The Day Crickets (Vogue-Coral)
10. Party Elvis Presley (R.C.A.)
11. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)

SELFRIDGES, OXFORD STREET, LONDON, W.1

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Remember You're Mine Pat Boone (London)
4. Man on Fire Frankie Vaughan (Philips)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Alone Shepherd Sisters (H.M.V.)
7. Alone Petula Clark (Nixa)
8. I Love You, Baby Paul Anka (Columbia)
9. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
10. Party Elvis Presley (R.C.A.)

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

- 1. That'll Be The Day Crickets (Vogue-Coral)
2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
3. Mary's Boy Child Harry Belafonte (R.C.A.)
4. I Love You, Baby Paul Anka (Columbia)
5. Remember You're Mine Pat Boone (London)
6. Be My Girl Jim Dale (Parlophone)
7. Man on Fire Frankie Vaughan (Philips)
8. He's Got The Whole World in His Hands Laurie London (Parlophone)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)

RECORD RENDEZVOUS, 2 WITHEMS LANE, LISCARD, WALLASEY, CHESHIRE

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Wanderin' Eyes Charlie Gracie (London)
4. Be My Girl Jim Dale (Parlophone)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Remember You're Mine Pat Boone (London)
7. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)
8. Truckin' Eric Delaney (Nixa)
9. Alone Petula Clark (Nixa)
10. My Dixie Darling Lonnie Donegan (Nixa)

NEWTON'S, 237 STRATFORD ROAD, SHIRLEY, SOLIHULL, WARCS.

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. I Love You, Baby Paul Anka (Columbia)
5. Wake Up Little Susie Everly Brothers (London)
6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
7. Diana Paul Anka (Columbia)
8. Man on Fire Frankie Vaughan (Philips)
9. He's Got The Whole World in His Hands Laurie London (Parlophone)
10. Remember You're Mine Pat Boone (London)

W. MINAY & SON, 474 WILBRAHAM RD., CHORLTON-CUM-HARDY, MANCHESTER, 21

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Wake Up Little Susie Everly Brothers (London)
3. Remember You're Mine Pat Boone (London)
4. Alone Petula Clark (Nixa)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Be My Girl Jim Dale (Parlophone)
7. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
8. Diana Paul Anka (Columbia)
9. That'll Be The Day Crickets (Vogue-Coral)
10. Man on Fire Frankie Vaughan (Philips)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Wake Up Little Susie Everly Bros. (London)
4. Reet Petite Jackie Wilson (Vogue-Coral)
5. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
6. I Love You, Baby Paul Anka (Columbia)
7. Lardy Miss Clawdy Elvis Presley (H.M.V.)
8. Alone Petula Clark (Nixa)
9. Peggy Sue Buddy Holly (Decca)
10. Chicago Frank Sinatra (Capitol)
11. Footsteps in the Snow Johnny Duncan (Columbia)
12. Keep A Knocking Little Richard (London)

TOP TEN SALES TALK

NOT ONLY IS HARRY BELAFONTE STILL UP THERE AT NO. 1 WITH HIS "MARY'S BOY CHILD", BUT HE'S WAY, WAY CLEAR OF THE FIELD. HE'S CERTAINLY GOING TO TAKE SOME SHIFTING.

Britain's pride is young Jim Dale. After successive weeks at sixth and fifth, he's now overhauled Mr. Presley, and pinched second place from him.

Another fine British success is by PETULA CLARK. She's made The Ten with her "Alone", thus following up the similar hit she made with her "With All My Heart". This share of the disc limelight has been due to Pet for a long time now.

To make room for Pet's disc, Debbie Reynolds' "Tammy" drops downstairs, but Debbie can at least be thankful for quite a rich run on this ballad.

Watch Little Richard; his "Keep a-Knocking" just slipped into the Twenty, and seems to be gathering momentum. Also, although it failed to make the charts, Sinatra's coupling of "Chicago" and "All the Way" (latter was our "One To Watch" last week) is starting to make its presence felt in no uncertain manner.

If Sinatra does show with his "Chicago", that'll be two real oldies showing their paces in the charts, for "Ma, He's Making Eyes At Me" (Johnny Otis Show, CAPITOL) is rushing us sales mighty fast.

Nice to see that Frankie Vaughan, on PHILIPS, is holding very firm indeed. His "Money In The Bank" is still showing sound investments at No. 8, while the "Man On Fire"/"Wandering Eyes" coupling, even though it dropped three places, is enjoying a good lease of extended life in the Second Ten.

THIS WEEK'S OUTS AND INS

OUT GOES: "Tammy", by Debbie Reynolds (CORAL) from 9 to 12.

IN COMES: "Alone", by Petula Clark (NIXA) from 14 to 10.

LEADING LIGHTING, 75 CHAPEL MARKET, ISLINGTON, N.1

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. My Special Angel Malcolm Vaughan (H.M.V.)
5. Wake Up Little Susie Everly Bros. (London)
6. That'll Be The Day Crickets (Vogue-Coral)
7. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Alone Shepherd Sisters (H.M.V.)
10. Reet Petite Jackie Wilson (Vogue-Coral)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. Man on Fire Frankie Vaughan (Philips)
5. He's Got The Whole World in His Hands Laurie London (Parlophone)
6. Remember You're Mine Pat Boone (London)
7. Alone Petula Clark (Nixa)
8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
9. I Love You, Baby Paul Anka (Columbia)
10. Diana Paul Anka (Columbia)

ROTHERY RECORDINGS, ORMSKIRK ST., ST. HELENS, LANCs.

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. Remember You're Mine Pat Boone (London)
5. I Love You, Baby Paul Anka (Columbia)
6. That'll Be The Day Crickets (Vogue-Coral)
7. Teddy Bear Elvis Presley (R.C.A.)
8. Santa Is Back In Town. Elvis Presley (R.C.A.)
9. Alone Petula Clark (Nixa)
10. Diana Paul Anka (Columbia)

THORN'S OF CHESSINGTON, 13 NORTH PARADE, CHESSINGTON

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. I Love You, Baby Paul Anka (Columbia)
4. Diana Paul Anka (Columbia)
5. Be My Girl Jim Dale (Parlophone)
6. Be My Girl Petula Clark (Nixa)
7. Keep A Knocking Little Richard (London)
8. Wake Up Little Susie Everly Bros. (London)
9. Water, Water Tommy Steele (Decca)
10. That'll Be The Day Crickets (Vogue-Coral)



JOHNNIE RAY
PINK SWEATER ANGEL
TEXAS TAMBOURINE
 PB 762

SHIRLEY BASSEY
PUH-LEEZE! MISTER BROWN
TAKE MY LOVE, TAKE MY LOVE
 PB 757

JOHNNY MATHIS
CHANGES ARE THE TWELFTH OF NEVER
 PB 749

MARTY WILDE
HONEYCOMB
WILD CAT
 PB 750

RONNIE CARROLL
NEVER BE AFRAID
APRIL LOVE
 PB 768

KAYE SISTERS
ALONE
SHAKE ME I RATTLE
 PB 752

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The Records of the Century

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous 'Featherweight' Pick-up. (PG1029)

RECORD DEALERS'
BEST SELLERS

EXCLUSIVE FEATURE

THE SOUTH, 94-96 WELL STREET, HACKNEY, LONDON, E.9

- | | |
|-------------------------------|--------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. I Love You, Baby | Paul Anka (Columbia) |
| 3. Wake Up Little Susie | Everly Bros. (London) |
| 4. Be My Girl | Jim Dale (Parlophone) |
| 5. Alone | Southlanders (Decca) |
| 6. Party | Elvis Presley (R.C.A.) |
| 7. Lawdy Miss Clawdy | Elvis Presley (H.M.V.) |
| 8. Santa Bring My Baby Back | Elvis Presley (R.C.A.) |
| 9. Ma, He's Making Eyes At Me | Johnny Otis (Capitol) |
| 10. Keep A Knocking | Little Richard (London) |

P. RHODEN & SON, 19-21 HIGHER PARR ST., ST. HELENS

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|---|----------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Party | Elvis Presley (R.C.A.) |
| 3. Remember You're Mine | Pat Boone (London) |
| 4. That'll Be The Day | Crickets (Vogue-Coral) |
| 5. My Special Angel | Bobby Helms (Brunswick) |
| 6. Alone | Petula Clark (Nixa) |
| 7. Wake Up Little Susie | Everly Bros. (London) |
| 8. I Love You, Baby | Paul Anka (Columbia) |
| 9. My Special Angel | Southlanders (Decca) |
| 10. He's Got The Whole World In His Hands | Malcolm Vaughan (H.M.V.) |
| | Laurie London (Parlophone) |

STAR RECORDS, 207 HOLLOWAY ROAD, N.7

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|-------------------------------|-----------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Party | Elvis Presley (R.C.A.) |
| 3. Ma, He's Making Eyes At Me | Johnny Otis (Capitol) |
| 4. Santa Bring My Baby Back | Elvis Presley (R.C.A.) |
| 5. My Special Angel | Bobby Helms (Brunswick) |
| 6. Alone | Shepherd Sisters (H.M.V.) |
| 7. Party Pops | Russ Conway (Columbia) |
| 8. Keep A Knocking | Little Richard (London) |
| 9. Reet Petite | Jackie Wilson (Vogue-Coral) |
| 10. My Dixie Darling | Lonnie Donegan (Nixa) |
| 11. That'll Be The Day | Crickets (Vogue-Coral) |
| 12. Lawdy Miss Clawdy | Elvis Presley (H.M.V.) |
| 13. Chicago | Frank Sinatra (Capitol) |
| 14. One For The Road | Freddie Mills (Parlophone) |

HICKIES, 35 HIGH STREET, SLOUGH

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|---------------------------------|--|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Teddy Bear | Elvis Presley (R.C.A.) |
| 3. Tammy | Debbie Reynolds (Vogue-Coral) |
| 4. Party | Elvis Presley (R.C.A.) |
| 5. Wake Up Little Susie | Everly Bros. (London) |
| 6. Something in the Bank, Frank | Frankie Vaughan/Kaye Sisters (Philips) |
| 7. Remember You're Mine | Pat Boone (London) |
| 8. Let Me Be Loved | Tommy Sands (Capitol) |
| 9. Alone | Shepherd Sisters (H.M.V.) |
| 10. An Affair To Remember | Vic Damone (Philips) |

PAISH & CO., 130 UNION STREET, TORQUAY

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|--|-------------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Be My Girl | Jim Dale (Parlophone) |
| 3. He's Got The Whole World In His Hands | Laurie London (Parlophone) |
| 4. Man On Fire | Frankie Vaughan (Philips) |
| 5. Santa Is Back In Town | Elvis Presley (R.C.A.) |
| 6. Party/Gotta Lotta Livin' To Do | Elvis Presley (R.C.A.) |
| 7. I Love You, Baby | Paul Anka (Columbia) |
| 8. That'll Be The Day | Crickets (Vogue-Coral) |
| 9. Wake Up Little Susie | Everly Bros. (London) |
| 10. Tammy | Debbie Reynolds (Vogue-Coral) |

THE REGENT RECORD SHOP, 104 REGENT ST., LEAMINGTON SPA

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|---------------------------------|--|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Be My Girl | Jim Dale (Parlophone) |
| 3. I Love You, Baby | Paul Anka (Columbia) |
| 4. Wake Up Little Susie | Everly Bros. (London) |
| 5. Something in the Bank, Frank | Frankie Vaughan/Kaye Sisters (Philips) |
| 6. That'll Be The Day | Crickets (Vogue-Coral) |
| 7. Tammy | Debbie Reynolds (Vogue-Coral) |
| 8. Alone | Petula Clark (Nixa) |
| 9. Remember You're Mine | Pat Boone (London) |
| 10. Diana | Paul Anka (Columbia) |

IMHOF'S, 112-116 NEW OXFORD ST., LONDON, W.C.1

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|-----------------------------|-------------------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Wake Up Little Susie | Everly Bros. (London) |
| 3. Tammy | Debbie Reynolds (Vogue-Coral) |
| 4. Gotta Lotta Livin' To Do | Elvis Presley (R.C.A.) |
| 5. Island in the Sun | Harry Belafonte (R.C.A.) |
| 6. That'll Be The Day | Crickets (Vogue-Coral) |
| 7. Remember You're Mine | Pat Boone (London) |
| 8. I Love You, Baby | Paul Anka (Columbia) |
| 9. Up Above My Head | Johnnie Ray/Frankie Laine (Philips) |
| 10. Teddy Bear | Elvis Presley (R.C.A.) |

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

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|---------------------------------|--|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Remember You're Mine | Pat Boone (London) |
| 3. Wake Up Little Susie | Everly Bros. (London) |
| 4. I Love You, Baby | Paul Anka (Columbia) |
| 5. Party | Elvis Presley (R.C.A.) |
| 6. Something in the Bank, Frank | Frankie Vaughan/Kaye Sisters (Philips) |
| 7. Man on Fire | Frankie Vaughan (Philips) |
| 8. Santa Bring My Baby Back | Elvis Presley (R.C.A.) |
| 9. Hey, You | Tommy Steele (Decca) |
| 10. My Dixie Darling | Lonnie Donegan (Nixa) |

CLIFTON, 109 PRINCES STREET, EDINBURGH, 2

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|----------------------------------|--|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Party | Elvis Presley (R.C.A.) |
| 3. I Love You, Baby | Paul Anka (Columbia) |
| 4. Tammy | Debbie Reynolds (Vogue-Coral) |
| 5. Diana | Paul Anka (Columbia) |
| 6. Be My Girl | Jim Dale (Parlophone) |
| 7. That'll Be The Day | Crickets (Vogue-Coral) |
| 8. Remember You're Mine | Pat Boone (London) |
| 9. Teddy Bear | Elvis Presley (R.C.A.) |
| 10. Something in the Bank, Frank | Frankie Vaughan/Kaye Sisters (Philips) |

HASLUCK'S, 4 LOZELLS ROAD, LOZELLS, BIRMINGHAM

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|-------------------------|---------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Be My Girl | Jim Dale (Parlophone) |
| 3. That'll Be The Day | Crickets (Vogue-Coral) |
| 4. Remember You're Mine | Pat Boone (London) |
| 5. Man on Fire | Frankie Vaughan (Philips) |
| 6. Wake Up Little Susie | Everly Bros. (London) |
| 7. Alone | Petula Clark (Nixa) |
| 8. Party | Elvis Presley (R.C.A.) |
| 9. Diana | Paul Anka (Columbia) |
| 10. Keep A Knocking | Little Richard (London) |

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

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|---------------------------------|--|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Party | Elvis Presley (R.C.A.) |
| 3. Be My Girl | Jim Dale (Parlophone) |
| 4. Wake Up Little Susie | Everly Bros. (London) |
| 5. Ma, He's Making Eyes At Me | Johnny Otis (Capitol) |
| 6. My Dixie Darling | Lonnie Donegan (Nixa) |
| 7. I Love You, Baby | Paul Anka (Columbia) |
| 8. Something in the Bank, Frank | Frankie Vaughan/Kaye Sisters (Philips) |
| 9. Alone | Petula Clark (Nixa) |
| 10. Tammy | Debbie Reynolds (Vogue-Coral) |

MCCORMACK'S, 7 COWCADDENS ST., GLASGOW, C.2

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|----------------------------------|--------------------------|
| 1. Mary's Boy Child | Harry Belafonte (R.C.A.) |
| 2. Party | Elvis Presley (R.C.A.) |
| 3. Remember You're Mine | Pat Boone (London) |
| 4. Wake Up Little Susie | Everly Bros. (London) |
| 5. That'll Be The Day | Crickets (Vogue-Coral) |
| 6. Santa Bring My Baby Back | Elvis Presley (R.C.A.) |
| 7. I Love You, Baby | Paul Anka (Columbia) |
| 8. My Dixie Darling | Lonnie Donegan (Nixa) |
| 9. Keep A Knocking | Little Richard (London) |
| 10. Whole Lotta Shaking Going On | Jerry Lee Lewis (London) |

Britain's TOP TWENTY

Player's please

Britain's TOP TEN

Week Ending 24th November

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|-----------|--|
| Last Week | This Week |
| 1 | 1 MARY'S BOY CHILD |
| | Harry Belafonte (RCA) |
| 5 | 2 BE MY GIRL |
| | Jim Dale (Parlophone) |
| 2 | 3 PARTY/GOTTA LOT OF LIVIN' TO DO |
| | Elvis Presley (RCA) |
| 4 | 4 I LOVE YOU BABY |
| | Paul Anka (Columbia) |
| 6 | 5 WAKE UP LITTLE SUSIE |
| | Everly Bros. (London) |
| 3 | 6 THAT'LL BE THE DAY |
| | Crickets (Coral) |
| 7 | 7 REMEMBER YOU'RE MINE |
| | Pat Boone (London) |
| 8 | 8 YOU'VE GOTTA HAVE SOMETHING IN THE BANK, FRANK |
| | Frankie Vaughan/Kaye Sisters (Philips) |
| 10 | 9 SANTA BRING MY BABY BACK TO ME |
| | Elvis Presley (RCA) |
| 14 | 10 ALONE |
| | Petula Clark (Nixa) |

THE 'SECOND TEN'

- | | |
|-----------|---|
| Last Week | This Week |
| 18 | 11 MA, HE'S MAKING EYES AT ME |
| | Johnny Otis Show (Capitol) |
| 9 | 12 TAMMY |
| | Debbie Reynolds (Coral) |
| — | 13 HE'S GOT THE WHOLE WORLD IN HIS HANDS |
| | Laurie London (Parlophone) |
| 15 | 14 ALONE |
| | Shepherd Sisters (HMV) |
| 12 | 15 MAN ON FIRE/WANDERIN' EYES |
| | Frankie Vaughan (Philips) |
| 11 | 16 DIANA |
| | Paul Anka (Columbia) |
| 19 | 17 ALONE |
| | Southlanders (Decca) |
| 17 | 18 REET PETITE |
| | Jackie Wilson (Coral) |
| 16 | 19 MY DIXIE DARLING |
| | Lonnie Donegan (Nixa) |
| 13 | 20 LAWDY MISS CLAWDY/TRYING TO GET TO YOU |
| | Elvis Presley (HMV) |
| — | 20 KEEP A KNOCKING |
| | Little Richard (London) |

BEST-SELLERS BY BRITISH ARTISTES

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|-----------|--|
| Last Week | This Week |
| 1 | 1 BE MY GIRL |
| | Jim Dale (Parlophone) |
| 2 | 2 YOU'VE GOTTA HAVE SOMETHING IN THE BANK, FRANK |
| | Frankie Vaughan/Kaye Sisters (Philips) |
| 4 | 3 ALONE |
| | Petula Clark (Nixa) |
| 7 | 4 HE'S GOT THE WHOLE WORLD IN HIS HANDS |
| | Laurie London (Parlophone) |
| 3 | 5 MAN ON FIRE/WANDERIN' EYES |
| | Frankie Vaughan (Philips) |
| 6 | 6 ALONE |
| | Southlanders (Decca) |
| 5 | 7 MY DIXIE DARLING |
| | Lonnie Donegan (Nixa) |
| — | 8 MY SPECIAL ANGEL |
| | Malcolm Vaughan (HMV) |
| 9 | 9 BE MY GIRL |
| | Don Fox (Decca) |
| — | 10 FOOTPRINTS IN THE SNOW/GET ALONG CINDY |
| | Johnny Duncan (Columbia) |

Best Selling Long-Players FIRST FIVE

- | | |
|-----------|---------------------------|
| Last Week | This Week |
| 1 | 1 THE KING AND I |
| | Sound Track (Capitol) |
| 2 | 2 LOVIN' YOU |
| | Sound Track (RCA) |
| 4 | 3 BEST OF ELVIS |
| | Elvis Presley (HMV) |
| — | 4 ELVIS'S CHRISTMAS ALBUM |
| | Elvis Presley (RCA) |
| 3 | 5 A SWINGIN' AFFAIR |
| | Frank Sinatra (Capitol) |

