

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 47 Week ending December 27, 1958

## MERRY CHRISTMAS!

EVERY  
**6<sup>D</sup>**  
THURSDAY



TV's STAR PUPPETS

# PINKY AND PERKY

## TOM DOOLEY; THE VELVET GLOVE (The Pinky & Perky theme)

F 11095 (45/78)

ANOTHER GREAT NOVELTY RECORD  
CURRENTLY No. 1 IN THE U.S. HIT PARADE

## THE CHIPMUNK SONG DAVID SEVILLE

HLU 8762 (45/78)



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# POST BAG

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## YOUR LETTER MAY WIN AN LP

Just drop a line on any topic connected with records to 'Post Bag,' DISC, Hulton House, Fleet Street, London, E.C.4. Each week the writer of the most interesting letter published gets an LP of his own choice

# There's a queue for Monty's discs

## PRIZE LETTER

IN DISC recently I was astonished to read of "Ted Heath, Britain's No. 1 musical ambassador to the U.S.A." As much as I like Ted Heath, isn't this unfair to Mantovani? In a six weeks tour last year he visited 31 of the 48 states. He topped the American Teenage Popularity Poll last year. This year he gained twice as many votes as Nelson Riddle as the best studio orchestra, and gained fifth place. There is even a Mantovani Week in New York, when white footstep

are painted outside the record shops and his name is printed in them. He sells more than Sinatra. Eight LPs of his have already sold the equivalent of 1,000,000 ordinary records, and for this he has been presented with eight golden discs.

A friend of mine in New York says you have to go on the waiting list for three months to get a Mantovani LP, so goodness knows what he might be selling if supply was great enough.

Doesn't this make Mantovani Britain's No. 1 musical ambassador to the U.S.A.?—G. YORKE, Water Street, Wallasey, Cheshire.

(You've certainly made some very good points.)



"I didn't want to ask him, really, but he's the only boy I know with a record player!"

### In the charts

I AM delighted that Jane Morgan has managed to enter your record charts. For a long time now I've admired her refreshing style, and she certainly contrasts with most of the so-called singers in the hit parade. I'm constantly surprised that artists of the calibre of Jo Stafford, Pearl Bailey, Gordon MacRae, Dick Haymes, Jane Froman, Margaret Whiting and Sarah Vaughan, to mention just a few, find little support while inferior singers sell millions. I do hope you will feature articles on these fine performers.—MICHAEL FLYNN, Flaxman Road, Camberwell, S.E.5.

(We, too, were delighted "The day the Jane came.")

### THANK YOU!

WHEN I read the DISC Christmas Album, I was amazed at the number of stars who wished us all a Merry Christmas.

In return, I would now like to wish all the stars and the staff of DISC a very happy Christmas and prosperous New Year.

With best wishes,—(Miss) ROSEMARY PEACOCK, 160a High Road, Wood Green, London, N.22.

(We thank you for the very kind thought.)

### In the lurch

IT seems a shame that, in this strange world of pop music, good vocal groups are left in the lurch. Take Dion And The Belmonts, for instance. Half of you reading this have probably never even heard of them or their records. May I suggest that you listen to their latest recording "No One Knows," which is already in the American charts.

Apart from being exceptionally good vocalists the boys are also excellent instrumentalists. So let's help them by giving them a hit over here. They certainly deserve success.—B. G. M. RIVAS, Montecarne House, Canford School, Wimborne, Dorset. (No one knows?)

### Revival?

BACK in the days of 1953-4, big bands were big business. With the advent of rock, skiffle and other forms of beat music, the big bands suffered considerably, a great number of them disbanded and experienced musicians found their livelihood threatened.

Now the future looks brighter and big bands seem to be heading for better times. This has been proved by the tremendous success of the

## COVER PERSONALITIES

# Pinky and Perky

WHEN it came to deciding who should be our front cover portraying the festive spirit, we had quite a problem. So many people are worthy; yet to omit could have been to offend.

Our final choice you will have seen today and we hope you like them as much as we do.

Certainly one of the big TV successes in 1958 has been the delightful act of Pinky and Perky. They have endeared themselves to millions through their refreshing charm.

During their rise to success they have delighted with their miming to well-known recordings. The result has been a gentle dig at some of the disc successes and few could have failed to be enraptured by their presentation.

Now they have produced a record of their own on Decca and, in addition to our personal delight in the final product, it has given us the opportunity to spotlight them.

We feel that they stand for the gay, happy things in life, and they're most certainly in keeping with the holiday season.

In making such a name for themselves, Pinky and Perky have stolen the thunder from their creators and manipulators who have "pulled a few strings" to get them there.

May I, therefore, introduce husband and wife team, Jan and Vlasta Dalibor.

Jan was a professor of art in Czechoslovakia, specialising in sculpture. His wife, Vlasta, an actress. Though having different occupation, both had a feeling for the theatre. Jan put his artistic knowledge to good use by making puppets as a hobby.

When it was necessary to escape from post-war Communist Czechoslovakia, this charming couple headed for Britain. Their country's loss has certainly been our pleasureable gain.

You have recently had the chance of seeing several of their other creations on stage and on TV. That lovely bass fiddle, the cow who plays washboard with her tail, and the likeable frog who croaks his way through "Tequila."

But of all their creations, none has captured the hearts or the imagination of the public more than young Pinky and Perky. May they never grow old!

Certainly with all the demand on their services including every top TV show and the Ed. Sullivan Show in New York, they have become valuable property. Pinky and Perky alone are insured for £1,000.

Pinky and Perky will be "performing" in many homes this Christmas and their infectious recording of "Tom Dooley" is destined for many plays.

DOUG GEDDES

## Dancing Time with Oriole

CHA-CHA-CHA

FRANCHITO

★ AND HIS ORCHESTRA ★

Eso Es El Amor

AND

ENCHILADAS

45/78rpm ★ CB 1467

★ NINO RICO ★  
AND HIS ORCHESTRA

Rico Vacilon

AND

CHA-CHA-CHA

45/78rpm ★ CB 1463

"Perfect for Dancing" Series  
TOMMY KINSMAN & HIS BAND

PLAYING YOUR FAVOURITE TUNES  
OLD AND NEW  
TO WHICH YOU WILL LOVE TO LISTEN  
AND DANCE

MO 10007, 10015, 10017  
10020 AND 1002

ORIOLE

Tommy Dorsey Orchestra and Lord Rockingham's XI. Are we heading for a big band revival?—BILL RIDLEY, Hazel Grove, Staines, Midds.

(They're certainly doing more work now.)

### What's in a name?

IT amazes me why good records by not-so-well-known artists—for instance "Tom Dooley" by Rikki Price—shouldn't even get placed in the hit parade. Yet the same record—in this case by Lonnie Donegan whom I don't find as good as Rikki Price—flies into the charts.

Is it because they are well known?—Miss CHRISTINE KNOWLES, Greenacres, Ashford Road, Faversham, Kent.

(No one starts off well known, of course, but become it because they get more popular.)

### What a thought!

SOME people mean that the record-buying public is fickle, unreliable and unpredictable. But just look at how things would be if the opposite were the case.

The hit parade would be a foregone conclusion, Don Nicholl would be able to say, not that he thought such-and-such might make the Top Twenty, but that it would go to No. 16 the first week, No. 11 the next, and so on.

A Stateside hit is released. All D.Is are contacted, "Don't waste your time playing it, it cannot be a hit!"

The thrill of watching a favourite record reach the Top Ten would be gone. Aren't we lucky we're so fickle?—DENIS COSTELLO, St. Christopher's Road, Montenuotte Park, Cork, Eire.

(We like this novel reasoning.)

### Cha-cha crazy

I'M a fan of the latest craze of cha-cha. I was, however, slightly shocked to hear variations on some under titles like "Tea For Two Cha-cha" and "Cocktails For Two Cha-cha." Then I was really appalled and disgusted to hear under the title "Blue Cha-cha" a modern version of "The Blue Danube." Songwriters must be hard up to pick on such

wonderful melodies as these for cha-cha treatment. What next? Will it be the "Funeral March Cha-cha"?—PAMELA WALVISH, Cranes Way, Boreham Wood, Herts.

(Maybe when it dies.)

### Tommy the ripper

TOMMY STEELE is a reformed singer. From drib-drib titles such as "Nairobi" and "Only Man On The Island" he has gone straight into rip roaring version of "C'mon Let's Go!" I think this is the mostest, and I wish Tommy all the luck for honours in Top Ten.—JOHN BRYAN, Crewkerne School, Somerset.

(You're glad he's off that island?)

### Pet hates

WHY does everybody go raving mad over Frank Sinatra? Disc jockeys, reviewers and columnists all praise him to the high heavens, and no one ever says a word against him. Quite frankly, he drives me up the wall.

So do some other phenomena—chas-chas (with the exception of "Tea For Two"), "Valere" and "More Than Ever" all send me nutty. Malcolm Vaughan is getting so dry because of the same type of presentation on every record that he will soon be doing the same to me.—D. ANDREWS, Brunswick Road, Ipswich, Suffolk.

(How about those liver salts—Mr. Andrews?)

## Christmas Greetings

TO ALL OUR FRIENDS  
and our thanks  
for your co-operation

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**LONELY TEARDROPS**

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**Man who owned the H.M.V. dog dies**

**MR. MARK BARRAUD**, owner of Nipper, the world's most famous dog, died last week, aged 82. Nipper was the terrier depicted in the famous H.M.V. trade-mark and used on all their products throughout the world.

The original painting was completed by Mr. Barraud's uncle in 1899 and sold to the Gramophone Company. With the title "His Master's Voice" the company decided to adopt the painting as its trade-mark. Alteration was necessary as the original included a cylinder record.

Nipper died in 1900.

**Disc release for our vocal group**

SINCE the recent DISC article on our Soho vocal group discoveries, Bill and Brett Landis, the pair have had their first disc release announced.

Titles are "Bright Eyes" and "Since You've Gone," and the record will be issued on Parlophone on January 16.

**Ringin' it in**

THE B.B.C. Light Programme is to ring in the New Year with three leading dance bands.

There will be outside visits to the Colony Restaurant for the music of Felix King and his Orchestra, and the Edmundo Ros Club to hear Edmundo Ros and his Latin American Music, and Arnold Bailey and his Music, and finally the New Year will be welcomed in by Ian Powrie and his Band from Scotland.



"Evening Mr. Harris - we're sure going to get the joint jumping tonight!"

**TOP TWENTY**

Owing to the Christmas holiday and the ensuing change in printing schedules we find we are unable to give a completely accurate Top Twenty chart this week, so, rather than give a false picture, we are holding out this feature both this week and next.

**Rank job filled**

**Former Decca man takes over**

THE choice of an A. and R. Manager to Rank Records has at last been made. This important post has gone to well-known recording expert Dick Rowe.

Dick Rowe has been associated with Decca for several years in a similar capacity, producing records with such artists as Dickie Valentine, Vera Lynn, Cyril Stapleton and Max Bygraves.

Another new appointment is that of Bobby Shad as President of Rank Records of America, Inc. He made a tremendous reputation with Mercury Records, and produced a string of hits with all that company's top singing stars.

**Adler out soon?**

**HARMONICA virtuoso, Larry Adler, hopes to be out of hospital and home for Christmas. He has been a patient in a London hospital following an operation for appendicitis. Larry spent his time completing a book and writing music for a play.**

Chas. McDevitt and Shirley Douglas, and Kenny Baker will be guests in the ABC-TV production, "Sunday Break" on December 28.

**'Top Numbers' returns**

THE successful ABC-TV show "Top Numbers," which was networked earlier this year, is to return for one special showing on Sunday, December 28.

Jimmy Henney will introduce an all-star bill which includes Bernard Bresslaw, Marion Ryan, Marty Wilde, Gary Miller, Malcolm Vaughan, The Tanner Sisters, Joe Loss and his Orchestra, and the Barney Gilbraith Singers.

**ACTOR TURNS SINGER**

ABC-TV present a new singing personality in next Saturday's "Oh Boy!" production—William Marshall. He is one of America's finest actors and came to Britain to star as De Lawd in "Green Pastures." Now Jack Good is to present him as a singer.

**MIKE PRESTON**  
**WHY, WHY, WHY**

F 11087 **DECCA** 45 78

**First for Saga**

LARRY PAGE has had his first disc for Saga Records released, an EP entitled "Larry Page's Personal Choice," on which are featured "Girl Of My Dreams," "All In The Game," "Taking A Chance On Love" and "Clouds Will Soon Roll By."

**Frankie scores**

STILL scoring successes on his continental tour, Frankie Vaughan won praise for his appearance last week on the Caterina Valente TV show in Germany.

Critics wrote that he "taught the producers how to do TV on TV." His appearance produced three film offers and a request to do a series on both radio and television.

**Juke Box Top Ten**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending December 20th)

Last Week	This Week	Artist	Artist
1	1	TOM DOOLEY	Kingston Trio; Lonnie Donegan; Rikki Price
2	1	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
7	1	IT'S ONLY MAKE BELIEVE	Conway Twitty
3	4	CHANTILLY LACE	Big Bopper
5	5	LOVE MAKES THE WORLD GO ROUND/MANDOLINS IN THE MOONLIGHT	Perry Como
6	6	TEA FOR TWO CHA-CHA	Tommy Dorsey
9	7	THE DAY THE RAINS CAME	Jane Morgan
8	8	HIGH CLASS BABY	Cliff Richard
4	9	MORE THAN EVER	Malcolm Vaughan; Marino Marini; Robert Earl; Edmund Hockridge
10	10	IT'S ALL IN THE GAME	Tommy Edwards

Published by courtesy of "The World's Fair."

**American Top Ten**

These were the ten numbers that topped the sales in America last week (week ending December 20th)

Last Week	This Week	Artist	Artist
1	1	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
6	2	PROBLEMS	Everly Brothers
2	3	TOM DOOLEY	Kingston Trio
5	4	ONE NIGHT	Elvis Presley
4	5	BEEP BEEP	The Playmates
-	6	SMOKE GETS IN YOUR EYES	The Platters
7	7	LONESOME TOWN	Ricky Nelson
3	8	IT'S ONLY MAKE BELIEVE	Conway Twitty
9	9	I GOT STUNG	Elvis Presley
-	10	CHIPMUNKS SONG	David Seville and the Chipmunks

**ONES TO WATCH**

Gotta Travel On	Billy Grammer
Donna	Ritchie Valens

**Records FROM America**

**The Olympics**  
 (I WANNA) DANCE WITH THE TEACHER  
 N.M.V. POP564 (45 & 78)

**Tommy Edwards**  
 LOVE IS ALL WE NEED  
 N.M.V. 996 (45 & 78)

**The Playmates**  
 BEEP BEEP  
 COLUMBIA 60425 (45 & 78)

**Brook Benton**  
 HURTIN' INSIDE and IT'S JUST A MATTER OF TIME  
 MERCURY ART1914 (45 & 78)



# Marion Ryan gets the Cat's Whisker

"COOL'S" best-kept secret was revealed to our viewers last Friday with the presentation of the "Cat's Whiskers" awards to outstanding artists who had appeared—or whose discs had been played—on the show during the past year. In case you missed the show, let me give you the first list of winners:

- British girl disc singer of the year **MARION RYAN**
- American girl disc singer of the year **CONNIE FRANCIS**
- Bandleader of the year **TED HEATH**
- Vocal group of the year **THE MUDLARKS**
- Composer of the year **MAX BYGRAVES**
- Discoverer of the year **NORRIE PARAMOR**
- Most promising newcomer of the year **CLIFF RICHARD**
- Outstanding disc success of the year **PAT BOONE**
- Entertainer of the year **TOMMY STEELE**
- British disc personality of the year **FRANKIE VAUGHAN**
- American disc personality of the year **ELVIS PRESLEY**

## COOL for CATS Kent Walton

And how well all those artists deserved their accolades! It's been a great year for all of them.

We were delighted to have several of the artists honoured in the studio last week to receive their awards: The Mudlarks, Norrie Paramor, Cliff Richard, Tommy Steele and Marion Ryan came along, together with a G.I. who accepted awards on behalf of the American winners.

### Golden meeting

**EDDIE CALVERT**, it is said, plays a "golden trumpet"; Johannesburg, in South Africa, is known as the "Golden City." What more reasonable, then, that the two should get together sometime—and that's just what has happened, for Eddie has gone there for a few weeks.

Before he left, Eddie paid us a quick visit to play his new Columbia disc on "Cool," "Trumpet Cha-Cha." This is really fine material, and leaves no room for doubt that Eddie's among the finest trumpet players this country has heard.

Most people like to take time out to relax in these breaks, but Eddie is an artiste with a difference—he believes he just can't practise enough to stay in the top bracket.

Another pointer to would-be trumpeters that I noticed was Eddie's habit while playing of quickly taking the trumpet away from his lips as often as he could. I thought it might be some kind of a gimmick, but when I asked him about it later he told me that he does it to give his lips a rest. He has to hold the instrument very tight while playing, and this eases his lips and helps him to keep on playing comfortably.

Eddie is taking a drummer with him to Jo'burg, and will make up the rest of the band from a line-up of South African musicians.

### New Year secret

A NEW record to be released on the first day of the New Year has just been recorded for Philips by British star, Robert Earl. The title, which should please his fans is "The Wonderful Secret of Love," a new ballad.

On the flip, Bob has gone gipsyish, to revive "Boulevard of Broken Dreams."

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices:— 6in. x 8in.—3/6 each; 10in. x 8in.—5/- each. Orders, with postal order, to:— Photo Department, DISC, Hulton House, Fleet Street, LONDON, E.C.4.

## Congratulations

# FRANKIE VAUGHAN

on getting the first  
**CAT'S WHISKERS AWARD**  
(British Disc Personality of the Year)  
and also for your wonderful recording of  
**SO HAPPY IN LOVE**  
**C/W AM I WASTING MY TIME ON YOU PB 865 45/78**

from  
**PHILIPS** *The Records of the Century*

Philips Electrical Ltd. Gramophone Records Division, Stanhope House, Stanhope Place, London, W.1. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous "Featherwood" Pick-up.

## Congratulations

# MARION RYAN

on being chosen  
British Girl Disc Singer of the Year  
by "COOL"  
from



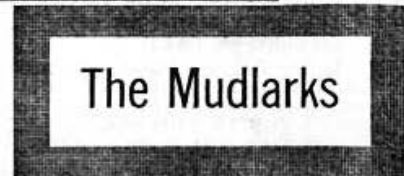
Congratulations to these 5 great Decca-group stars on winning

- \*\*\*\*\* **CAT'S WHISKERS** \*\*\*\*\*
- PAT BOONE**
  - MAX BYGRAVES**
  - TED HEATH**
  - ELVIS PRESLEY**
  - TOMMY STEELE**



Cliff Richard

Most Promising Newcomer of the Year

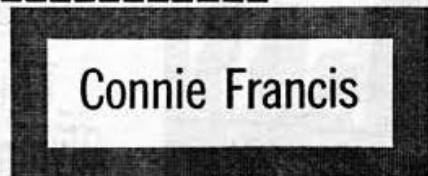


The Mudlarks

Vocal Group of the Year

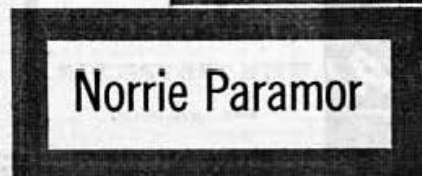


Congratulations on your 'Cool for Cats' Oscar Awards!



Connie Francis

American Girl Disc Singer of the Year



Norrie Paramor

Discoverer of the Year

# Another great exclusive for DISC

## 'I'm not really a beat singer or a compere ...'

says **JIM DALE**

It was comedy which first attracted me. I saw something grand in the way famous comedians lifted people and took them out of their humdrum lives.

This was Jim Dale in his early days — before he donned a tuxedo.

I was wearing a check-shirt and jeans. So I had to dress up a little.

That, naturally, changes the way an artiste works. I guess most of the guitar kids would develop a different style if they habitually donned a tuxedo! Anyway, even with my still-rather-informal dress on "Six-Five," my approach to the show has definitely changed.

And I think that it is obvious, too, that the show itself has broadened its scope and changed for the better.

About a year ago the whole desire of the B.B.C. seemed to be to create a mad teenage look at Riverside for the whole hour. Now that has changed. There is much more real music in the programme. And if you look at the long string of big stars I have introduced in front of the cameras, I think you can say that so far as Russell Turner and the B.B.C. are concerned, "no expense is spared."

And as for comparison with "Oh Boy!" please don't ask me until after this week-end, for I have always been too busy on the B.B.C. show to watch the rival firm, or make serious comment beyond "Oh, boy...!"

you wish than a once-a-week TV date at Riverside studios? Working as compère on "Six-Five" enabled me to compere, to meet and to work closely with such famous stars as Joan Regan, Ruby Murray, Shirley Bassey, The Kalin Twins, Frankie Vaughan, Charlie Gracie and dozens more.

"Six-Five Special" changed during the nine months I have worked on it, and it has changed me, too!

When I began as compère I realised I could not go in front of cameras and introduce people while

At this moment of leaving the "Six-Five," it is rather strange to think that I have not made a disc for six months.

Does this mean I have slipped a disc? No, not at all. For one thing, the hard work associated with a weekly B.B.C. show does cut seriously into the time one should give for recording rehearsals and sessions.

And to my mind it is not wise for an artiste regularly on such a show to make recordings and plug them in his own show. It isn't good for the artiste, and it certainly isn't good for the disc company.

A free plug? Yes—but it has a double edge. All the kids say: "We can hear the number if we switch on the telly on Saturday, so why should we buy the platter?"

That's why you haven't heard me, on "Six-Five," saying: "Now here we are with my latest disc..."

All the same, disc luck is a strange thing. Looking back on the platters I've cooked, there are titles like *Tread Softly, Stranger* (from the Diana Dors film), *Be My Girl, Sugar Time, Just Born*, and of course the number *Oh, Jane Belinda* I wrote to celebrate the birth of a daughter.

Yes, there are all those titles, and the strange thing is that three out of five of them entered the hit parade... even though, because I was then signed to the B.B.C. TV show, I wasn't seriously spending much time as a recording artiste.

In the wax world I was a beat singer. In the TV world I was a compère.

And right inside, neither fully satisfied my ambition for a career. That is really why I decided some

while ago to get off that "Six-Five Special" and journey on another line.

It was comedy, you see, not music, which first attracted me. As you may know, I was born in the heart of the shoe trade, in Rothwell, Northamptonshire.

Occasionally, around Christmas time, we were taken up to London, and sometimes we took in a Palladium show.

I was always thrilled at watching the top-line comedians, and hearing the enormous applause that only a great audience like that of the Palladium can give.

To me these stars were really giving. There seemed to me, as a kid, to be something grand in the way the famous comedians lifted people, took them out of their humdrum lives, and gave them something to laugh about.

### Something grand

That's why I got such a kick out of a lone comedian there on that immense stage, with the power to lift thousands of men and women with his warm, good humour. Yes, there was magic in it.

From about the age of 10 on I was doing little song-and-dance acts, and appearing at local clubs and talent contests—Mary Ellen, Burlington Bertie, and that sort of thing.

As to a job when I left school, well there was only one job for me—to be an entertainer, and in a small way to start on the ladder to the pinnacle of success such as I had seen at the Palladium.

If you'd told me in those days (days not so very long ago) that I'd be a resident compère on a B.B.C. beat-music show, and that I'd be wielding my "gee-tar" on platters, I would have died laughing.

**NEXT WEEK** I start in comedy by tripping on a mike cable—accidentally.

## JOHN GAYNE SPEAKS OUT

### IN THE SEASON OF GOODWILL

**MAYBE** it is the thought of the port and the nuts, or the richness of the turkey. Or perhaps it is just that everyone has been nice to me.

I feel quite elevated about the future of this crazy, mixed-up, Barnum and Bailey-like business with which we are all so taken up—this disc business.

Oh I know I've let off more loud bangs of critical invectives than a lot of other commentators in the record and musical Press. That's because I'm something of a perfectionist. I hammer away demanding the perfect state and am thankful when things come within a street of it.

But the people who sweat their blood away making records for you, the public, to buy and give them their livings, have done something remarkable in the last year.

They've fought off television—beaten it, in fact.

But records are not at war with TV?

Says who?

Take the TV bosses. What do you think they'd rather the public did with their time—hop, bop, skip and hip around the home to the happy music of records, or sit gawping at a TV screen?

No prizes for the answer.

Yet what has happened? Despite all the talk of disc sales slumping and the moaning and groaning over lost sales about which I wrote last week, we find that there are still millions upon millions

of records being sold, record shares are not going down on the stock markets, and people are making awfully good livings, thank you very much, out of the success of the disc selling business.

In fact, so well has this bloodless battle been won that the TV bosses have realised that to get a large chunk of the population coaxed to watch the TV screen now and again, they have to use discs, their stars, their styles and interests.

So, sure there's been a whole heap of mistakes made this year by people on all rungs of the ladder of the disc business.

Sure there have been an awful lot of quick-as-a-flash penny wonders foisted on to the public by gimmick-happy agents.

Sure the A. and R. men have been chucking their consciences to the winds and serving up rehashed oldies and cheap-jack trivia, instead of working to find some real, good, solid talent.

Sure the production bosses have concentrated on making the public HAVE to buy because of new technical advances—instead of making the public WANT to buy because of new advances coupled with thrilling new talent.

Sure all these sins have been committed. But the big, shining wonder is still sticking way up above all—that in this day and age of modern entertainment mediums, when it is even easier for the average man and woman to buy all sorts of other wonderful means of amusement, the great, big, fickle, innocent-as-children public still wants to buy records.

True they are not the records that scratched, hissed and whistled Dame Nellie Melba or wonder tenor Caruso off the waxings of half a century ago. But basically they are the same medium—sound, and sound alone.

In days like today, when educationists try to tell us that the ordinary man and his mate want less and less to be bothered with having to use their minds and their imaginations, but more and more they want the "message" served up to them in simple and straightforward pictures that do away with the need for them to think, then the record industry deserves to feel proud of its achievement.



**WHEN** the "Six-Five Special" goes "over the points" next Saturday it will be for the last time on this exciting line.

I shall have to be taking another journey, on another train. A new phase in my disc and show biz career will be starting... and I'm looking forward to it with all the eagerness that a traveller faces any journey into the unknown.

I had decided to leave before the B.B.C. announced that they were withdrawing the "Special" from service.

In answer to all the rumour-mongers I say, here and now, that I have had no row, no fee dispute or any other unpleasantness with the B.B.C.

I have been resident compère on the programme since May, and that's a long time. I was appearing on "Six-Five" long before that, at a time when I was going round the country with the National Skiffle Competition for Stanley Dale.

Frankly, I did not realise how the months were ticking by, but with "nine months hard" on one B.B.C. series, it's time to start my next journey.

### An entertainer

After all, I'm not just a boy with a guitar, or solely a beat singer. I am an entertainer, in the general sense of the term.

Grateful as I am for the wonderful experience of working in B.B.C. studios every Saturday—and for our occasional famous trips with B.B.C.-TV Outside Broadcasts—I never regarded it as a simple way of becoming a sensation.

In fact my idea was not to become an overnight sensation; I wanted to work my way up through experience.

And what better experience could



\* YOUR WEEKLY \*\*\*

# DISC DATE

\*\*with DON NICHOLL\*\*

## RATINGS

- \*\*\*\*\*—Excellent.
- \*\*\*\* —Very good.
- \*\*\* —Good.
- \*\* —Ordinary.
- \* —Poor.

## BRIDIE'S SET FOR A NEW YEAR HIT

ALL the disc companies are concentrating much more on reaping the full sales harvest from Christmas rather than sending out new releases at the moment. And one can't blame them for that! There are already too many sides from which to choose your Christmas selection.

This week's new crop follows pretty much in the footsteps of recent weeks. The real Yule offerings come from Teresa Brewer, who states chirpily that "I Like Christmas." So do I when it brings people like Miss Brewer along. And people like Bridie Gallacher, too. This Gallacher girl is well worth spinning. She could go into the New Year with a hit on her hands, if she has a little bit of luck.

Cha-chas and revivals still dominate the field—but I'm all in favour of cha-cha. It's a very happy rhythm with which to wish you a good and tuneful Christmas.

★ ★ ★

### TERESA BREWER

I Like Christmas; Jingle Bell Rock (Coral Q72349)\*\*\*\*\*

DICK JACOBS puts a reverberating organ with Teresa Brewer for the stately opening of I Like Christmas. But you cannot keep Miss Brewer subdued for long.

After the slow verse she slips gaily into a brisk melody which really lives up to the sentiment that she likes Christmas. Easy on the ear with a simple good-hearted lyric.

Teresa breezes through it happily in company with chorus.

Jingle Bell Rock keeps the coupling seasonal. I have already reviewed another version of this number—and pointed out that it's

**DONN REYNOLDS**—often reminiscent of Gene Autrey (DISC Pic).



not "Jingle Bells" set to the best. Teresa belts it superbly for a better performance than you'll find from her rival. Dick Jacobs gives his star a lively, noisy accompaniment from orchestra and chorus.

### VALERIE CARR

Look Forward; Bad Girl (Columbia DB4225)\*\*\*

VALERIE CARR has a fairly potent new ballad to offer as she sings Look Forward. Only a contortionist could fulfil all the demands of the lyric, but at least it has a definite theme.

There's a slight beat woven into it which Miss Carr puts across clearly and sincerely. Hugo Peretti gives her a quiet background which is just right.

Bad Girl has a similar sort of speed and rhythm to it with piano and chorus clinking away well behind the girl.

I found this one growing a trifle tedious some time before the close.

### LES CHAKACHAS

Eso Es El Amor; Ay Mulata (R.C.A. 1097)\*\*\*

HERE'S another version of the continental hit Eso Es El Amor. It will be fighting against the already-released Oriole side. And Les Chakachas will be put to quite a struggle.

The Latin music here is supplemented all the time with chorus vocal work. They start slowly and speed the melody up considerably—and repeat this idea after a once through. Catchy, but that title is still a mouthful to request.

The turnover opens with more excitement and the chorus shows more life as they whip through the cha-cha Ay Mulata.

### DONN REYNOLDS

Bella Belinda; Blue Eyes Crying In The Rain (M.G.M. 996)\*\*\*

DONN REYNOLDS has a simple twanging instrumental accompaniment as he sings Bella Belinda. Male chorus walk with him, too, as the country stylist raves about the charms of the title girl.

Odd moments remind me of the Gene Autrey days. Reynolds has much that is reminiscent of the old cowboy voice, but he is, perhaps, a little stronger.

Blue Eyes Crying In The Rain is a country rocker with piano and chorus underlining the star. Easy-going romancer with a mournful tinge.

### FRANKIE HOWERD

Song And Dance Man; It's All Right With Me (Columbia DB4230)\*\*\*

FRANKIE HOWERD comes up with a Norman Newell and Terry Stanford number with a show connotation as he soft-shoes through Song And Dance Man. Cute, amusing lyric has the comedian declaring he would like to try his steps out, and feeling sure he could be another Fred Astaire.

If Lena Horne gets to hear the flapside, there will be some eyebrows raised; Howerd rips into her very special number, It's All Right With Me, to a bold, furious backing from Osborne.

The comedian hams it up



## D.N.T.

### BRIDIE GALLACHER

It's A Sin To Tell A Lie; I Found You Out (Decca F11096)

BRIDIE GALLACHER at last emerges on a major label and the girl should immediately treble her fan following with her polished performance of the great oldie, "It's A Sin To Tell A Lie."

The girl's warm, folksy voice takes to the swaying beat of this new arrangement like a Christmas card to the mantelpiece. Malcolm Lockyer gives her a cute orchestral and chorus backing.

I find this extremely infectious—and if it gets played around sufficiently I cannot see it missing a place in the Top Twenty. One of the best of the many revivals the year has seen. Let's tip it for top honours.

Lockyer revs up the rickety-tick accompaniment for another good side on the turn-over. Bridie glides through the ballad "I Found You Out" with a style that underlines her tremendous sales potential. No doubt about it—the girl has the goods. Try to stop yourself doing a shuffle to this half... just try, that's all!

superbly in a way which will have his fans rolling on the carpet.

### RUSS CONWAY

The World Outside; Love Like Ours (Columbia DB4234)\*\*\*

PIANIST Russ Conway rolls out a very good performance of The World Outside here. This adaptation of the "Warsaw Concerto" should be starting to move in the market—and Mr. Conway's concerto will be grabbing a slice of the sales.

Geoff Love directs the orchestra for Russ, and slides a solid shuffling rhythm into the melody. The Rita Williams Singers are used for the lyric. The combination as a whole achieves considerable size.

Under his real name of Terry Stanford, Russ Conway joined forces with Norman Newell for the songs in "Mr. Venus." One of these compositions—Love Like Ours—he features on the turnover.

### CYRIL STAPLETON

This Old Man; The Inn Of The Sixth Happiness (Decca F11094)\*\*\*

CYRIL STAPLETON'S treatment of the nursery rhyme This Old Man (Nick Nack Paddy Whack) is beautifully controlled from the outset.

The way the snare drums lead the children's chorus into full power is hardly to be bettered. Personally, I rate this deck a better production than the one from Nixa's stable. Stapleton's big orchestra mounts in size with the march and then fades out of earshot. First-rate studio work.

"The Inn of the Sixth Happiness"

should get a lot of publicity from that tune—and also from the title theme which the orchestra lurch up on the reverse. Stapleton's orchestra puts a little Latin into the melody and trumpet solo and vocal spots are used effectively.

**PATIENCE AND PRUDENCE** Tom Thumb's Tune; Golly Oh Gee (London HL8773)\*\*\*

THOSE tiny tots, Patience and Prudence, must be growing up fast now... they sound a trifle older as they doo-dee-doo-dee-dum-dum through the film title theme Tom Thumb's Tune.

With orchestra and mixed chorus chanting the lyrics for them, the sisters have a happy-go-lucky time with the melody. Makes for light-hearted listening.

The beat comes in slowly and with quite a bit of strength for Golly Oh Gee, which the kids chant in unison on the flip.

I like their voices better now they are getting taller.

### CARMELA CORREN

The History Of Love; Te-Amo-A-Ti (Oriole CB1469)\*\*\*

MISS CORREN has the right sort of Latin accent in her voice as she sings this hypnotic number.

The History Of Love has the kind of melody which you can sing after first hearing—not with perhaps the feeling of Carmela, however. The girl has plenty to offer, vocally, and she is blessed with the Franchito outfit for her accompaniment.

The same aggregation's there for the spirited Te-Amo-A-Ti.

Miss Corren sounds strangely like Shirley Bassey as she pours out her romance on this deck.



THE FIVE DALLAS BOYS

# LITTLE RICHARD BACK IN A RIOT OF ROCK

**LITTLE RICHARD**  
Baby Face; I'll Never Let You Go  
(London HLD8770)

**LITTLE RICHARD** seems to be back in rocking circulation again with a vengeance. "Baby Face"

which he rocks here is the familiar old pop song. The coloured dynamo growls and shouts his way through this frantic arrangement with every bit of his usual vigour. He could have another smash

## D.N.T.

on his hands as a result. Honking sax and furious rhythm dominate the backing which goes wild along with the boy.

"I'll Never Let You Go" is a thumping beat song with Richard bawling his heart out about a girl friend. Even if he did let her go she would still be able to hear him several blocks away! Richard shrieks and boo-hoos at full blast for a rocker which will have the juke boxes trembling on their foundations.

Personally, I'm getting tired of these girl numbers in the "Skinny Minny" pattern, but the boys are worth hearing. One of these days soon, the Dallas Five are going to get inside the Twenty. They have both verve and a professional polish.



On the other side, they snap into a spiritual **Do You Wanna Jump Children** a sizzling little rocker which they chant easily and competently. Again they manage to bring personality out of the groove. A very accomplished quintet getting better every time out.

# THE BIG BEAT

BY DON NICHOLL

**ROBIN LUKE**  
**My Girl; Chicka Chicka Honey**  
(London HLD 8771)\*\*\*\*  
ROBIN LUKE has already had a pleasant success with "Susie Darling." Now the youngster pops up again with a light-voiced coupling.

**My Girl** has a strong guitar accompaniment and there is a sizeable chorus behind the boy as he moves easily through this liting country ballad. Gentle romancer with an easy tune to capture. Could have done without the mid-mark break for narrative.

**Chicka-Chicka Honey** swings from a dark guitar opening into a slick number which has Luke chanting in company with himself. Faster than the other deck and with more of the beat in it.

**BILLY VAUGHN**  
**Cimarron; You're My Baby Doll**  
(London HLD8772)\*\*\*\*\*

BILLY VAUGHN batons his orchestra through another delightful clippety-clopper in **Cimarron**. Reminds me of the sound he got for "Tumbling Tumble Weeds." Saxes blend perfectly for the melody while the rhythm men enjoy themselves at the top.

A tuneless, exceedingly pleasant half which will gather a lot of custom on its journey. It could be a sleeper—and it's certainly one to keep an ear on.

**You're My Baby Doll** may also prove itself as a seller. Tune here is one which will ease itself right under your skin and have you itching to dance. Vaughn uses his guitars and saxes with a professional eye on the juke boxes.

**THE PLAYMATES**  
**Beep Beep; Your Love**  
(Columbia DB4224)\*\*\*\*

**BEEP BEEP** is the song which The Playmates were obliged to re-record with the words "Limousine" and "bubble car" instead of the commercial car names originally used; this to satisfy the B.B.C.'s no-advertising policy.

A motoring tale they are singing, as you'll guess with the big car trying to get away from the beep-beeping little model behind him. Song speeds up with the speed of the cars. This is an adaptation of an old joke. The group sings it well enough, though it's no earth shaker.

**Your Love**, on the flip, has a shuffle beat to it and The Playmates produce a good round sound as they sing the slow romantic ballad.

**RATINGS**

- \*\*\*\*\*—Excellent.
- \*\*\*\* —Very good.
- \*\*\* —Good.
- \*\* —Ordinary.
- \* —Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

This one could easily catch on. Saxes and girl chorus are used smoothly behind the vocal team.

**BROOK BENTON**  
**It's Just A Matter Of Time; Hurtin' Inside**  
(Mercury AMT1014)\*\*\*\*

MR. BENTON is part-author of both numbers on this record, so he should know what he is singing about.

**It's Just A Matter Of Time** has him singing about a girl who is going to need him again... she'll realise how blind she's been... in time. Brook Benton sings this forecast firmly and softly in a voice reminiscent of Nat King Cole. Chorus and orchestra take the slow walk with him. Could grow on you, I suppose.

BILLY VAUGHN has an eye to the juke boxes.

**Hurtin' Inside** is a quick, jerky rock 'n' roller which allows Benton to switch his style and mood completely. Proves he is as good a rock artist as most of those we hear normally. With this head-nodding number Mr. B.B. could become a B.S. and show in the T.T.

**BILL FORBES**  
**God's Little Acre; My Cherie**  
(Columbia DB4232)\*\*\*\*

BILL FORBES has been plugging **God's Little Acre** on TV's "Oh Boy!" As a result, the young man should find plenty of customers waiting for the disc.

Bill has a good open style, though I have heard this spiritual beater performed better. Ken Jones gives him a breezy choral and orchestral accompaniment.

**My Cherie** has something of the old cling-cling to it, though the beat's too much of a pound to be really in the keyboard style. Forbes handles this ballad well, even if he doesn't sound entirely at home with the brief hiccupping break. Good accompaniment again.

All in all a very promising debut.

**THE FIVE DALLAS BOYS**  
**Fatty Patty; Do You Wanna Jump Children**  
(Columbia DB4231)\*\*\*\*

MUSICAL director Harry Robinson makes sure that the Dallas vocal team get the right muzzy "Oh Boy!" noise behind them for the beater **Fatty Patty**.



Let's have a **Xmas Party!**

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LONNIE DONEGAN  
(Mr. "Tom Dooley" Himself)  
"Lonnie's Skiffle Party"  
NIXA 7N, 15165 (45 & 78)

**Carols**  
PETULA CLARK  
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30 minutes of laughs with—  
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The candid camera catches Cliff Richard at a pre-Christmas party. Cliff's working over the holiday.

# CHRISTMAS

At agent Willie Stephani's party—(left to right) Claudio Venturolli, Billy Raymond, Janice Peters, Johnnie Lee and Glenda Collins.



## PHOTOGRAPHER RICHARD THE PARTIES OF

All pictures on this page are DISC PICS



### PARTY LAUGHS



"Happy Christmas, and if you don't turn that record player off I'll wrap it round your neck."



"Do you realise there's only one more hopping day to Christmas?"



"It's time I took Henry home—he's been standing there arguing jazz for twenty minutes."

## HAPPY CHRISTMAS EVERYBODY

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LATIN AMERICAN  
BEAT  
FROM THE  
GOLDEN TRUMPET  
OF

**EDDIE CALVERT**

Trumpet  
**Cha Cha Cha**  
and  
Cha Cha in the rain  
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**ROGER WILLIAMS**

**THE WORLD OUTSIDE**  
*(based on The Warsaw Concerto)*

HLR 8788 48/78

**'RECORDS'** your monthly guide to good records

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## CHRISTMAS BODY!



(Above) Trust Morris and Mitch to find the chocolates—and a beautiful blonde!



"That's flat!"

(Below) Combined operations—Pianist Russ Conway (left) and D.J. Sam Costa help singer Rosemary Squires with the decorations.



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# PUTTING ON THE STYLUS

## KEN GRAHAM takes a look at some more Christmas issues

### EMIL STERN

**Champagne For Two**  
*Marjolaine; Round And Round; Les Marches De Provence; Histoire D'un Amour; Sa Jeunesse; Around The World; Tu Peux Tout Faire De Moi; Viens Plus Près; Quand Je Monte Chez Toi; Place Blanche; C'air De Paris; Il Pleut Sur Londres; C'était Hier; La Montagne; C'est Fini; On Dit.*

(Felsted PDL85055)\*\*\*  
 This is an average dance-type orchestra featuring solo violin and piano. It is not really what you might call "inspired playing."

Most of the songs will be familiar to readers, even though disguised by French titles.

Emil Stern is very, very popular in France and has quite a strong British following, so no doubt this will be well received by collectors of his records.

I can recommend it for background music to those who like musical accompaniment to their conversations.

### FRANK SINATRA

**Only The Lonely**  
*Only The Lonely; Angel Eyes; What's New; It's A Lonesome Old Town; Willow Weep For Me; Good-bye; Blues In The Night; Guess I'll Hang My Tears Out To Dry; Ebb Tide; Spring Is Here; Gone With The Wind; One For My Baby.*

(Capitol LCT6168)\*\*\*\*\*  
 HOW does he do it? It seemed impossible for a man as talented as Frank Sinatra to improve, but he does it here. I unreservedly nominate this as the best of all his quiet mood albums. In fact I'm going to stick my neck out and say that this is just about the best album I've heard this year. The selection of material is, of course, superb in the usual Sinatra

tradition. And he is reunited with Nelson Riddle once again.

The title song was specially written by that great team of Sammy Cahn and Jimmy Van Heusen—and even they have surpassed themselves. It is a truly beautiful song, the kind few people write nowadays.

Incidentally, for the sceptical, I have reviewed this album purely on its merits, and the praise that I have showered is not simply because of the magic name Sinatra. This set could stand up for itself against any competition—and come out winning.

Buy it! If you don't there will be a huge gap in your collection.

### ELLA FITZGERALD

**The First Lady Of Song**  
*My One And Only Love; The Impatient Years; But Not Like Mine; I've Got The World On A String; An Empty Ballroom; You Turned The Tables On Me; Ella's Contribution To The Blues; That's My Desire; A Satisfied Mind; Careless; Give A Little—Get A Little; Blue Lou.*

(Brunswick LAT8264)\*\*\*\*\*  
 FIVE stars—but not just because she is Ella Fitzgerald. She wins for sheer talent in this case. This is a well produced album covering an important period out of Ella's fairly recent past. The recording dates range from 1947 to 1955 and are excellent examples of her approaches to songs during that time.

There is a very informative sleeve note giving personnel on the various dates, and there are some really great names included in the line-ups.

The selections show Ella in various moods—but always effortlessly swinging along.

Superb! Definitely for the connoisseur.

### BOBBY SHORT

**At The Moving Picture Ball;**  
*The Most Beautiful Girl In The World; Bye Bye Blackbird; I've Got Five Dollars; I've Got The World On A String; Is It Always Like This; Sand In My Shoes; Carioca;*

*Down With Love; Hottentot Potentate; Any Place I Hang My Hat Is Home; Bedelia; Fun To Be Fooled.*

(London HA-K2123)\*\*\*

FRANKLY, I'm puzzled. If Bobby Short could have been consistently good throughout this album—he shows occasional flashes of interpretive genius—I would have awarded this album the full five stars.

But at times he proves so bad, yes bad, that it is amazing that he doesn't seem to realise it. He

### ELLA FITZGERALD



## IN CLASSICAL MOOD

RATINGS	
*****	—Excellent.
****	—Very good.
***	—Good.
**	—Ordinary.
*	—Poor.

ability is certainly there, but he doesn't seem able to maintain the level—not even for a whole song.

And the pity of it all is that there are some truly wonderful songs rarely heard contained in the selection.

Oh well, let's hope his next offering gives only of his best. If it does then it must surely rank among the great records.

### RUSS CONWAY

#### Pack Up Your Troubles

*Pack Up Your Troubles; How Ya Gonna Keep 'Em Down On The Farm; Don't Dilly Dally; For Me And My Gal; Happy Go Lucky Day; If You Know Susie; Underneath The Arches; Loch Lomond; The Man Who Broke The Bank At Monte Carlo; After You've Got Me; Ragtime Cowboy Joe; When Irish Eyes Are Smiling; Margie; Alexander's Ragtime Band; Is It True What They Say About Dixie?; Waiting For The Robert E. Lee; Nellie Dean; Abie, My Boy; Bye Bye Blackbird.*  
 (Columbia 33SX1120)\*\*\*

ROLL up the carpet and all gather round the old joanna. That's the spirit when this album is being spun on your turntable. Pianist Conway has become very popular with the public playing selections of this nature and he is keeping up the winning formula.

The sleeve shows a pub scene with the happy customers singing their heads off, glasses in hand, around the piano. This scene will be enacted with frequency during this week!

Why not put this on your turntable and enjoy it in the comfort of your own home when it is too foggy to pop along to the local.

### with ALAN ELLIOTT

Mr. Gulda has a clever appreciation of the half classic, half romantic form of Weber's piano writing. The orchestra enjoys this musical romp and comes through with flying colours, although, perhaps, Weber himself would not entirely have appreciated the rather lighthearted manner in which his major work for piano and orchestra is presented. But the music is too charming and delightful to be taken seriously.

### RIMSKY-KORSAKOV

**Russian Easter Festival Overture**  
**BORODIN**

*In The Steppes Of Central Asia, Prince Igor Overture, and The Polovtsian Dances.*  
 The Boston Pops Orchestra conducted by Arthur Fiedler (R.C.A. RD27071)\*\*\*

I CANNOT imagine why such a group of talented musicians should want to be known as a "Pops Orchestra." I must admit I was immediately put off by this title, but I am pleased to say the feeling was partially dispelled when I played the disc.

The "Steppes of Central Asia" is the pick of the items, and it was good to hear how carefully Arthur Fiedler painted the picture of the approaching caravan and the passing with such delicate care.

The Russian Festival Overture was enjoyable and so, too, the Prince Igor Overture, but I was disappointed with the dances. They lacked fire and character.

### BERLIOZ

**Harold in Italy, Opus 16**  
 Boston Symphony Orchestra conducted by Charles Munch with William Primrose, viola. (R.C.A. RB16084)\*\*\*\*

TO define, musically, what "Harold in Italy" really is would take several pages. Briefly, you can accept it as a symphony with a strong part for a solo viola, but each movement of the symphony is a tone poem.

It is a work rarely performed on the concert platform and I was, therefore, delighted to become further acquainted with this full and charming score.

It is not often one hears the viola played so beautifully as when in the hands of Mr. Primrose.

The best of the work's four movements here is the last, which is called "The Orgy of the Brigands." Mr. Munch builds the work up into a superb climax, and one can really imagine the Brigands having a real Christmas Party.

I found the recording qualities a little woolly on occasions, but don't let that worry you too much.



FRIEDRICH GULDA WEBER

**Konzerstück in F Minor, Op. 79**  
 with Friedrich Gulda (piano) and Vienna Philharmonic Orchestra.

Conducted by Volkmar Andrae (Decca CEP567)\*\*\*\*

THIS Konzerstück, or concert piece, is really a miniature piano concerto with three movements. The performance, both by soloist and orchestra, is excellent, and the interpretation is more than adequate.



To the staff and readers of

## DISC

we send best wishes  
 for a

## MERRY CHRISTMAS

and a 'record' year in 1959



BRUNSWICK RCA RECORDS  
 LONDON CORAL DURUM  
 FELSTED



# in my view

by  
**RUSSELL  
TURNER**

PRODUCER OF BBC-TV'S '6-5 SPECIAL'

**THIS Saturday marks the end of an era. At five past seven on December 27, 1958, the old "Six-Five Special" train will have gone over the points for the final time. A small and unofficial ceremony will be held to congratulate the railway staff on its record-breaking and accident-free run.**

The cha-cha fires will be dampened and the rock 'n' roll steam let off, and the old engine will be shunted into the Grand Hall of the Museum of Television Ghosts for an honourable retirement, but never to be forgotten by those who knew her well.

But, before this little private affair, a rather bigger celebration will be conducted in Riverside Studio One which you are cordially invited to join. Among your hosts will be some familiar faces. Pete Murray, Freddie Mills and Jim Dale will be keeping things moving in London, while up in Manchester Jo Douglas will be saying her farewell to the show she helped to launch by introducing The Mudlarks, one of the "Six-

Rocking," and Dale Greaves, a young man discovered while singing to himself in the B.B.C. property department.

Let's hope that the last "Six-Five," like the first, will also launch a new star into successful orbit. The big beat will be provided by Ted Heath and his Music and our resident Brasshats and Six-Fivers.

To join the audience we have invited many famous names of stage, screen and television and many of the people who have in some way, large or small, helped "Six-Five" on its journey. It's only fitting that they should be there for the final party, particularly DISC photographer Richi Howell, who has hardly missed a single show and has taken more pictures of the artistes and audience than any other news man—over 5,000 Richi tells me. He'll find plenty of talent for his flash-bulb on Saturday.

## LP CHOICE

**AT Christmas a record buyer's fancy lightly turns to thoughts of LPs and there are dozens to**

albums from Presley, Como, Belafonte and Lanza, to please their fans. For those who have left buying that important present until the last minute, how about Ted Heath's "Hits I Missed," a selection of numbers that Ted missed out on, and had never previously recorded.

*Then there are the various versions of "West Side Story"—the original cast, or Manny Albam's jazz version, depending on your taste. For the family who haven't a "My Fair Lady" disc, this is a present that will bring them up with the Joneses, and is as important as owning a television set.*

If you have been saving up hard all the year then the fabulous Ella Fitzgerald with two volumes of the "Duke Ellington Song Book" is for you. If your taste is for comedy, "The Best of Sellers" on Parlophone shows off Peter Sellers at his funniest and best, and Stan Freberg's EP "Green Christmas" is a biting satire on the commercialisation of the festive season.

On the flip are four straight-



**JANICE PETERS** appears on the last "Six-Five." Janice seems all set for great success now, says Russell Turner.

## The '6-5' comes to a halt

Five's" greatest discoveries, who are in pantomime there.

*The Muds—surely the show big find of the year—will sing "Lollipop," the number which put them on the ladder of success, backed by Tito Burns and the Six-Fivers two hundred miles away in London.*

This they will have to accomplish without a single rehearsal, as they will only arrive in the studio minutes before they are due on the screen. This feat, which always leaves me breathless, is indeed a tribute to the B.B.C. engineers, who make it possible with an air of calm and unsurpassed efficiency, and to the musicianly expertise of The Mudlarks and the boys in the Six-Fivers.

### Familiar faces

There will be many more familiar faces, among them The Dallas Boys, who have been on so many successful "Six-Fives," and, in fact, made their first ever TV appearance on a show of mine some three years ago. Maestro Don Lang will be there, no doubt remembering his resident days on the show with the Frankie Five; and the star of the last "Six-Five" is Michael Holliday who appeared on one of the early programmes.

Another resident is Don Rennie, who changed over from the ballads to beat when he joined the show, and has proved himself one of the most musicianly vocalists in the business. Joining in the party will be Claudio Venturelli, Steve Martin, Janice Peters, who seems destined for success with her latest disc "This Little Girl's Gone A

choose from which are strictly seasonal.

Out of the many I have heard, either again or for the first time, I particularly liked "A Jolly Christmas," a selection of mistletoe songs and carols put across with all the artistry in the world by Frank Sinatra; and "Jackie Gleason Presents a Merry Christmas" with excellent orchestral tracks of "Jingle Bells" and "I'll Be Home For Christmas."

In a different mood the Hollywood Bowl Symphony Orchestra with "The Music of Christmas" provides simple and beautiful versions of the old carols. There is also a Christmas "Sing With Bing" and "Merry Christmas"

forward carols and the total running time of this waxing is 10 minutes and 45 seconds. If only the record buying public in this country would get accustomed to EPs, disc fans would eventually get better value for their money in the extended playing length possible on these discs, which, of course, cost the same as a 78 r.p.m. or a standard 45 r.p.m. record. I am all for value for the pennies spent, and here is an opportunity in our own hands to get just that.

### MORE CHA-CHA

**T**HE cha-cha craze continues and the big new Nino Rico Orchestra are out on the Oriole



**JERI SOUTHERN**

## LOOKING BACK

**I**T'S always fun at the close of a year to look back on the hundreds of records I have spun, and pick my own personal favourites. Of all the LPs I think Reg Owen's "Thirty Best of Irving Berlin" on the R.C.A. label has given me the most pleasure. "Lena Horne at the Waldorf Astoria" excited me, and Don Shirley's "Piano Perspectives" educated me.

Of the singles I can still play with pleasure "Born Too Late," "It's All In The Game" and "Volare," but my favourite is one

which never made the charts, but is a really great Philips' platter—Mahalia Jackson's "Have You Any Rivers?" I only hope you have it in your collection.

As 1958 draws to a close Sinatra is still my favourite male singer, and Jeri Southern takes my prize amongst the girls. I still think there will never be another band like Stan Kenton's; and Petula Clark is again my favourite British Thrush. She has been for many years, and I guess I'm getting too old to change my ways now!

label with "Nunca," which for me is not enhanced by the vocal, and "Baffi" which is very good indeed. I also liked Carmela Corren's "History of Love" cast in the cha-cha mould.

For all you fans of the Latin tempo something very exciting is on the way. I have just heard the test pressings of "Cha-Cha At The Côte d'Azur" which is to be released by Columbia towards the end of January.

Ido Martin and his boys and girl

were recorded in the popular Soho club where they are resident, and the balance and atmosphere contained in this waxing is quite exceptional. If anyone gives me a record token for Christmas, this is my buy!

## CRYSTAL BALL SECTION

**CRYSTAL** gazing into 1959, I see cha-cha being with us for some months to come, but it also seems logical that the tango with rock overtones could well be the next craze.

Anyone even vaguely connected with the professional music business would give his brand new stereo equipment to the charlady, to know just what you, the record buyers, will be queuing up for by May, 1959, and none of us can ever know for sure.

Perhaps that is what makes our lives so exciting. I cast my vote for a rocked up tango rhythm, and maybe in six months time, if I read this again, I'll be able to smile to myself, or scowl at the crazy world we live in.

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# SIDETRACKS

**AUDITIONS.** The word strikes a cold chill of terror into the heart of almost every producer. How I hate holding auditions!

But how very necessary they are! For without them there would be no new blood infused in this tired and stale old entertainment business.

In particular, television must have a continual supply of fresh faces and ideas. Such is the fantastic turnover of material—material which, unlike that of the theatre or the cinema, is used up after one showing—and such are the demands made on established performers that the television monster fairly eats up new talent and cries out for more.

Just now auditions are in the forefront of my mind because I am writing this in an express train which is taking Peter Knight, Leslie Cooper and me back to London from Liverpool, where for the whole day we have been auditioning shoals of prospective candidates for one vacant place among The Vernons Girls.

And we have found no one. All we can do is hold more auditions in a fortnight's time and hope for the best.

That's how it goes. Not that I'm surprised that we can't find a suitable girl. They're very rare commodities, young ladies who look good, sing well, and are capable of moving well, too.

The mystery is how we ever managed to get the lot we have now. A large part of the secret probably lies in the training and grooming given The Vernons Girls by "Oh Boy's!" brilliant dance director, Leslie Cooper.

## Very worrying

That is why Leslie has an important say in auditioning possible Vernons Girls. With the other artistes, however, I'm all on my little own. And it is very worrying.

Firstly, there is always the fear of failing to recognise talent when one sees it and letting an important discovery slip through one's fingers.

How often I may have been guilty of this I shall never know. For maybe many potential stars will never get the break I have denied them. Only those who subsequently succeed in spite of a failed audition can prove a mistaken judgment.

For instance, among those I have turned down at auditions, I must regretfully and shamefacedly include *Marty Wilde*.

Marty at that time appeared to me to be a shambling, awkward giant of a boy, shy, unprepossessing and, as far as I could see, with a

By  
**JACK GOOD**  
Producer of  
'Oh Boy!'

very modest share of talent. Time proved me wrong.

Another thing I hate about auditions is that I am always haunted by vivid and nightmarish memories of being not the auditioner but the auditionee. As an actor, and later as a comedian, the nervous strain of auditioning and the resentment at being turned down was part of my life.

And nowadays, on the other side of the desk, I can't help feeling like an imposter. Sometimes I know these feelings are shared by those in front of me. Often the artiste does not realise that his agony is felt just as strongly by the auditioner.

And remember, the artiste only has to do one audition at a time. The producer's suffering goes on through perhaps fifty auditions in one session.

## ALL BUDDING STARS!

"OH BOY!" is apparently one of those shows that almost everyone feels he could appear in and do just as well as those who in fact are in the cast.

This is because many of the artistes we use seem to pop up overnight with no more qualifications for success than the boy next door.

But, in fact, the reverse is true. In order to make these sensational rocket-flights to fame and fortune without the background of professional experience, these young people have to have exceptional qualities, personality-wise and appearance-wise, as well as vocally.

And just how rare these characteristics are no one would ever guess—unless he had auditioned as many prospective overnight sensations as I have.

We get hundreds of letters saying, "My son is as good as Cliff Richard," or "My boy friend sings just like Tommy Steele." But you know, they never live up to this sort of build-up.

And what if they did? Supposing a producer has a chance of using either Michael Holliday or someone who is a complete and unknown beginner who can sing as well as Michael Holliday.

Which will the producer choose? *Michael Holliday, of course. Why*

should he take an imitation if he can have the original, with all the experience and viewer-drawing power that the name can muster?

In other words, it is not good enough to be as good as Cliff Richard. We've got Cliff Richard already. You have to be better. And what's more, you have to have something of your own, some spark of originality.

And that spark is as rare as gold dust on the streets of London.

## NOT BAD TASTE

A FIRST-RATE rumpus has broken out over the latest recording of the American trio, The Playmates—an opus called "The Day I Died." It's on a Columbia label.

There's been a lot of damning criticism. "Terrible," they call it, "in very bad taste."

Why the rumpus? Simply because this group has chosen to poke light-hearted fun at the supposed demise of a rock 'n' roll star. The offended take The Playmates to task because the lyric says that the rockster dreamt the juke-box played the day he died—and a million rock 'n' rollers softly cried and all dropped shiny dimes in his coffin.

Is this really so shocking? Do none of the critics appreciate the sly humour of the whole thing? Do none recall that the rage of the 'thirties was a song called "Ain't It Grand To Be Blooming Well Dead"? And what about "Wonderful Time Up There"? Have a listen to the disc and see what you think. For my money, it's a jolly good laugh. But there—I liked "Dinner With Drac."

## Who are they?

Anyway, who are The Playmates? I find that they are three University graduates from Connecticut. One is a psychologist, another a business administrator, and the third an engineer.

Chick Lewis is the eldest, being 28. And only two years separate him from his partners, Danny Conn and Morie Carr.

Visiting London this week was a friend of these varsity singers, Gerry Drake from New York. Gerry laughed at the accusations made against the song.

"These boys have always had a comedy slant on their material. Even at University in 1952. But in those days they were called the Nitwits—the change of name came two years back. Last year they were signed up by the Roulette label in the States."



THE PLAYMATES: They've started a first-rate rumpus with their recording of "The Day I Died."

## DISCLOSURES

by Jean Carol

### Sample Holiday

GREETINGS for a very merry disc-mas. Let's have a quick run around to see who's doing what over the festive season.

My first port of call was an impressive building in Harley Street, and after climbing up four flights of stairs I finally reached the friendly abode of Ronnie Carroll and Glen Mason.

Ronnie is in panto at Sheffield, and Glen told me that that's where he'll be staying for Christmas Day.

Gleg will be busy with TV spots, but immediately after Christmas will be flying to Tangier for three days with Jack Jackson.

Said Glen, "I want to spend my summer holiday there next year, so I thought I'd go first and have a look at it."

Well, that's one way of doing it.

### Going home

HOME to their families in Leeds this year go lovely Marion Ryan, who will be visiting the new house she has just had built for her parents, and Ronnie Hilton, who makes a quick dash from panto in Bradford.

David Hughes will be staying in Scotland, where he is currently appearing in "Sinbad the Sailor," and attending a Hogmanay party given by Scottish TV.

### It arrived!

AMERICAN blues singer, Muddy Waters, had the G.P.O. "knee deep in the blues" recently. During his first British tour, Muddy topped the bill at four jazz concerts during the Leeds Centenary Musical Festival.

In Leeds he struck up a

friendship with Yorkshire Jazz Band leader, Bob Barclay, and this friendship caused the G.P.O. to start waiting the blues.

Bob has received a letter in rather basic English from Muddy expressing his thanks for the hospitality he received.

The letter was somewhat delayed. And no wonder—the address read: Mr. Bob Barclay, 15 Morrill Drive, England 15, LEES!

### Carol singers

EVERYWHERE I go I hear the beautiful sounds of Christmas carols, but until now I'd never heard an all-girl choir in the street.

But those lovely females, The Vernon Girls, have been touring around singing carols. The latest news is that they might possibly be asked to sing in Trafalgar Square.

### News from Joe

I WONDER how many of you remember Joe Saye, the blind pianist who followed in the George Shearing direction and headed for the States a couple of years back.

I had a note from Joe this week to tell me that he really is enjoying himself, and he has played at this year's Newport Festival as well as appearing with Dakota Staton and Ernestine Anderson.

One of Joe's last dates was at the Village Vanguard in New York, where he appeared with the Miles Davis Sextet.

By the way, Joe has a new disc out in this country. It's called "Wee Bit of Jazz" on a stereophonic LP.

A colleague tells me there's no truth in the rumour that Don Lang is making an H.M.V. record for Scotland only, to be called a "Lang Player."

## BOOK REVIEWS by OWEN BRYCE

THE ALL IN ONE TAPE RECORDER BOOK, by Joseph M. Lloyd (Focal Press, 12s. 6d.).

THIS is very much on a par with that excellent Grundig book, and I am happy to recommend it to all owners of tape recorders other than Grundigs.

If you've had a tape recorder one month, one year, or even ten, and you think you know all about the technique of recording, editing, storing, cutting and re-recording, this book will prove you don't.

Clearly written for the non-technician, with easy to understand diagrams, it contains a mine of tape-recorder information.

JAM SESSION compiled by Ralph Gleason (Peter Davies, 18s.). RALPH GLEASON, as compiler of this book, has put together as varied an assortment of articles on jazz as you're likely to find.

They're generally very good articles, mostly by the cream of the American writers. Gleason prefaces each article with his own comments. At times there is a danger of them exceeding the actual meat in length, but mostly there is some point in the introductions.

Every budding jazz musician should read, digest and permanently remember Jelly Roll's "Discourse on Jazz." This alone makes the book a must for any of our jazzmen. Trouble is most of them

know (or fondly imagine they know) it already. They don't.

Readers will be interested in observing that EVERY critic on jazz from "over there" uses the word "aficionados" at least once. One writer of a book this size would have used it and forgotten it with the aid of a Roget's Thesaurus. With over thirty separate works it gets overdone.

The photos are poorly reproduced, and the efforts at jazz poetry heavy. When will the pseudo intellectuals give up this attempted marriage of two different mediums?

Otherwise two hundred and fifty pages of jazz-packed material makes 18s. seem cheap for a worthwhile addition to those bookshelves.



Season's Greetings  
and  
Thanks  
**PAUL ANKA**



Wishing my Fan Club and Friends  
A MERRY CHRISTMAS and a  
PROSPEROUS NEW YEAR  
*Anne Shelton*



A Merry Christmas  
and a  
Happy New Year  
from all at

**MELODISC**

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a  
Wonderful Christmas  
and a very  
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My Warmest  
Wishes for  
YOU this  
Yuletide

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"May  
Happiness  
Brighten  
the  
Coming  
Year"

◆◆◆◆◆  
Sincerely,  
**DENNIS  
LOTIS**

WISHING YOU ALL A  
VERY HAPPY TIME  
ROUND "The Christmas Tree"

Sincerely,

*Eve Boswell*

Note - EVE'S latest  
record is  
"The  
Christmas Tree"



THE BEST IN

# HALL MARKS JAZZ BY TONY HALL

IT'S the time of year when every columnist under the sun starts to scratch his head and compile a list of the year's best this-and-thats.

The jazz record reviewer's task has never been so difficult. Remember the old days? We were lucky to get a jazz 78 every other month. Now, there are 40 or 50 jazz LPs issued every month of the year.

**AN END-OF-YEAR REVIEW THAT MAY HELP YOU STOCK YOUR COLLECTION FOR 1959**

track. But "Moritat" and "St. Thomas" and the others are all up to the same high standard. Max Roach, Tommy Flanagan and Doug Watkins support with strength. The more lyrical and humorous sides of Sonny's playing are emphasised here.

**6. WAY OUT WEST**—Sonny Rollins Trio (12 in. Vogue-Contemporary LAC12118). Another completely essential



**DUKE ELLINGTON'S "Such Sweet Thunder" is his most important work of the decade, says Tony Hall. The Duke is pictured here with his arranger, Billy Strayhorn.**

## This Parker album is my year's choice

After a week of semi-sleepless nights and much conscience-searching, I've come up with a Top Twelve list. Next week, I may have fifty-second thoughts. But I sincerely believe that each of the records I have named should be in every jazz enthusiast's collection. The first four on the list are definitely in order of preference. I'd hesitate to place the others.

My Top Twelve Modern Jazz Discs for 1958?

**1. THE IMMORTAL CHARLIE PARKER** (Vols. 1-5)—Charlie Parker (12 in. London LTZ-C 15104/5/6/7/8).

If there'd been no Bird, there'd have been no modern jazz. The miraculous way in which he changed the whole harmonic (and rhythmic) conception of jazz can be heard on the tracks of these five invaluable Savoy albums. They span the all-important years from 1944-48. Every volume is a "must."

**2. SUCH SWEET THUNDER**—Duke Ellington Orchestra (12 in. Philips BBL7203).

This album contains a dozen vignettes suggested by characters or situations in various Shakespeare plays. It also contains magnificent solo and ensemble playing. It's Ellington's most important work of the decade. A great pity that, on his tour, we only heard "Hank Cinq."

**3. MILES AHEAD**—Miles Davis with Orchestra directed by Gil Evans (12 in. Fontana TLF5007).

This LP contains some of the most beautiful orchestral colours and sounds heard in jazz since the initial Davis-Evans collaborations on Capitol in 1949. Evans' Ahmad Jamal-inspired lines are orchestrated with expansive

warmth. Miles' fluegelhorn work is among his most soulful on record.

**4. THE ATOMIC MR. BASIE**—Count Basie Orchestra (12 in. Columbia 33 SX1084).

This Roulette label LP of Neal Hefti compositions is the truest recorded example of how the great Basie band really sounds in the flesh. The recording quality is matched only by the excellence of the ensembles and the beautifully relaxed feel throughout the album.

"Lil' Darlin'" is a classic track.

**5. SAXOPHONE COLOSSUS**—Sonny Rollins Quartet (12 in. Esquire 32-045).

Of the many Rollins LPs for Prestige, this is probably the most completely satisfying. "Blue Seven" is a particularly standout

Rollins record. Backed only by bass (Roy Brown) and drums (Shelley Manne), Rollins gives striking evidence of his ever-increasing ability to construct, develop and sustain very long solos of tremendously challenging interest. And on the most unlikely material, too. Like "Wagon Wheels" and "I'm an Old Cowhand."

**7. BRILLIANT CORNERS**—Thelonious Monk (12 in. London LTZ-U15097).

One of the year's most important jazz events has been the wider acceptance of Monk and his music. This LP is no easy pill to swallow. But Monk's magnificent writing and playing, the ensemble efforts and solos of Rollins, Ernie Henry and Clark Terry, plus the mature rhythmic support by Max and Paul Chambers, will win you over completely.

**8. NEW YORK JAZZ**—Sonny Stitt Quartet (12 in. Columbia 33 CX10114).

My greatest "live" jazz solo



**SONNY STITT**—for greatest "live" kicks.

# REVIEWS

**JIMMY GIUFFRÉ 3**  
Trav'lin' Light

*Trav'lin' Light; The Swamp People; The Green Country (New England Mood); 42nd Street; Pickin' 'Em Up And Layin' 'Em Down; The Lonely Time; Show Me The Way To Go Home; California, Here I Come.*  
(12in. London LTZ-K15137) \*\*\*\*\*

**PERSONNEL:** Jimmy Giuffrè (clarinet, tenor, baritone); Bob Brookmeyer (valve-trombone); Jim Hall (guitar)

**THE** great group feeling and impression of "oneness" the three create is quite incredible. And, although there are no piano, drums or bass, there is a subtle, yet completely discernible, beat in everything they play. In fact, in their own particular way, this group swings like mad.

Their music is soft, subtle, emotional, contrapuntal, colourful. It is fully flavoured with a folksy, funky feeling. The soloist is

secondary in importance to the ensemble, although there is an abundance of collective improvisation.

This LP will stand up to repeated listenings.

**FREDDIE REDD TRIO**  
Get Happy

*Get Happy; Guesst; Studio Blues; Tunnelbanan; Farewell To Sweden; Dawn Mist; Duo; Beautiful Adela; Ohio; Blues X*  
(12in. Nixa NIL19)\*\*\*\*

**PERSONNEL:** Freddie Redd (piano), Tommy Potter (bass); Joe Harris (drums) plus (tracks 2, 4, 7, 9) Benny Bailey, Rolf Ericson (trumpets).

**THIS** is a happy, swinging LP that will keep your toes tapping for a long time to come. Like the recent Nixa "Session in Stockholm" LP, it was cut in Sweden during a Scandinavian tour by coloured American modernists.

Redd, a stylist in the broad Bud Powell tradition, is consistently good (though not outstanding)

blowing is heard here. And his originals are extremely rewarding.

**11. BLACK COUNTRY SUITE**—Mose Allison Trio (12 in. Esquire 32-051).

A remarkable disc-debut by the 30-year-old pianist-composer from the backwoods of Mississippi. A modernist with very strong traditional roots, his "Suite" should appeal to and satisfy every jazz fan, no matter how purist in outlook.

**12. RELAXIN' WITH THE MILES DAVIS QUINTET** (12 in. Esquire 32-068).

A superb, one-take sequel to "Cookin'" by the Davis group of 1955-57. Apart from some magnificent Miles, there's some challenging Coltrane and groovy Garland, whose section work with Chambers and Philly Joe is a constant gas.

My two Best British Jazz Discs? **JAZZ AT TOAD HALL**—Ken Moule's Music (12 in. Decca LK4261) and **THE JAZZ COURIERS IN CONCERT** (12 in. Tempo TAP 22).

**RATINGS**

- \*\*\*\*\*—Excellent.
- \*\*\*\*—Very good.
- \*\*\*—Good.
- \*\*—Ordinary.
- \*—Poor.

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# TRADITIONAL

# JAZZ

by OWEN BRYCE



There's nothing phoney about WOODY GUTHRIE.

## Goodwill to all jazzmen —in spite of what they do!

**PEACE** on earth and goodwill to all men.

Goodwill, and nice, kind, gentle reviews for those bands that continue to bash everything out in the same key, and out of tune at that.

Goodwill, and forget about those old traditional players from New Orleans whose work is plagiarised morning, noon and night, by our own British bands.

Goodwill, and let's ignore the stupid sleeve writers, and kid ourselves that they're doing a necessary job of work.

Goodwill, and nice smiles to the promoters who get us handleaders into jazz clubs on a percentage date ("We usually get about three hundred in! Don't know what kept them away tonight").

Goodwill, and no remarks to the trad. player who turns up late,

forgets to dress properly, gets drunk on the stand, doesn't turn up after the interval, and generally acts like the layabout a lot of them think it's clever to imitate.

Goodwill, and please don't lose those tempers when the fan says, "Can you play 'Whistling Rufus'? Just like Chris Barber please!"

## REVIEWS

**WOODY GUTHRIE**

*Bound For Glory*  
*The Songs And Story Of Woody Guthrie.* Sung by Woody Guthrie, told by Will Geer.

(Topic 12T 31)

THE recent excellent issues from Topic and Nixa have been slowly converting me away from the mickey-taker I was to the enthusiast I am about to become.

This classic record completes the conversion. From now on I'm a folk music enthusiast. But that doesn't include all the phoney stuff we've been getting and will no doubt continue to get.

There's nothing phoney about Woody Guthrie. He is the man whose name appears most often on the sleeve notes of other singers' records. For they all, without shame, acknowledge the great debt they owe to Guthrie. There's little doubt that today's folk singing

revival is due in no small measure to the man described by Alan Lomax as "the greatest folk poet of our time."

**GUY CARAWAN AND PEGGY SEEGER**  
*We Sing America*

*Big Rock Blues; This Little Light Of Mine; Feel Like An Engine; Ain't No More Cane On Dis Brazos; Oh Sinner Man; Midnight Special; Weary Blues; John Gilbert Is The Boat; Cripple Creek; I'm A Stranger Here.*  
(Nixa NPT19029)

GUY Carawan and Peggy Seeger are professional folk singers. So you can expect a little more polish than you've been used to. Personally it's a polish I prefer. On this LP we also have a professional accompaniment, provided by local boys Jack Fallon, Denny Wright, Dave Lee and Don Lawson.

I find it all a great improvement on the shoddy material we've been passed off with lately. If folk music is going to be sold over the record counters it's no good foisting us off with stuff meant purely for the terrace of some mid-western shack. What you sing in your bathroom, and what your friends and neighbours want to hear, are vastly different things.

I like this one a lot. In fact, together with "The Weavers At Carnegie Hall," I'd say it was the best folk issue so far.

**CLARENCE WILLIAMS' JAZZ KINGS**

*Treasures of North American Negro Music, Volume 3*  
*Close Fit Blues; Dreaming The Hours Away; Red River Blues; I Need You.*  
(Fontana TFE 17053)

THESE are the masters of it all. These are the boys (they were really mature men jazzwise by the time these were made), who invented jazz. The performances on this EP are basic jazz in every respect. Yet they are also mature jazz, jazz from the classic period of the twenties when it had wandered north away from the crudities of the marching bands.

All four sides are beautiful, poetical, lyrical, musical. They swing, too. Ed Allen's just great on trumpet.

**COLEMAN HAWKINS ALL STARS**

*With Django Reinhardt*  
*Honeysuckle Rose; Crazy Rhythm; Out Of Nowhere; Sweet Georgia Brown.*  
(HMV 75G 8393)

THIS is a great little re-issue. I've had the records nearly twenty years, and yet playing these over once again still gave me a thrill.

The presence of Hawkins and Benny Carter, here playing both trumpet and alto, and arranging for the four saxes, inspired the rest of the musicians—all of them French with the exception of Tommy Benford, one-time drummer with Jelly Roll Morton, but resident at the time in Paris.

The others, Andre Ekyan, Alex Combelle, Django, Grappely and Eugene d'Hellemes (bass) play as they'd never played before.

Hawkins shows what a complete master he was then—and on the strength of this record alone, what a complete master he still is. This is one of THE jazz records.

## Teddy Johnson's

### Happiest girl in town

LOVELY Lisa Ashwood is the happiest girl in town this week. On Sunday (December 28) you will see her on her first major TV spot when we introduce her in "Music Shop."

Lisa has the voice—and the looks—to be a star. Her measurements are such (38-24-35) to merit pin-up photographer's interest, she has a delightful off-beat line in conversation, and is attractively brunette.

This week she told me, "Teddy, I'm an ordinary sort of mongrel, born in London of Irish and Italian extraction."

Lisa had a busy time last week, and will have this. She sang for the Queen at Buckingham Palace on Tuesday last week, with Sydney Lipton and his orchestra. It was a great night for her. "I left home an hour early to drive myself to the Palace. I was frightened of being caught in the fog."

Was she nervous? "A bit... but I conditioned myself before leaving home by relaxing to the discs of Ella Fitzgerald and George Shearing."

Then yesterday (Monday) she was due to sing on the broadcast that was a great milestone in the life of Sydney Lipton—his Silver Jubilee airing from Grosvenor House. Just 25 years ago, in 1933, he made his first broadcast from this famous Park Lane hotel.

Sydney has come a long way

# MUSIC SHOP

since then, and suddenly America has discovered him. He has been signed to record six LPs in the next two years, and they are being made in stereo in the hotel's restaurant.

So Mister Sweet Harmony will be heard from coast to coast in the States from the New Year, playing the brand of music that has brought him from the Palais at Southport, where he fronted a drummer's band, to the top spot as the socialite's delight.

That drumming bandleader with whom he played? BILLY COTTON.

### Phil's back

NEWS that is good for all novelty disc fans—Phil Harris is coming out of retirement to make some discs for R.C.A. Remember his hits of the forties, "Woodman Spare That Tree" and "Deck Of Cards"? Great stuff. I look forward to his new issues.

### Disc biz is flourishing

NEW record companies are springing up like toadstools in a mushroom field. This is especially true in America. Of late I have been interested in the new Warner Brothers company. Rumours are rife that they will sign with the Rank company for British marketing. Other "news" (from the usual reliable source) states that

they will buy up a British company to distribute their discs.

Whatever happens, one thing is certain—they have signed Betty Hutton. Her first assignment is an LP of New Orleans music with an r'n'r back beat. And they have just signed Jack "Sgt. Friday" Webb, of Dragnet fame, to record an LP of—LOVE SONGS. Title? "You're My Girl." That's the facts, ma'am.

THEY SAY... in America— "... an unorthodox addition to the Capitol label." The addition? Bernard Bresslaw, who is getting the treatment to launch his "Mad Passionate Love" disc.

... that the Billy May Orchestra is owned by fellow bandleader Ray Anthony for "in person" engagements.

... that Japan has its own Elvis Presley. His name? Keijiro "Keichan" Yamashita. What does the "Keichan" mean? Your columnist reports "Boss Jim." The Japanese Embassy explained this to me.

### Pa is bored

FORTY-TWO-YEAR-OLD Vernon Presley is finding life not the interesting leisure occupation he imagined, with his son's sudden wealth bringing luxuries galore.

He's living close handy to Elvis's base, in Germany, at a swish hotel at Bad Nauheim. He's fed up—but his mother wants to be near grandson Elvis so Vernon stays put, and gets more bored with each passing day.



LISA ASHWOOD has the voice and the looks.

### Small fry impressed

LET me introduce you to a girl whose voice caught the attention of Frank Sinatra—and a disc contract to boot.

New girl out on Capitol this month is Marion Colby. Frank heard her singing out at the Fontainebleau Hotel, Florida. He was the star of the show, she was small fry.

He was so impressed that he told Capitol about her, landed her a test, and a contract.

But this is the second time stars have helped Marion along on her road through show biz.

At 14 Ginger Rogers and Fred Astaire judged her the winner in a jitterbug contest.

Now she looks as if she can click on disc. The title? "A Man Is A Wonderful Thing."

FROM THE

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'A MERRY CHRISTMAS and A PROSPEROUS NEW YEAR'

# THAT CHRISTMAS SPIRIT



SHIRLEY BASSEY, JOYCE SHOCK—and friend—have fun at the Philips party.

Take our word for it, the mistletoe is there! STEVE MARTIN and ANNE SHELTON greet each other in traditional style, also at Philips.

It takes two to tango, but four to pull a cracker at the ATV party. Left to right: TONY OSBORNE, JOHNNY STEWART, ANNE MARSTON and RONNIE HILTON.



DISC photographer **RICHI HOWELL** joins the stars at the Xmas parties

JACK GOOD and KENT WALTON enjoy a joke at Pye-Nixa (right) while JIM DALE and EVE BOSWELL (below) really let themselves go at Tony Osborne's Christmas Cha-Cha party.



Drinks all round at Pye-Nixa with (left to right) GERRY WILLMOT, DANNY MARTIN, KENT WALTON, JOAN KEMP-WELCH, PETULA CLARK and LONNIE DONEGAN