

January 3, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 48

Week ending January 3, 1959

EVERY
6^D
THURSDAY

Hello my darlings!



HAPPY NEW YEAR.

HEAR
CHARLIE
SING



**tom
thumb's
tune**



PARLOPHONE
RECORDS

Parlophone is the Trade Mark of The Polygram Co. Ltd.

E.M.I. Records Ltd.
8-11 Great Castle Street, London W.1

(FROM FILM "TOM THUMB") R4496 (45 & 78)

Any record topic, from classics to jazz, may win you a prize. Address your letters to 'Post Bag' DISC, Hulton House, Fleet Street, London, E.C.4.

Post Bag

An LP for the best letter every week—and a Ronson lighter for the best letter of the month as an additional prize!

Champagne for Mr. Sinatra

WHILE musing over the description of Louis Armstrong's voice as "gravel" I spent some idle moments by thinking up the following:

Ring's singing is like the finest linen because the overall effect is smooth and pleasant but when examined closely there is a certain roughness: Pat Boone, therefore, being an inferior Ring, is like cotton, while Perry Como resembles

one of a carpet because he is always around but does not attract much attention.

There are Billy Eckstine calling to mind hot liquid chocolate—smooth and rich—and Tommy Steele, a pint of beer—wholesome and refreshing.

Old Elvis is like a garbaje van—noisy and thoroughly unpleasant. Nat "King" Cole's renderings are so clear and sparkling that one thinks of crystal; and for Johnny Mathis the definition would be cat glass—the thin but somewhat rougher.

I found drafting the above comparatively easy, but, as yet, the best that I can do for the superlative Frank Sinatra is a glass of sparkling champagne—the very best. How about other DISC readers supplying definitions of their favourites?—Miss Sara Bennett, 12, Nelson Road, Folkestone, Kent.

Cover for Guy?

I HAVE been a regular reader of DISC from the first issue. As a very keen fan of Guy Mitchell, I have often wondered why he has never been on your front cover, especially as titles like Tommy Steele, Elvis Presley and Frank Sinatra have been featured twice.

It should have thought that Guy's contribution on records, which is extremely large, would have made him a suitable subject for your cover personality spot—Miss RAY PERRY, Court Farm Road, Erdington, Birmingham 23. (All in good time.)

You're just scared

I WONDER just what you are all scared of. As soon as a new singer looks like becoming popular you jump the Presley fans assuring one and all that Elvis is still on top and Tommy, Marty and Cliff are second-class carbon copies. I have always understood that a carbon is a replica of the original. What are some places that tell me how the above three are like one another?

I am looking forward with interest to the first Presley visit to this country, as I have been told that his fame is too great for him to fly overnight and that he has sold nearly as many records as Ring Crosby.

I say that one of Ring Crosby's golden records is worth five of Presley's. P. A. FAWCETT, Aldermoor Lodge, Acorn Street, Stoke Aldermoor, Coventry.

He should tell us where to this will be original and certainly NOT carbon copies.

Stay the same, Jim

I WAS very glad to read Jim Dale's own story to DISC last week, but I think he will lose several of his fans if he returns to being a comedian. So please, Jim, on behalf of quite a few of your fans, stay as you are. OIA C. CLOSE, Ashwood Crescent, Walkerville, Newcastle-on-Tyne 6. (A Dale warning.)

Unfair to Bill

I AM puzzled at the way Bill Haley dropped out so quickly from the hit parade, and at his fruitless attempts to make a comeback. I read recently that teenagers, when buying records, are influenced by the age and appearance of the artist. If this is so, why is it that Steele, Vaughan and

Mike Preston are now riding high?

I admit that the good looks of Wild, Presley and Richard increase their number of fans, but do not think that the disc jockeys are playing false with Bill Haley, who after all, was the creator of the big hit—Miss BARBARA POSTER, The Lodge, North Road, Southend-on-Sea, Essex. (Concerts for stars.)

Change of heart?

ARE there any kind readers who would like to swap pictures of Bill Haley and Kenneth Connor for pictures of their favourite stars?—BARBARA GLOVER, The Lodge, North Road, Southend-on-Sea, Essex. (Concerts for stars.)

Support for Cliff

SORRY to keep harping on the same subject, but why do so many people run down Cliff Richards? If he does sing and act like Presley, it's a pity that he wasn't discovered first; then, presumably, the situation would be reversed.

Elvis Presley is great, but he is American, so why shouldn't Britain have its own Elvis in the shape of Cliff Richards? Stop pushing down British talent folkies, let's leave Cliff's career alone, shall we?—Miss TINA LANDER, Symone, Langton Matravers, Nr. Swanage, Dorset. (And why not an American Tommy Steele?)

Good boy!

I THINK it is fitting that someone put into words what Jack Good has done for the British pop industry.

Before Jack came on to our scene, there was no good pop music show on TV at all. Then he got the wonderful idea of the "Six-Five Special," and when he produced it, it was an excellent show.

Next came "Oh Boy!" and when I first saw this, I thought it was fun as good as an American rock film, and Jack Good has always managed to keep the programme up to standard. To cap it all, it was Jack Good who founded Lord Rockingham's XI.

COVER PERSONALITY Charlie Drake

WHAT better constance to welcome in the New Year than the one that greets our front cover this week—that of Charlie Drake?

A popular face during 1958, I am sure this lovable little fellow will have an even bigger year during the next 12 months. Certainly, all the pointers are in his favour and he has a new, budding fame. It couldn't happen to a nicer guy.

His exclusive B.B.C. television contract has kept him well to the forefront in recent months, and in addition to his comedy talent, he has found a new, budding fame through his recordings. This newest venture for Drake, which brought him in a teenage public, was out of the strappings of 1958, not the least to Charlie himself.

His deserved success in almost every sphere in entertainment during the year brought him to the London Palladium. Here, where he is currently a headliner

who are now standing high on the hit parade. So my hero, is not Elvis or Cliff, although I am a great fan of both, but the man who writes the best page in your wonderful paper, Jack Good—MICHAEL STEINER, Heathrow, Hampstead Way, N.W.11. (Artist, Sir Jack, and let's have your version of Oh Boy, etc.)

Classic complaint

I AM a sincere admirer of the hot combo singing of the late Rockingham Gigg, and possess a great number of his recordings, including the LP of his Carnegie Hall concert before he retired.

On purchasing my first copy of Disc, I noted in my disappointment and consternation to reference in any of its pages to great maestros like Gigg, Gobbil, or even their English counterparts. Slightly miffed was the name Maria Lanzetta, and even that was a semi-disappointment of the talents of a good tone. Why, is this?—ALBERT BARCROFT, Bedford Road, Gote Hill, Stratford, Lancs. (Classics are regularly mentioned.)

C. and W. plea

I HAVE been a regular reader of the most world popular DISC and find it most helpful for choosing records, and also for news of recording stars. But please, could they be more news to us C. & W. fans?

Being a Hank Williams fan myself, I have been with deep disappointment that I would become a feature in his memory, or even just a photo. I would also like to hear any other of Hank's fans.—E. ROWLE, Bunting Avenue, Pashgrove, Nr. Portsmouth, Hants.

(Difficult to know what to omit, but we'll try to satisfy your requests before too long.)

High cost of playing

SINCE I began collecting records, I have longed to add an LP to my collection, but it has not been so owing to the high cost of playing. The making of an LP does not cost anything like the price, certainly, of some charges.—JOHN SLAIN, Leam Road, Sheppardsize, Huddersfield, Yorks.

(You'd be surprised what 2000 can do even involved. Compared with 7s, they are good, lasting value.)

and their artists give this toast to 1959... your pleasure and entertainment

Russ Hamilton
Maxine Daniels
Chas. McDevitt Skiffle Group
with Shirley Douglas
John Hanson
Carmela Corren
Clinton Ford

Ted Taylor Four
Arthur Askey
Kenny Bardsell
Stanley Laudan
Four Gibson Girls

Nancy Whiskey
Doris Steele
Leoni Page
Derek Roy
Sandra Alfred

INTERNATIONAL ARTISTS

Domenico Modugno
Ella Maxwell
Celia Cruz
Lola Flores
Father Aime Duval
Hugh O'Brien (T.V.'s Wyatt Earp)
Tommy Kinsman and his Orchestra
Denny Boyce and his Orchestra
Phil Tate and his Orchestra
Nino Rocco and his Orchestra
Francisco and his Cha Cha Cha Orchestra
Michael Freedman and his Music

The children's marching song

NICK NACK PADDY WHACK

Specific title
of the Earth Happiness

CYRIL STAPLETON

7 11094 DECCA 10 78

Wilmot out, Goodwin in

RADIO Luxembourg's teenage disc jockey, **Gun Goodwin**, is to take over the "Records From America" show from **Gerry Wilmot** starting January 6.

Wilmot will continue to present E.M.I.'s 45-minute Friday show, "Record Hop."

"Records From America" is transmitted on Tuesdays, between 9:45 and 10 p.m.

Dolores' spot

NEXT Saturday's ATV Spectacular show is headed by American singing personality **Dolores Gray**.

Guest stars with Dolores will include famous comedians **Bob Hope** and **Fernando**. The music is supplied by **Jack Parnell** and his orchestra.

Opera star heads big TV bill

NEXT Sunday's ATV "Palladium" show will be headed by international singing star **Justi Björnsdottir**, Irish personality **Bridie Gallagher** and guest star **Bernard Bresslaw**.

In "Music Shop" on the same day, **Teddy Johnson** will introduce **Eunice Gayson**, **Rosemary Squires**, **Steve Arlen** and **Peter Grey**.

The following Wednesday (January 7), "The Jack Jackson Show" will include **Jack Parnell**, **The Kaye Sisters**, **Don Lang** and **Bill Forbes**.

Next week's "Saturday Spectacular" (January 10) will be presented by **Hughie Green**.

Produced aboard the "Empress of Britain," the show will spotlight **Doris Ellington**, **David Whitfield**, **George Formby**, **Malcolm Mitchell** and **Fackie Rae**.

SHOW BIZ XI

THE Show Biz XI are to play a team of famous jockeys in a football match next Sunday at the **New Stadium**, **Hayes**, **Middlesex**.

As with all the Show Biz XI matches, the proceeds will be donated to charity.

The kick-off is at 12:45.

PAUL AND PET ON TV

PLANS are well in hand for the second of A.R. TV's "The 1959 Show," which is to be screened on January 22.

The show will include, among others, **Paul Anka**, **Petula Clark**, **Eddie Calvert** and **Mike Preston**.

One of the new shows, headed by **Tommy Steele**, is due for transmission tonight (Thursday).

TOP TWENTY

DISC's Top Twenty chart is again held out this week as the Christmas holiday has made coverage virtually impossible, but it will be back in our next issue giving you, as always, the best guide to the top-selling discs in Britain.

RUSSELL TURNER SEEKS TALENT

B.B.C. producer **Russell Turner**, now free from "Six-Five Special" which ended last Saturday, is set off on an extensive tour of star-spotting for a new show. He will travel all over this country and abroad, and not only will he be watching for new talent, but he will study the musical demands of teenagers in various areas.

He will keep **DISC** readers informed from time to time as to his impressions of the musical world on these travels.



"You've come to complain about what?"



Stapleton starts his first ATV series

CYRIL STAPLETON (pictured above) and his Orchestra begin their first ATV series tomorrow (Friday) on a show called "The Melody Dances."

This new show, scheduled to run well into February, will feature the Stapleton dance unit without the strings, and will be presented as a straightforward production of music without excessive gimmicks.

Cyril will be presenting an instrumental spot and the first show has Joe "Mr. Piano" Henderson and accordionist **Jack Embrow**.

BBC show Dorsey film

DANCE music fans will be pleased to know that **B.B.C.** TV are to screen next Saturday (January 3) "The Fabulous Dorseys," the classic movie which features in person both **Tommy and Jimmy Dorsey**, plus **Paul Whiteman** and **Charlie Barnet**.

Dene to visit Elvis?

ROCK star **Terry Dene** may be going to Germany later this month to visit **Elvis Presley**, which was presented in London yet, but **Terry** is eager to go before he himself is called up.

BILLY VAUGHN GIMARRON (ROLL ON)

HELD 8772 LONDON 10 78

Loss chords

JOE LOSS and his orchestra arrived at the **Free Trade Hall, Manchester**, on Tuesday of last week to play for dancing, only to find that their instruments had not arrived. They were in the band's coach which had been stranded through the dense fog.

Johnny Roadhouse, saxist with the **B.B.C. Northern Dance Orchestra**, came to the rescue. He has a musical instrument shop in **Manchester** and, by "trading" his entire stock, was able to equip every musician in the **Loss** orchestra.

The **arrived** in time for the **National Anthem!**

New film job

Laurie Johnson is handling the music for a new Associated British army comedy "Girls in Arms." The film is now in production at the **Elstree** studios.

The theme song, "Girls in Arms," has been penned by **Laurie Johnson** in collaboration with producer **Frank Godwin**. Another number has been written called "Top Brass." Apart from the new tunes, a number of wartime favourites are to be included in the film.

Singing in the movie will be **John Cairney**, well established as an actor and already with a number of **H.M.V.** recordings to his credit.

CHARLIE JUNIOR

Charlie Gracie's wife **Joan**, who gave birth to a 7 lb. boy just before Christmas, is reported to be doing well. The new arrival is to be called—**Charlie**.

Sad Christmas for music world

THE recording industry lost one of its most loved figures on Christmas Eve through the sad passing of **Mr. Oscar Preuss** at the age of 69.

Mr. Preuss, was until March, 1955, senior recording manager for the **E.M.I.** group, working particularly on the **Parlophone** label.

He had recorded almost every famous name during his 50 years in the industry. His successes on record are too numerous to mention, though he will always be associated with the first recordings of **Victor Silvester** and his Orchestra, and his decision to issue an unknown choir, the now famous **Obertin**.

Children and their "Happy Wanderer."

He also had a long and close association with the late **Richard Tauber**.

Doug Geddes writes, "It was fortunate in being able to work alongside Oscar Preuss for a time at **E.M.I.** Not only was he a great personality in the industry, but he was kind, considerate and always gentlemanly. I shall miss his friendship and his wisdom. I have never seen anyone enjoy his retirement so fully, though he still maintained a close interest in the record world."

FAMOUS singing brother of **Anna Neagle**, **Stuart Robert-**

son, died at his **Estree** home on **Boxing Day**. He was 57.

Stuart Robertson was well known to radio listeners through his countless broadcasts and he had also made a great number of records.

FAMOUS Hungarian-born composer, **Nicholas Brodsky**, died in **Los Angeles** on Christmas Day at the age of 53.

He was responsible for many film tunes, including "Be My Love," "Because You're Mine" and "I'll Never Stop Loving You." He also wrote the music for the "Coronation Revue," which was presented in **London** during the **Queen's coronation**.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 27th)

Last Week	This Week	Title	Artist
1	1	TOM DOOLEY	Kingston Trio; Lonnie Donegan; Ricki Price
2	1	IT'S ONLY MAKE BELIEVE	Conway Twitty
3	3	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
4	4	TEA FOR TWO CHA-CHA	Tommy Dorsey
5	5	THE DAY THE RAINS CAME	Jane Morgan
6	6	LOVE MAKES THE WORLD GO ROUND IN THE MOONLIGHT	Perry Como
7	7	CHANTILLY LACE	Big Bopper
8	8	HIGH CLASS BABY	Chiff Richard
9	9	CHA-CHA MOMMIA BROWN	Martinas and His Music
10	10	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears

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 27th)

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

ONES TO WATCH

My Happiness
(All of a sudden) My Heart Sings
Connie Francis
Paul Anka



COOL FOR CATS

WELL, WE STUCK OUT OUR NECKS!

JUDGING from the stack of letters I'm getting, "Cool's" choice of "Cat's-Whisker" stars for 1958 has been quite a talking point. Well, even though we didn't expect that you'd be on our side with every choice we made, there certainly seems to be more room for differences of opinion than I'd thought possible.

But when we stick our necks out on this show—whether it's with new faces, or going to new locations, or even being so bold as to say who we think are the artists you've enjoyed most during the year—we expect to get a few hard words thrown back at us. A great many of you were pleased at our choice, but there was quite a number who seemed a bit surprised, and even disappointed. But this seems certain—all going back to our turntables' race to see who's going to be right at the end of 1959.

Because of the commitments disc stars have around this season, we were sorry we couldn't bring you face to face with Frankie Vaughan, Max Bygraves and Ted Heath. And for a lot of other reasons, Elvis Presley, Connie Francis and Pat Boone weren't able to be in the studio either.

So those that couldn't get along had to read a "stand-in"—and for the Americans, their representative was a U.S. Navy policeman.

Boy! Mike 3rd Bob Garnett.

Acting the second kept Bob a

much in front of the camera

that Tommy Stead—who'd rushed



over at the end of his show "Cinderella" and hadn't caught up with things—took his own presentation from Mantovani with the remark: "I keep running into a sailor with a handful of these things."

Later I asked Bob what he really thought about the singers whom he'd represented on our show.

"I could sit up all night and listen to Connie Francis," he told me. "I'm very keen on Pat Boone, too. But I don't care for Elvis Presley."

This 25-year-old sailor has been in this country since February 1956. As part of his Navy activities he does some modeling for Navy pictures, and it was because of that he was asked to come along to our show.

Frankie Vaughan's award was collected by his wife (left). Next to her is Norrie Paramor, then Max Bygraves' daughter, Cynthia, who took her award for her father; then come Cliff Richard, Mrs. Ted Heath, The Mudlarks, Marion Ryan, Bob's Garanti of the U.S. Navy (on behalf of the American artists), Mantovani and Kent Walton.

"But I hope to start learning music," he told me. "I want to be a singer for a long time, and do more than I'm doing now."

Ryan's return

AS our "Disc Girl of the Year," we celebrated the return to "Cool" of lovely Miss Marion Ryan, who not so long ago appeared on British TV screens in "The Bob Hope Show." So long as we keep sending talent and beauty like Marlon's across the Atlantic I feel sure there'll always be good relations on both sides.

Marlon's big number of the year, "Love Me Forever," happened to be a British song, written by Joe "Mr. Piano" Henderson in one of his more composed moments.

feature of our "Entertainer of the Year," Tommy Stealer.

Tommy's versatility has won him a high place in show business since he first started out, not much more than a couple of years ago. And the variety of his records, and the aptitude he's shown for screen and stage parts point to a great artist.

But there was one extra reason why we were very pleased and proud to have Tommy on our show that night—this Battersea boy who's made such a big name was, in his own very early and young and hopeful days, the first guest ever to appear in "Cool For Cats."

Welcome back, Thomas.

But even when a . . . and r, man has an artistic with talent, he also has to be patient.

"I waited two years with Mike Holiday before we had a hit," Norrie said. "And all the time we were trying as hard as we could."

Critics

MAX BYGRAVES, one of those unable to receive his "Cat's-Whisker" award, had as his stand-in his 16-year-old red-head daughter, Christina.

Max got his award for his successful songwriting. I asked Chris how he gets round to it. "Daddy practices his songs on everybody at home. He goes into seclusion for an evening, and then produces his song. He can't play the piano, but he tries to find the key. I think that's the worst part of it for everybody."

At present Christina is at a secretarial school, but she hopes to go to France eventually to study beauty culture.

Sensational

I HAVEN'T heard their record yet, but I know the new song by The Mudlarks that's coming out next month is really sensational. How can I tell that? Well, when I was talking to them about this new number, they suddenly clapped their hands and burst into song.

But then they made me promise that I wouldn't reveal the title of it. And so I gave my word.

They've had some wonderful hits which earned them our award for Group of the Year."

Immediate

NOW, a few words from Norrie Paramor, Columbia artist and repertoire manager, and our "Discoverer of the Year." Those of you who hope to break into singing some day should study this.

"If I'm listening to an artist I have to be interested from the first notes," he said. "For instance, if you don't like a record at the start it's pretty sure you won't like the middle and the end."

'Thrilled'

TEEN-AGE rocker Cliff Richard, who won his award for being "Newcomer of the Year," is just as lively off the screen as he is on it. He's really wrapped up in his singing, and hopes he can keep going on and on.

"I'm thrilled to bits," he exclaimed when I asked him how he felt about the award. "I was amazed when I found that I'd come up on the polls so quickly."

Cliff recently finished four short appearances in the film "Serious Charge," due to be released in about three months.

"It was partly a try-out for me in films," he said. "I think there's a chance that I'll have a much bigger part in a new film soon."

Cliff has achieved the astonishing feat of having two discs in the hit parade since August 29 last, when he was still an unknown singer. Perhaps even more surprising is the fact that he doesn't read music, and yet he's recorded about eight discs.

Stand-in

ON the day after our show, Ted Heath's 24-year-old son Martin was getting married. Ted had another engagement and couldn't be with us, so his presentation was accepted by his charming wife, Moira. So that she can see something of her husband, Moira occasionally goes on tour with him, in the American tour.

Tommy's aim

I JUST want to become an entertainer, a fair-haired Buttons told me—and it wasn't until I looked closely under his make-up that I recognized the familiar

an ABC COMMODORE HAMMERSMITH 2896 ON THE STAGE

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MON., WED. & 4 Weddays at 7.45

ABC present TELEVISION'S SPECTACULAR AND EXCITING

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ROD DACKINGHAM'S XI
THE DALLAS
CHERRY WAINER
NEVIL TAYLOR and the CUTTERS
PEE HAT
"CUDDELY" DUDLEY
THE VERNON'S GIRLS
VINCE TAYLOR and the PLAYBOY
JIMMY HENLEY, TONY HALL

Directed and Produced by JACK GOOD

PRICES: 8/6 1/4 1/4 1/4 1/4 1/4
BOOKS OFFICIAL PROGRAMME 10/6

PICK OF THE WEEK

I LIKED Marlon Colby singing on Capitol, "A Man Could Be," and I think this is a good number one spot for the week.

New releases are few and far between, so I hope I can squeeze in some mention for Connie Francis' "You Always Hurt The One You Love" (M.G.M.) even though it's been out a little while. A British group, The Terry Sisters revive "You Forgot to Remember," a good Irving Berlin number (Parlophone). And as for cha-cha—what about "Cha-Cha Bells" as told by Basil Kirchin (Parlophone)?

CONTINUING DISC'S EXCLUSIVE STORY BY THE FORMER '6-5' COMPERE

JIM DALE

who traces his career from the days of a Carroll Levis 'discovery' to a big-time 'name' with a seven million public

"But that bit of comedy business you did as you came on, that was really funny, . . ."

So although I was still scared of myself, I did try to build up a comedy routine at his suggestion, and I first tried it out at the Aston Hippodrome, Birmingham.

That was the start of a two-year tour with Carroll Levis, and it gave me wonderful experience in stagecraft. Then I got a big offer . . . from the R.A.F. I was as millions of others have done their National Service, let's make no comment, except to say that all good things come to an end.

Straight from the demob centre at Gloucester I went to be auditioned at the Victoria Palace by Brian Michie. After the gap of months away in uniform, I'd lost all stage presence, and privately I

Miss Douglas and Mr. Good!

But they booked me to do the warm-up for one show, then subsequently they signed me as a singer.

While I was on the Stanley Dale National Skiffle Competition, the offer came as resident comper of the show and for the first time I faced the 5,000,000 audience.

But what millions more did not know was that soon after ITV started I had been signed for a 30-week serial with the magician Billy McComb, from the Birmingham ITV studios.

Billy and I came to know each other so well that we devised almost an ad lib show, and needed hardly any script. We wrote a good deal for the TV material anyway, and that was great experience, too.

This 30-week TV series gave me

became a comic-by accident!

the experience without which I would not have dared face the "Six-Five Special," which in its fast, slick form was no place for an ignoramus about the business. And the long series also brought in the fallow on which I was able to ask Patricia—then a nurse in a big London hospital—to become Mrs. Dale. But that's another story.

With the Billy McComb series, the "Six-Five Special" and at least three flatlers in the bit parade, I reckon, it is time for me to seek the wider field of entertainment. After all, even Jo Douglas just the old express to be signed for Granada.

And I believe and hope that the disc and TV world hold more for me than life as a best-singer.

I haven't time for the critics who try to knock shows like the "Six-Five," and say that they are just crazy teenage stuff, and that anyway the viewing figures are not accurate. I've even heard some disc managers try to knock the TV public.

Fantastic public

Well, one thing the B.B.C. series has taught me is the absolutely fantastic public. They tell me that A.B.C. TV claim a 7,000,000 public. On the other hand Russell Turner told me: "It is an undeniable fact that the Six-Five Special has an audience of more than 5,000,000 over the age of 16 each week. We don't include viewers below that age group in B.B.C. official ratings. . . ."

Your guess and mine show many teenagers in addition to the admitted five million over-16s on Six-Five.

I only know I bitterly regretted the day I applied for a registration number for my own name. It was allotted "JD 65" for "Jim Dale, Six-Five." Wherever that car is parked a crowd of fans gather—and they certainly aren't under 16.

Anyway, although I'm keeping that registration number, I'm getting out of the train, and starting another journey into 1959. Wish me luck. . . .



OVER THE BORDER

by Murray Gauld

It was billed as the biggest and starriest theatrical event of the year in Scotland—and the opening night of Stewart Cruikshank's "Old Chelsea" was all of that . . . and, indeed, a bit more.

It was a triumph for many people but for no one more than Kenneth McKellar whose glorious voice has never had a better "vehicle" than the melodious Richard Tauber score. McKellar's success provides

Kenneth McKellar, seen here with Mary Millar, makes a great hit.

just the right show in which to present the tenor south of the border when the 23-week tour gets around to Newcastle, Blackpool, Liverpool, Leeds, Coventry and Manchester.

And, again, to launch McKellar in the West End of London. It would seem only a matter of form—and getting the right theatre—to make a big success of that, too, with a show of this standard.

I could not help but watch her reaction to McKellar's first entrance. She sat in one of the stage boxes and wiped a tear from an eye when he launched into "Music In My Heart," his first song.

As his top notes hit the theatre dome at the final ensemble with Vanessa Lee, Mary Millar and chorus when first they all sang the big hit song of the show "My Heart And I"—she was arguing—"willing" in fact, the singer in her late husband's role on to success.

At the curtain of Act II when McKellar is left dramatically alone on stage—singing "Your Love Means Everything To Me"—she led the heavy sold applause that clinched his success.

But there was more to the tenor's performance than the voice. His playing of the Music Professor, who writes a first opera which a famous prima donna (Vanessa Lee) promises to sing as her farewell performance, is excellent.

It has been pointed out that Kenneth is no Laurence Olivier. Surely this is a common criticism of singers. But I can think of none who could have equalled his interpretation of the part.

The next day's Press notices, of course, were "stolen" by

I HAD never tried to play the guitar when I went to see Carroll Levis, and as I had no set comedy act I decided to do impressions for him when at last he agreed to give me an audition.

And I was so nervous when I walked on stage from the wings that I tripped over a microphone cable and nearly fell flat after an awkward stumble. But I collected my nerve and did a routine sort of impression act.

At the end of it Mr. Levis beamed his customary broad grin and boomed up from the stalls: "Well, I really don't want any more impressions. The farmyard is getting a bit full of noises like that!"

ensemble with Vanessa Lee, Mary Millar and chorus when first they all sang the big hit song of the show "My Heart And I"—she was arguing—"willing" in fact, the singer in her late husband's role on to success.

At the curtain of Act II when McKellar is left dramatically alone on stage—singing "Your Love Means Everything To Me"—she led the heavy sold applause that clinched his success.

But there was more to the tenor's performance than the voice. His playing of the Music Professor, who writes a first opera which a famous prima donna (Vanessa Lee) promises to sing as her farewell performance, is excellent.

It has been pointed out that Kenneth is no Laurence Olivier. Surely this is a common criticism of singers. But I can think of none who could have equalled his interpretation of the part.

The next day's Press notices, of course, were "stolen" by

felt I gave a diabolical audition. But Brian Michie—who, of course, is one of Jack Hylton's variety executives—understood, and signed me for "You Takes A Bow."

I don't mind confessing that I have had only one worse audition than that by Brian Michie, and that was when Jo Douglas and Jack Good said: "Come along to the Six-Five office for a test."

And they meant office, not studio. Have you ever thought of giving an audition in an office, with the desks and typewriters as audience?

I felt a proper Charlie standing there doing my comedy in front of rows of chairs, a battery of phones,

Mary Millar in the "Cinderella" part of Mary Fenton, the little milliner in love with the Professor, who steps in to "save the show" when Madame Nancy Gibbs cannot sing on the First Night.

This was the part which made an overnight star of Carol Lynne in the original 1943 production.

Some national newspapers dismissed summarily the excellence and artistry of the performances of Peter Graves, Joan Young and Desmond Walter-Flitt. But they more than any give a solid, warm back-bone of experience to the show.

And Diana Napier had the last word about Kenneth McKellar. She said: "Never did I think I would hear another lyric tune."

Kenneth captured her heart and after the show she presented him with all Tauber's music that remained. And her wish is that after "Old Chelsea" Ken will appear in another Tauber work.



*YOUR WEEKLY**

DISC DATE

with DON NICHOLL

Connie Francis picks another

—BUT YOU SHOULD
SOON SEE IT BLAZE
INTO THE TOP
TWENTY



D.N.T.

CONNIE FRANCIS

You Always Hurt The One You Love; In The Valley Of Love

HERE comes Connie with the latest Francis revival. This time she has picked a ballad that was the rage of the vocal teams some years back — "You'll Always Hurt The One You Love."

Similar treatment to her other oldies makes it another natural for the big seller.

Connie's clear voice is set against strong accompaniment from the Joe Lipman orchestra and chorus.

Much of the phrasing is reminiscent of "Who's Sorry Now?" I think the side will share something else, too—Top Twenty status.

If you saw the film, "Sheriff of Fractured Jaw," you have possibly been thinking that Jayne Mansfield revealed unexpected vocal charms. Here's the secret — Connie Francis dubbed the song sound-track for Jayne. "In The Valley Of Love" is one of the ballads from the film.

A soft, slow echoer with Connie throwing her words back at herself from the hills.

LES PAUL and MARY FORD
Jealous Heart; Big Eyed Gal.

LES PAUL and Mary Ford are really with it as they perform "Jealous Heart." The multiple music makers revive this one with a steady beat, which ought to raise it among the great big sellers once again.

Mary even gives herself a full chorus of "Feds on this side and Les gives her a strong backing which really sizzles. A compulsory item which ought to collect a fortune.

My label for the other side reads "Les Paul Plays Many, Many Guitars" — you can say that again. His "Big Eyed Gal" is a riot of twanging strings. The tune is a Paul original—and the sound really shows some of the

rock guitar men the way to go home. A powerful ballad this, really well worked by. The two-tone device is to be back in the Twenty—so let's tip them for a place, and hope.

RONNIE HILTON
The World Outside; As I Love You

POWERFUL backing from the Frank Cordell orchestra and the Michael Soames Singers helps to make this version of "The Warsaw Concerto" theme quite a contender for the hit parade.

Don't know who the pianist is, but Cordell makes excellent use of him—plus rhythm—during the middle part of the side. Ronnie himself sings with clarity and strength, living up to the size of the production.

The lovely Livingston Evans romance "As I Love You is delightful" says as Hilton on the record. A warm ballad with sincerity and charm. Play this to the girl friend at the right moment and you will make Romeo look like a toothless moron.

AUGIE RIOS
Of Fats; Donde Esta Santa Claus?

AUGIE RIOS is a little boy despite his adult-sounding name. Though it was odd we could get through this part of the year without a tot chanting a Christmas carol.

OF FATS is a quick, slightly beating number—and the title refers to Father Christmas. Master Rios sings his song cockily, but I doubt if he will make his mark in many British homes with it.

Where is Santa Claus? which is the translation of the other side, is with its break into cute, accented English, could have been a big one this Yule had it been around earlier. As it is, the side will probably have missed the boat. But give it a turn.

JIMMY RODGERS
You Understand Me; Bimboogie

THE Hoffman-Manning-Mark-well composing team having furnished Rodgers with his better,

supply him with another good ballad in *You Understand Me*.

The lyric has a solid basic idea which is carried out simply and clearly. Melody loops along sweetly and Jimmy sings it as well as he always does. Some chorus assistance and a nice backing with piano out front from the Hugo Peretti orchestra.

Hugo is also one of the writers of the song on the flip. Bimboogie is a brisk skip-along novelty, and the title refers to a place where there's the right girl in a house on the hill.

Jimmy has himself a happy half with this one. It could be as big, if not bigger, than the other side.

ROBERT EARL
The Wonderful Secret of Love; The Boulevard Of Broken Dreams

BOB EARL takes to the slow beat again with his ballad *The Wonderful Secret of Love*. He may well find himself on another winner with this song, which goes steadily on to a firm accompaniment by Wally Stott. Piano and strings predominate while Earl sings the very good, thoughtful lyric. Has good build-up of power.

Remember the old "Gipolo and Gigolette"? Here it is in *The Boulevard Of Broken Dreams*. Robert sings it with the tanguous drama it needs.

A singer who always finds good voice when he's making a disc, Bob has been growing more and more among the best-sellers and I can see him having another fine customer reaction with this record.

RATINGS

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

WE may be ringing out the old, but there are very few new releases to ring in for this week's disc date. As I hinted last time round, the companies are concentrating on sales rather than issues just now. So we are down to a handful of releases.

But you have heard the saying that there is good stuff in little parcels? So it proves—with Connie Francis and Ronnie Hilton both producing couplings of merit.

Here's hoping you received all the disc gifts you wanted for Christmas—and that we'll have some smooth spins together in the coming twelvemonth.



A vital vocalist, SALLIE BLAIR, is smooth and husky in "Lola."

SALLIE BLAIR

Whatever Lola Wants; Daddy

(M.G.M., 1000)*****

If you caught Sallie Blair's act on television the other week, I think you will agree that here is a vital vocalist with plenty of personality.

Personally, though, I believe she is better when seen and heard rather than just heard. Sallie is a cabaret stylist whose work benefits in that setting.

But don't let that put you off listening to her smooth, husky production of the "Daddy in Yankee" song *Whatever Lola Wants*. You could read "Sallie" for "Lola" with very little imagination.

Cash registers set the mood for *Daddy* on the other side. Neal Hertz has given Sallie a crisp modern backing for this classic item, and Miss Blair leaves one with the impression that the toughest millionaire would be as clay in her hands.

THE NORMAN LUBOFF CHOR

Bamboo Tambou; Yellow Bird

(Philips PB88)*****

THE classic Norman Luboff Choir go jingly on up with Brazilian noises accompanying their Bamboo Tambou. Their smooth slice of atmosphere sung by the team with its usual clarity and precision. Strong male solo voice is used with effect as the

half builds its noise. Rhythmic catch-up.

On the other side the choir sings a familiar calypso tune about the yellow bird high up in the banana tree.

The blend here is nothing short of perfection. Haunting material which is performed by the choir and some solo voices. Gets under your skin all right.

JOHNNIE GRAY

Any Old Fun Cha-Cha; Cocktail

For Two Cha-Cha

(Melodisc 1500)*****

WELL, you can't say that there's anything inhibited about it. Johnnie Gray's latest. Styling his outfit as "The Chunks of Mistle" he's produced a cha-cha version of *Any Old Fun* that is different, to say the least.

The chorus is made up of a bunch of kids from the Hammer Smith Palms and the cowbell effect (so Johnnie assures me) is achieved by using a good old-fashioned beat pan!

First half of the side is in slow tempo, then speeds up for a break-neck finish. It's really casual and colourful and just the job for your New Year parties.

The Gray sax keeps blowing in Latin for *Cocktails* for Two. I've already remarked on the fact that this is an ideal number for cha-cha time and Johnnie underlines the truth.

EXTENDED PLAY

BING CROSBY Swingin' With Bing

*Heartwave; Clerk To Check;
Towers; Creepers; Nice Work
If You Can Get It.*

(H.M.V., ZEG8405)*****

FOUR really happy offerings from Bing's highly successful album released in 1957—if my memory serves me right. Bing is backed by a swinging, big band sound conducted by Buddy Bregman.

This is a wonderfully light-hearted and pleasing disc which I am proud to have in my personal pile. It is Bing slap up to date showing that he can "belt them out" with the best of the present day youngsters.

If you haven't got the LP then buy this.

INK SPOTS

*Until The Real Thing Comes;
Maybe; To Each His
Own; Into Each Life Some
Rain Must Fall.*

(H.M.V., ZEG8410)*****

DURING the war years The Ink Spots were just about the most popular thing in the entertainment world. Their lightly swinging vocal harmonies were a delight to the ear and their special gimmick of having



The old magic is recaptured by the **INK SPOTS**.

the bass voice speak the verse between choruses; was an international trade mark.

Their popularity has continued throughout the years despite some personnel jettisons. Here we have the old magic recaptured and it should thrill their many followers.

If you don't know The Ink Spots, then have a pleasant spin.

JEANIE CARSON

Jeanie

*An Unkisy Love Lilt; The
Arran Homing Song; Ye
Bosks And Braes; In The
Gloomin'.*

(H.M.V., ZEG8412)*****

WE usually associate Miss Carson with a bubbling, bouncing, happy-go-lucky bundle of talent. However, the Jeanie on this set switches to a mood beautifully subdued and full of the atmosphere of the Scottish Highlands.

The melodies are all very beautiful of a real pleasure to hear. This album just can't fail to please unless the listener has ears of the stoutest cloth.

...You'll enjoy this.

KEN GRAHAM

reviews the
latest 45 rpm
releases

GENE KELLY - DONALD O'CONNOR - DEBBIE REYNOLDS

*Singin' In The Rain
Singin' In The Rain; Moses;
You Are My Lucky Star;
Good Morning.*
(M.G.M.-EP-671)*****

LISTEN to all the record request programmes over the radio and you will discover that one of the most asked for records during the past few years has been Gene Kelly's version of *Singin' In The Rain*. Yes, this has turned out to be one of the most popular family favourites ever.

This is another of the great musical films to come from Hollywood and this excerpt from the soundtrack will prove a big seller. All the stars are in really top form and give their all to entertain you.



MARK MURPHY

'BELONG TO ME'

b/w 'DON'T CRY MY LOVE'

***** 45-CL14962 *****



LPS



NAT 'KING' COLE

'THE VERY THOUGHT OF YOU'

LCI 6173

PEGGY LEE

THINGS ARE SWINGIN'

T 1049

* JUDY GARLAND *

'JUDY IN LOVE'

***** 1036 *****

JUNE CHRISTY

'JUNE'S GOT RHYTHM'

***** 1076 *****

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VOLUME 1
LCI 6170

'SHOWS' VOLUME 2
LCI 6171

CHARLIE DRAKE, EDWARD BRESSLAU EDMUND HOCKRIDGE

Four times a day ducking for Charlie Drake SLEEPING BEAUTY, LONDON PALLADIUM

If you want to see one of the most authentic pantomimes in years, and undoubtedly the most magnificent, then book a trip to the London Palladium.

I have seen many sparkling productions, but Robert Nesbitt has excelled himself in "Sleeping Beauty." Even with all the stars, and there are many, I nominate this production as Nesbitt's show.

Charlie Drake, Edward Bresslau, Edmund Hockridge, Bruce Forsyth and Thelma Ruby, individually or together, make this an outstanding pantomime.

Charlie Drake, as the dominating King, is a great success and, apart from his appeal, he takes some pretty tough knocks and tumbles. Add to this the fact that he gets completely immersed in a tankful of water four times a day and you can see that he is not only entertaining, but really, too!

Bernard Bresslau is Popeye and no one in the audience would wish him in distress.

The period of his uniform is somewhat earlier than that with which we associate him, but within it he is the gormless character of "The Army Game."

Edmund Hockridge is perfect as the Prince and his success in many musicals previously stands him in good stead for this pantomime. He is in wonderful voice and his manly bearing makes a pleasant change from the pseudo-characters usually played by female singers.

Bruce Forsyth as the Jester ambles delightfully through the whole story, endearing himself to his public and having many opportunities to show off his many talents. Thelma Ruby as the Queen is another pantomime departure, for this is often a masculine role never very well played. She plays it with verve.

"Sleeping Beauty" should have a long run for it has everything, and most of all, colour, production and seasonal magic. D.G.

Marty Wilde, Chas McDevitt, Shirley Douglas Not enough of Marty

THE Lincoln green may be a bit unexpected, but the voice and the style are quite unmistakable as Marty Wilde. He is in his element in pantomime, starting as Will Scarlett in "Babes in the Wood" at the Hippodrome, Stockton-on-Tees.

The only complaint his enthusiastic teenage audience had was that they did not see him often enough. Before the interval all they had heard from him was an audience-participation song, "I'm Dreaming of a White Christmas" — and that was hardly authentic Wilde material.

They had to wait rather late in the show to hear him, sing again, this time in a

brief session backed by the Chas McDevitt group.

But it was worth waiting to hear his magnificent vocal interpretations of numbers like "King Creole," "Someday" and "I Can Get You Anything That Love Will Buy."

The Chas McDevitt group with Shirley Douglas (who, incidentally, was a very charming "Maid Marion") started a big hit in the first part of the show with their very individual arrangement of "Real Love" their latest recording.

Chas has grown his famous beard again. And it was very effective when he appeared briefly but regally as King Richard.

Shirley Douglas, after her pleasant and tuneful version of "Carolina Moon," joined Chas McDevitt in a vigorous and lively "Ma He's Making Eyes At Me."

Vince Eager Eager for Vince

PANTOS and pops are going down well this year at Southport.

Teenagers of this popular resort (to say nothing of the mums and dads) are filling the seats each night to see the show.

MOTHER GOOSE which stars Vince Esoldo.

Vince has a straight Theatre, role as the Prince of Goodville, which he brings off quite successfully, but with the aid of the evening curtain falls and goes up again to show the Prince swinging into a rock number.

Vince Eager has something in his act for everyone. For the "rockers" he's got "No More" and "Little Sine," and for those who like it cooler he croons "Kisses Sweeter Than Wine."

David Hughes

A real principal boy!

If living support were needed for the case of male principal boys in pantomime, then David Hughes is the best bet in the country.

Playing the title role in Stewart Craik's "The Sailor," the Sailor has turned out to be a personal triumph for David.

It's a role that shows him off in his loudest voice and his virile presence fits "Sindbad" perfectly.

There are few Glasgow pop tunes in the Hughes repertoire as "Sindbad," "More Than Ever" and "A Certain Sine" being the sum total.

But he has some pantomime numbers written for himself. One — and here is the song from the show, called "Sindbad the Sailor." And that was written by... David Hughes.

Tommy Steele

Yana

THE IDEAL PAIR

SO Tommy Steele has done it again! As Bottoms, in the spectacular Harold Fiskling production of "Cinderella," Tommy Steele proves that he can tackle any branch of show business and achieve a personal success.

For his West End pantomime debut there could have been no better role than that of Bottoms. Tommy's natural charm, his disarming grin and his effervescent CINEDELLE

London personality all add Coliseum up to suit the character perfectly.

Gone is the guitar and the explosive manner, and Steele wins the hearts of old and young alike in this Rodgers and Hammerstein Broadway interpretation of our traditional pantomime fare. The songs are not particularly outstanding, but the spectacle and verve of the show completely outweigh any failings in this direction.

I pay Tommy Steele every possible compliment for his starring role in "Cinderella" and, on reflection, I cannot think who could have suitably filled the part other than this likeable Cockney character.

Equally successful in this lavish show is Yana, who plays the name part. Completely stripped of the glamour which we normally associate with her, she plays her role with effective tenderness and simplicity which is completely captivating. Yana, too, has added to her theatrical career a success in no small measure.

The coupling of Yana and Tommy Steele for the two major roles has been a stroke of genius. The show as a whole is one of the most spectacular ever and, in addition to the two singing stars, there is a wonderful cast which includes Jimmy Edwards in one of the other starring roles.

Indications are that "Cinderella" will have a very long run. It certainly does so to date, while the gorgeous production is long remembered, so, too, will be the performance of both Yana and Tommy Steele. M.D.

The Mudlarks

All records are broken

CROWNING a fantastic year, The Mudlarks are currently breaking boxoffice records topping the bill in pantos at Manchester.

Fred (25), Jeff (22) and Mary (20) ALADDIN have appeared in pantomime.

Hulme but they make such a hit on the opening night of Aladdin that the management eagerly grabbed an option on the last week.

Fred and Jeff show quite a flair for comedy in the pantos—they are cast as slapstick policemen. Mary is pretty enough to be a success without singing a note.

The show, which also features blonde and glamorous singer Joan Edwards, includes a 15 minute spot for The Mudlarks. Their numbers include "When," "Book of Love" and, of course, "Lollipop."

The pantos end on January 31, then The Mudlarks plan a trip to America—Las Vegas. If they go, their new record, out in February, will be Atlantic before them to break the ice.

K OF THE



Tommy Steele is minus his guitar and his explosive manner, and Yana has lost her usual glamour, but they are both smash hits. (DISC)

Jackie Dennis

Hampden roof stopped the show

EDINBURGH'S "Babes in the Wood" can claim the unusual — it must be the only show in the country sporting "an excerpt from the Perry Como Show."

It makes the claim with some justification, however, for rock 'n' roll idol Jackie Dennis, the juvenile star, has indeed been on the highly select

Como TV show-case. He's the only Scottish singer to have done so in Edinburgh. You can't blame Jackie — or his advisers — for cashing in on this big prestige tag. And the great,

big way he registers in this 15 minute spot—directed in Royal Stuart kiln and pseudo—leaves no doubt they were all dead right.

If rock 'n' roll is dead or dying, then the news has not reached Jackie Dennis's fans in the East of Scotland yet.

For there were several "demonstrations" on the opening night of "Babes"—once after his "spot" when the fans kept shouting, "We want Jackie Dennis!" and again at the finale when Jackie's reception—a real Hampden Roof—delayed the final entrance of the principal boy.

WINIFRED ATWELL

BOY ON A CAROUSEL

I'LL REMEMBER



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PANTOS

Ronnie Hilton

THE HAPPY ROAD OF SONG

FROM an engineering letter to Lord Mayor of London in five years—that's the record of a handsome young man from Leeds. No wonder the sound of the festive bells was drowned by the huge Christmas Eve ovation given to him by a patriotic public.

And it was completely deserved. For this new leader had shown that he could overcome tradition by enticing his supporters, old and new, along the happy road of song.

He was 33-year-old Ronnie Hilton who was taking the title role in S. H. Newsum's colourful pantomime, "Dick Whittington," at the Alhambra Theatre, Bradford. Although there is usually rivalry between this city and nearby Leeds, you would not have guessed it from the way the Bradford theatregoers responded wholeheartedly to his personality.

Many Yorkshire people had

doubts when they heard that a modern socialist was to play Whittington, that thrice Mayor of London, who is traditionally portrayed by a thigh-slapping, buxom beauty in lights who can zip the notes from the backcloth to the "pods".

But those fears were dispelled in a twinkling. This modest, amiable songster, carrying his red-knotted wayfarer's bundle, proved that the innovation of a male principal boy was a well-considered one.

He brought a real, virile atmosphere of romance to the stage through his most capable acting, and his smooth, vocal numbers charmed every age group.

Playing opposite him as the shopkeeper's daughter who remains faithful to Whittington even when he is accused of theft, was pretty Susan Swiftford, who took the juvenile lead in the successful London Hippodrome run of the popular musical "Wedding in Paris."

Laurie London and Edna Savage blend well as the "Babes."

HAPPY NEW YEAR

The Editor and staff of DISC wish you all a happy and prosperous New Year—and may it be a record one for everybody!

Laurie London

Edna Savage

Rounding off a golden year

A GOLDEN year of show business was completed by 15-year-old Laurie London, when he began a Sheffield season, co-starring with Edna Savage in "Babes in the Wood."

Both recording artists blended well into the show, and the first night audience was appreciative of their performance. Naturally, the story-line does not alter; the "Babes" too great a part, but this has been effectively overcome by inserting individual and combined singing spots for the pair.

Laurie, as Jack, warmed the audience with such numbers as "Gospel Train," "Railroadin' Man," "He's Got The Whole World In His Hands," and his own composition, "My Mother."

Edna, as Jill, was particularly appealing with "A Certain Smile." After the first night both stars were happy with the reaction to their numbers.

Young Laurie was full of confidence in this, his first long provincial theatre date. Surprisingly, the youngster had never seen a pantomime before this year. Edna Savage was also in a happy mood, more so because husband Terry Dene was watching in the wings.

Dickie Valentine

Good singing, and humour

FANS of Dickie Valentine will be far from disappointed with his London pantomime debut in "Aladdin." Though the role of Wishee Washee is one usually played by an out-and-out comedian, Dickie is thorough at home with his part, which he plays with delightful humour.

Watching this experienced artiste, it is hardly surprising that this pantomime has been so successful in previous years. Valentine has made the part very much his own and, in doing so, helps to prove to the ALADDIN theatre-going public that, among the host of near-amateurs today, we still have some first-class performers.

Dickie delights his many fans with a goodly share of songs, all of which are worth the price of an admission ticket. The show is well produced, smartly-dressed, and crammed with many good things supplied by an excellent cast.

The followers of Dickie Valentine will, no doubt, make the journey to Finsbury Park, but I also urge anyone interested in good pantomime production to see this version of "Aladdin." They will enjoy the experience.

D.G.

TOP HITS

Frankie Avalon

I'll wait for you

HMV POP 568 (45 & 78)

Tony Brent

I surrender dear

Columbia DB426 (45 & 78)

Tommy Edwards

Love is all we need

MGM 895 (45 & 78)

The Hewett Sisters

Baby-O

HMV POP 567 (45 & 78)

The King Brothers

Thank heaven for little girls (The Old)

Parlophone R4512 (45 & 78)

The Pon-tails

Close friends

Seven minutes in heaven

HMV POP 556 (45 & 78)

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PUTTING ON STYLISH

his murder you!

ALFRED HITCHCOCK
Muscle To Be Murdered By; I'll Never Smile Again; I Don't Stand A Ghost Of A Chance With You; After You're Gone; Alfred Hitchcock's Revolution Theme; Suspicion; Body And Soul; Lover Come Back To Me; I'll Walk Alone; The Hour Of Parting.

(London HA-2130)*****
WARNING: If you are of nervous disposition or alone in the house during the hours of darkness, then DON'T spin this record on your turntable.

I may be the possessor of a weird sense of humour, but Alfred Hitchcock's macabre wig really drives me up. His record introductions to these beautifully played songs are bloodcurdling in a nicely polite way.

The choice of titles is also a delightful touch of humour, setting the mood for the narration between tracks. Please play this record, and may it give you as much pleasure as it did me.

Incidentally, the lush orchestral scores are conducted by maestro Jeff Alexander.

MITCH MILLER
Sing Along With Mitch That Old Gang Of Mine; Down By The Old Mill Stream; By The Light Of The Silvery Moon; You Are My Sunshine; Till We Meet Again; Let The Rest Of The World Go By; Sweet Violet; I've Got Sixpence; I've Been Working On The Railroad; That's Where



HITCHCOCK—Bloodcurdling in a polite way.

My Money Goes; She Wore A Yellow Ribbon; Don't Fence Me In; There Is A Tavern In The Town; Show Me The Way To Go Home; Bell Bottom Trousers.

(Phillips BBL725)***
I HAVE come to associate Mitch Miller with exciting and new sounds throughout my time of listening to records. But there is nothing exciting in this package. Here we have a collection of well-known—indeed, many hackneyed—songs, sung by a typical American glub club chorus.

There is none of the party atmosphere which one expects from records of this type. There's no denying the fact that the songs are well sung, but you've got to put a kick into this type of music and it doesn't happen on this album.

For me, this is a disappointment.

RATINGS

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

PERRY COMO

Just For You

I Love You; Long Ago And Far Away; You Won't Be Satisfied; Forever And Ever I'm Confessing That I Love You; "A—You're Adorable; Let's Take An Old-Fashioned Walk; Marketta; It's Only A Paper Moon; You Alone; There Never Was A Night So Beautiful; My One And Only Heart.

(R.C.A. Camden GDN-110)*****

DON'T all rush at this album with 12 whole tracks—and the price is only 27¢. This is the catch album of the season, the only one of former Como hits.

The record is excellent in every way, but the main reason I give it four stars is the "break" given to record buyers by releasing it on this label when the company would probably have got away with putting it out at normal price.

Many of you will be as familiar with the main reason I give it four stars as I am, but for those who have "discovered" Perry at a later date I assure you probably have got away with putting it out at normal price.

SHIRLEY ARCHAIR
It's Shirley

Giovanna; Edythonia; Light; Tangle Dangle; Little old Dog; Skip To My-Loo; Johnny Has Gone For A Soldier; Go Giddy-Go; Serenade Of The Courtin' Cat; Terang Boelan; Smilin' Day; Lulu; Green Willow; That's Fooling; The Little Tonkin.

(Fontana TEL5029)*****

HERE'S another lass who believes in simplicity. There is absolutely nothing pretentious about this collection of songs from around the world. They all tell a simple story, sometimes gay, sometimes sad, but always luvful.

I think this is Shirley's best album and I must congratulate the person responsible. I also think that this is one of Shirley's best pieces of work to date.

Listening to this LP makes one understand the success achieved by this young Australian miss throughout her career.

This is a record for everyone. If you like (old) songs, buy it!

PEGGY LEE

Sea Shells

Sea Fever; Nine Thorny Cactuses; Little Old Cur; Greenleaves; Chinese Love Poems (a) The Fisherman, (b) Antoin; Evening; The Green Moon; The White Birch And The Sycamore; Of Such Is The Kingdom Of God; A Brown Bird Singing; I Don't Want To Play In Your Yard; The Maid With The Flaxen Hair; The Weeping Of The Green Chocudo; Chinese Love Poems (a) Going Rowing, (b) Like The Moon, (c) The Maiden; The Riddle Song; The Golden Wedding Ring.

(Decca LWT266)***
THIS is a very difficult album to assess. It is probably the most unusual thing this talented artist has ever done. A glance through the titles will tell you that it is

LONG PLAYING REVIEWS

by KEN GRAMM



Simplicity from MISS ABIGAIL

instead of ordinary compilation of songs.

Miss Lee, one of the greatest vocalists of our age, has taken some folk tunes, a little poetry and a couple of her own compositions and blended them into an album that is like something out of a fairy tale.

There is a simple beauty in this collection, but you cannot point your finger to any particular piece as an example.

Listen and judge for yourselves as this is very much a matter for personal taste. But don't expect the usual Miss Lee.

STANFORD ROBINSON

A Tribute to Eric Coates

London Bridge; The Enchanted Garden; By The Sleepy Lagoon; Cinderella; Bird Song; At Eventide; I Hear You Singing; Footlights.

(Pye CML33004)***

ERIC COATES' death in 1957 robbed Britain of one of its finest composers of light music. Stanford Robinson, conductor of the Pio Arte Orchestra, pays a fine

tribute to his work with this album. The LP contains some of Coates' more famous works, all with that wonderful hummable quality which endeared his songs to millions.

Most of you will be familiar with the march London Bridge and the beautiful By The Sleepy Lagoon. Good value—excellent music.

GLENN MILLER

The Marvellous Miller Medleys

1. My Melancholy Baby; Moon Love; Skopon! At The Savoy; Blue Moon; 2. Long, Long Ago; The Music Stopped; The Dipsy Doodle; Wash Wash Wash; 3. Dream Of Jeannie; 4. Goodbye Sleep; 5. Wink, Alexander's Ragtime Band; Blue Rhythm; 6. Londonberry Air; Smoochoo Baby; The Way You Look Tonight; Blue Danube; 8. Flow Gently Sweet Afton; Moodrums; Don't Be That Way; Blue Chameleon; 6. In The Gloaming; For The First Time; Skopon! At The Savoy; Deep Purple; 7. One Of Those Things; 8. Home, Goodnight Wherever You Are; I Can't Give You Anything But Love; Wang Wang Blues; 8. Japanese Sandman; Wha! The Master With Me; Let's Dance; Blue Room.

(R.C.A. RD-2709)***

"HELLO, again—it's melody time." These famous words were often heard over the air during the war introducing one of the highlights of a Glenn Miller broadcast. "Something old, something new" was the formula, and here R.C.A. have compiled an attractive album of some of these.

The Miller band was certainly one of the finest things that ever happened to the dance music world and it's a wonderful thing that we can still cherish its memory with the help of these recordings.

70-BUT STILL GOING STRONG

MAURICE CHEVALIER

Yesterday

Miss; My Ideal; Livin' In The Sunlight; Love In The Moonlight; I Was Lucky; Walkin' My Baby Back Home; Louisa; You Brought A New Kind Of Love To Me; One Hour With You; Hello, Beautiful! Isn't It Romantic; The Yankee Doodle.

(M.G.M.-C-771)*****

MAURICE CHEVALIER

At 70

years old this year, he is as young in spirit and talent as any star of today. And this old gentleman can still show a few tricks on how to put over a song to many of the younger artists on the entertainment scene today.

It is only natural that some of his magic has gone. In fact I was surprised that he still retained any at all. However, this album proves that Maurice Chevalier is very far indeed from the wheelchair stage.

His voice has thrilled countless people throughout the world during his 50 years as an entertainer, and

it looks as though he has a long way to go yet with this return to record and with a big film opening in London early next year—"Gigi!"

I say the best of luck to Maurice Chevalier and may he always remain as youthful as he sounds on this album.



SENSATIONAL DISCOVERY FROM "THE PERRY COMO SHOW"

ROSEMARY JUNE

(I'LL BE WITH YOU)

"In Apple Blossom Time"

with "Always a Bridesmaid"

7N 25005 (45 & 78)

Distributed by Pye Group Records



(Cable) Ltd. 64 Market, S.W.1.

ALLAN COPELAND

"Flip Flop"

with "Lots More Love"

7N 25007 (45 & 78)

STREAKS

IT would be too corny for words if, at the twilight of 1958, I were to look back and tick off the items that this column has been plugging over the last year.

So I won't. Not a mention of the fact this column advocated for months a new band with a new sound, and then gave you the first glad tidings of Lord Rockingham's XI. Nor will I remind you that this column was the first to tell you about the coming "Oh Boy!" show, promising you the fastest rocking-est show on TV. And I will forget the fact that it was "Side-tracks" that gave you a page spread on Cliff Richard before anyone had heard of him. Modesty prevents me from saying anything about these things.

So instead, what of the jolly old future? Well, first and foremost, let's get this and get it good. This is going to be the rockiest year to date. Rock 'n' roll, having finally overwhelmed all opposition, is ready to go on a Big Rockingham XI. There'll be new names, of course.

GOING LOUDLY ABOUT MIMING

LIKE me, no doubt you also used the Christmas period to look an eye at a little more TV than usual. Somewhat saw so set my nerves on edge that if I see me thinking of all the noisy "Don'ts" disc stars should avoid.

It is the top crime of television, likely to cause me more hours than all the mimes and pod.

I mean miming, that crime of conceivance—that sham that gives you only half an artiste, and an unbalanced performance; that unnecessary charade that stalks under the skirts of the weakest of excuses, the one that goes on for more than all the mimes and pod.

Of course, before the development of TV to its present-day proportions, its pioneers thought the medium's greatest strength would lie in its degree of "actuality" . . . the watching of either an incident or a performance live, and without concern for our first-class.

Now they are taking more and more of the "life" out of TV and the stars are the biggest culprits.

Last week I gave you my views on the way that the disc business had conquered TV and found itself being wiped by the small-screen as risked audience.

And in the past I have not hesitated openly to talk about the justifiable wangling that goes on in the countless rooms of recording studios to give you, the fans, the best possible performance, in the final disc you buy.

But the new generation of disc stars, and the generation of fading former brightlights have developed just one trait in common—a pathological fear of risking themselves by having the world cosy with the protection

Rock's rain! for a spree!

But one thing to look out for is a return to favour of the faded stars of rock.

Be sure that we haven't heard the last of that dynamic key basher Jerry Leo Lewis.

And it wouldn't surprise me one bit to hear a lot more from Gene Vincent and the Blue Caps, or from Bill Haley and the Comets.

Expect Ricky Nelson to catch on in a very big way over here at long last. This could easily mean a release by London of the earlier Nelson singles that have meant

nothing in this country, although, like "Stood Up," they have often reached number one in the States.

One thing I can predict with confidence is that in late January there will be a new Lord Rockingham release. It's called "Wee Tom" and is based on the nursery tune of "Tom, Tom the Piper's Son."

It has a new sound, too—the sound of clarinet and soprano saxophone, played together by our two brilliant saxophonists, Cyril Reuben and Benny Green.

We all have high hopes for "Wee Tom"—for one thing, all the band prefer it to "Hoots Man," and

mining performances for one minute are good, that they did well enough not to look quite ludicrous, then I suggest I ought to peek in at a tele-recording of their next TV performance.

A couple of weeks ago I saw one show on which no less than two of Britain's top label names turned their on-airing noses into pathetic frowns.

Neither had the slightest idea what they were supposed to get across, the female, even mouthed different words in parts to the recorded song, and was often either way behind or way in front of beat.

And the man—a supposed relaxed singer who nevertheless these days has to push it a little to reach the notes he once met with ease—was so relaxed in his mime that often I had to peer in close at the screen to be sure his lips were still moving? Yet, oh well, perseverance of a voice was coming across from the dubbed record!

If these top voices want to be seen as well as heard, and they still want to cling to the cotton-wool protection of masses of music and compressed mixing and balancing sound, then TV, of course, has the facilities for helping them more than other live entertainment media.

But, and it's a big but: it must not mean reducing the art of live singing into a pantomime charade.

If a disc star cannot go on TV singing live because he or she himself is afraid that they will not sound as their fans know them from record, then they must stay off TV.

And TV programme producers so sorry want that particular vice singing that particular single performer into the ways of fitting the record into a show.

And we are not careful some of our beloved disc stars are going to mime so much that their fans will wonder if the magic of the recording industry has made their voice out of nothing.

JACK GOOD Producer of TV's "Oh Boy!" show

what is more significant, when we first publicly played "Wee Tom" at a warm-up of "Oh Boy!" it got a much bigger reaction from the audience than "Hoots Man," which was currently number one.

I HAVE often been asked what I do during the rest of the week—that is, on the days that "Oh Boy!" is not on the screen. Well, believe me, putting a weekly half hour on TV is a full-time job. Here's how my week goes:

SUNDAY: Listen to all the record releases for the week, select the numbers which I reckon will fit into the "Oh Boy!" formula.

MONDAY: Work out the running order for the "Oh Boy!" show six weeks hence. This is the hardest job of all. It is not just a case of putting in your favourite numbers. There must be the right changes of tempo, the right climaxes—two solo male singers cannot easily follow each other, and so on.

If the running order is good then the show should be good. If the running order is bad, no amount of technical or artistic brilliance will save the programme from failure.

My other job for that day is to work out the rehearsal schedule for two weeks hence. Only a certain amount of rehearsal can be allotted to any one number, so we have to estimate in advance whether any given item is going to take a lot of rehearsal or not.

TUESDAY: This is the most hectic day—my day in the office. A week's office work has to be crammed into one day. All the book manager, sound and lighting supervisors have to be met and overcome, agents are phoning, people are rushing in and out—the place is a veritable madhouse.

By Wednesday all the musical arrangements have to be done for a new week of rehearsals. Last minute changes and problems have to be settled.

WEDNESDAY: We start rehearsals for the show four weeks ahead. At this rehearsal the artists work through their numbers for the first time. The band is not called to this rehearsal. At each number, should we plodding one, we spend quite a lot of time working out what the approach to each number should be—treating the songs more like plots in a play. The cast are not called to rehearsal at this time.

They arrive for separate appointments—like patients for the dentist.

THURSDAY: In the morning we rehearse all the "Second Eleven" numbers for the show three weeks



who predicts:
You'll hear plenty of Jerry Leo Lewis in 1959!



ahead. "Second Eleven" numbers are those that don't involve the saxophones or the organ. After lunch—at the local pub, where the curtains have to be kept drawn because of the bodies of girls who climb on each other's shoulders to peer through the windows—we rehearse with the full band for the show three weeks hence.

By the end of that day's work, the show should be ready—except for putting the separate items together. Remember, we started work on it a week ago the previous Wednesday.

FRIDAY: A day of run-throughs and final polishing. In the morning, we work through the "Oh Boy!" for the following week, timing the show to the split second, making the several items mould into a programme.

The afternoon is devoted to the show for the following day. The floor manager, sound and lighting supervisors and the senior cameraman attend this rehearsal so that they are quite ready for the transmission.

Then—ooh—it's Saturday! And as you can imagine with all that rehearsal, the transmission goes off like clockwork. Unless it's like the week when there was unbridled panic. Five minutes before the show we were informed that there was no commercial break.

This threw all the technical arrangements because during the commercial we were supposed to set up for The Drifters. We had to take some interview or other to fill up the time. Good was lumbered. And so, with terror in my heart, I had to tatter in front of the TV camera, for the first time in my life, and talk to Jimmy Henney for two minutes without having the foggiest idea what to say.

A terrible experience for me—and not too good for the viewers either.

JOHNNY HALL takes a look over 12 months that have produced great music, great bands and great jazzmen.

IT'S been a great year for British jazz, in many ways the most important of the decade. Among the men who make the music, there has been more enterprise and enthusiasm than at any time since those far-off Club Eleven days of 1945 ago.

It would take a couple of pages to list every British jazzman I have enjoyed listening to during the past 12 months. So, unfortunately, I have to restrict my comments to a general survey of the scene.

BIG BANDS: Not much new to report. But Johnny Dankworth has, mainly achieved the impossible. By sticking out for a "jazz only" policy, he not only leads a first-rate band, but also one which works regularly throughout the year for very reasonable remuneration. Bullly for him—and Britain!

What of the Heath band? It would be wrong, I'm sure, to say that the band is as enthusiastic as it was at the beginning. But the recent influx into the band of such

TUBBY HAYES—
without doubt—
musician of the Year.

talented jazz-players as Keith Christie, Bob Efford and Stan Tracy has resulted in a better spirit than the band has shown in years. The only new big band of note is that fronted occasionally by Humphrey Lyttelton on a mainly folkish basis. I only heard it once, but thoroughly enjoyed what I heard. Kathie Stobart and Bert Courtney were the standout soloists on some excellent Ed Harvey scores.

SMALL COMBOS: I have nothing but praise for the great Jazz Couriers. They've been together now for 20 months. They are a credit to themselves and their country. See no reason why they should not go from strength to strength. Tubby Hayes and Ronnie Scott are a tremendous team. Shannon, Clyde and Eyden, ditto. But above all, the band and its spirit is the thing.

Though the Rendell and Whittle groups folded, two fine new com-

It's been a great year BUT 1959 COULD BE EVEN BETTER

pos took their place—The Jazz Makers and the Vic Ash Sextet. The former includes some very well-known names—Ellery, Jones, Wasser and Granley work well together with obvious enjoyment. Vic's band combines youth and experience. A residency would do them the world of good.

OUTSTANDING SOLOISTS: Tony Kinsey's various bands have maintained a high standard throughout the year, though personal changes have possibly prevented a really settled sound. (A looser and swifter drummer now, had two peak periods. In the summer (with Efford and Condon), and during the past few weeks (with Wray and Lee).)

CHOICE FOR MUSICIAN OF THE YEAR: goes unhesitatingly to Tubby Hayes. As tenorist, baritoneist, vibeanist, altoist, arranger, composer and now... flautist, he exists just for jazz. A tremendously talented all-rounder.

With Rendell and Whittle mainly off the scene, I'd list Hayes, Scott and Ellisen as Britain's top

tenors. With special mentions for Duncan Lamont, Stobart, Efford and "new boy" Alan Branscombe. The other sax who has had quite a year is baritoneist Ronnie Ross. He should do even better in 1959. Jazz flautists Johnny Scott, Tubby and Roy Wilcox also sounded fine.

Of the brass boys, British jazz missed Jimmy Deuchar. Dizzy Courtney came up with a distinctive style of his own; Dicky Hawdon often blew his top; so did Eddie Blair when the chance came; and Les Condon played with "plenty soul" through the year. Ken Wray returned from Germany blowing better than ever.

Terry Shannon gave me immeasurable pleasure, of the pianists. He's such a sympathetic player. But Bill le Sage, Stan Tracy, Norman Stenfat and Stan Jones are others who showed continued and sizeable maturity. Bill and Stan were off for Alan Branscombe. A pity we heard so little of Crombie.

Lennie Bush is at last earning

something like the remuneration that his boss—playing a talent's deserve. Kenny Napper and Lloyd Thompson both knocked me out at various times. Wasser walked, too, and Geoff Clyde got better every week. Vic Ash's Spike Healey sometimes sounded like a young Lennie Bush. Which is quite a compliment.

Five—no, six—drummers stood out sticks and brushes above the others... Crombie, Eddie Garland, Kinsey, Seamen, plus Eyden Taylor. Bill has recently acquired more taste and was probably the most improved and consistently swinging of them all.

Any singers? Yes, there was Johnny Grant. Of the girls, Marion Keane is probably the most underrated. Arrangers? Dankworth and Dave Lindup, Harvey, Tracy, and (occasionally) Crombie. Composers? For my money, Ken Menzies or Tubby tops for combo originals.

New stars? I'll nominate three. Most important is unquestionably

JAZZ IDOL GOSSIP

● Since my attempt last week to list the Top Twelve Jazz LPs of 1958, I have found many others that it would be hard to overlook. There is one particular which should be mentioned, maybe next week: "You Got More Bounce With Curtis Counce" (Capitol). Curtis Counce's Quintet (Vol. 2) (12 in. Contemporary LAC 1213). If you have missed Curtis' gift record voucher, you could do much worse than spend it on this album.

● Also this week, may I thank all the readers of this column for the interest you have shown in jazz. Whatever your views on jazz, I'll tell you one thing. That if you've bought a few of the records I've recommended, you may well be several months poorer. But, by the enjoyment you derive from listening to jazz, you will be very considerably enriched.

● I wish you all a happy, healthy 1959. Please write me if I hope you'll continue to enjoy your jazz.

pianist-tenorist-arranger, etc., Alan Branscombe, the best in several combinations to Max Roach. Famous as an exceptional discographer and young trumpeter Stuart Christie shows considerable promise.

As you may think to all the musicians I have mentioned—and those many others I have not had space to list for giving us all such pleasure listening during 1958. More swinging strength to them all.

As I said, it has been a wonderful year. 1959 could be even better!

America's best for 1958

THANKS to the kindness of various friends, I have heard lots of new American LPs this year. Almost as many as have been issued here, in fact. So I'm able to give you a first-hand report on the Best Twenty Modern Jazz Albums made in America during 1958. Many of them should be issued here soon.

Will you be on YOUR 1959 advance buying list? They're in alphabetical order:

(1) **HULAN CANNONBALL ADDERLEY** (Blue Note 1595). Superlative, sensitive session of mainline, medium tempo. Hank Jones, Sam Jones (bass) and Blakey support.

(2) **ART BLAKEY BIG BAND** (Bethlehem BCP-6027). An uninhibited, brash, big band bash with Blakey supreme. Soloists include Coltrane, Recorded in three hours, I'm told.

(3) **ART BLAKEY JAZZ MESSENGERS** with THELONIOUS MONK (Atlantic 1278, Vol. 3).

Monk and the Messengers play five Monk themes and one by Johnny Griffin. Great Blakey, Griffin, Monk and good Bill Harding, trumpet.

(4) **PAUL CHAMBERS QUARTET** (Blue Note 1564).

Others are Cliff Jordan (tenor), Don Byrd, Tommy Flanagan, Elvin Jones, Two Benny Golson special saxes. A very happy swinging date.

(5) **SONNY CLARK TRIO** (Blue Note 1579).

The sympathetic, quiet personal, albeit slyly, Sonny with Chambers and Philly Joe. Another happy, swinging date.

(6) **JOHN COLTRANE: Coltrane** (Prestige 7105).

A well-planned, varied date with Trane and trumpet and baritone. First-rate material. Trane emerges as a great original tenor.

(7) **JOHN COLTRANE with the RED GARLAND TRIO** (Prestige 7123).

A blowing date and very successful Trane explore chamber at length. The material again is intelligently chosen.

(8) **MILES DAVIS SEXTET: Miles Davis** (Columbia CL 1391).

Miles, Coltrane, Cannonball with the rhythm section (Garland, Chambers, Philly Joe). A very superior, almost best.

(9) **BOE EVANS ORCHESTRA: New Boogie, Old Wine** (World Pacific 1246).

St. Louis Blues through King Porter Stunt to Manteca. Colourful new Evans score of jazz classics. Cannonball solo.

(10) **JOHNNY GRIFFIN SEXTET** (Riverside 12-264).

Chicago-born Griffin proves that he must soon be rated alongside Rollings and Trane. Don Byrd, Pepper Adams, Wynton Kelly, Wilbur Ware, Elvin Jones assist.

(11) **BLUE MITCHELL SEXTET: Big Six** (Riverside 12-273).

Trumpeter Mitchell sounds not unlike our own Dizzy Reece. An enjoyable, hard-swinging set with Johnny Griffin and others and some above-average, melodic originals.

(12) **THELONIOUS MONK QUARTET: "Thelonious in Action"** (Riverside 12-262).

Monk at the Five Spot Club with Johnny Cole. "Rhythm-Ning" has the most exciting recorded tenor of 1958. One of the year's most important albums.

(13) **MARTY PACH: Big Band** (Cadence CLP 3010).

This little-publicised big band. Pach-arranged LP contains some of the year's best west coast jazz. Colourful scores.

(14) **BUD POWELL TRIO: Time Waits (Blue Note 1593).**

Bud's best album in years. He plays coherently and excitingly on even of his own originals with Sam Jones and Philly Joe.

(15) **PRESTIGE ALL-STARS: Rays** (Prestige 8202).

Great. Sulliman Adams or Payne, Cleveland or Rehak play a 28-minute 12-bar, Down By the Riverside, a very moving new tune. I Feel Like A Motherless Child.

(16) **PRESTIGE BLUES-SWINGERS: Outsiders of Town** (Prestige 7145).

A 10-piece band (featuring Art Farmer and shouting tenor by

Jimmy Forrest) swing the blues. Eckstine arranger, Jerry Valentine, led the scores.

(17) **SONNY ROLLINS TRIO: Freedom Suite** (Riverside 12-258).

The three-movement, 19-minute suite is Rollins' most important composition to date. Max Roach and Pettiford are equally and intuitively superb.

(18) **SAHR SIHIAN SEXTET: Jazz Saver** (Verve MG 1701).

Another under-blessed, unusual album. Phil Woods, Benny Golson and others play off-the-rail arrangements with much feeling and individuality.

(19) **HORACE SILVER QUINTETS: Silver Silver Quintet** (Blue Note 1587).

Silver's only album this year. With Art Farmer, Bill Jordan, Teddy Kotick, Louis Hayes. Excellent Silver originals and fine group feeling.

(20) **FRANK WESS, PAUL QUINCHETTE, JOHN COLTRANE: Wheelin' and Dealin'** (Prestige 7131).

A very relaxed blowing date by the three contrasting styles of stars on Robby' Nest, etc. Also "They Used To Be, etc."

These selections are, of course, purely personal preference. They—and many others—gave me immense listening pleasure. Others I'm sure you will have heard. I heard them at the time of writing, include Sontrane—John Coltrane (Prestige) and Ornette Coleman (Contemporary). Coleman has been hailed as the most original new altoist since Charlie Parker.

Stabile

present some lasting favourites

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Mambo Mambo
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TEDDY JOHNSON'S

MUSIC



PETULA CLARK

THIS week I want to introduce the Enigma of Tin Pan Alley—the million seller hit song writer and composer who cannot read a note of music!

A fine newspaperman—he is deputy editor of a national Sunday paper—he has had a run of success that must rival most in Denmark. Street. Recently he penned the lyrics to the million selling "Why Don't They Understand"; this rocketed George Hamilton IV into international status.

Earlier he had written the words of David Whitfield's hit, "Ev'rywhere," the world best seller, "Arriverci Darling," and that theme for lady-tailed women, "Miranda," for the Glynis Johns film, "Choo Choo Samba" was another to claim a big royalty cheque.

Then came the Coronation hit. The newspapers were full of the lady-who-captured-the-crowd. In the pouring rain, Queen Salote drove to the Abbey—and in the ensuing procession—in an open laund.

Recorded

She was lauded for her kindly action—and her exploits were recorded for all time in song. I remember that a friend of mine was invited by Her Majesty to the house in Weymouth Street, placed at her disposal by the Government. And the gift he took to the Queen of Tonga was a record dubbing and the autographed copy of the music that bore her name. The queen was most happy—and even joined in the singing.

The words and music for this, and for the Anthony Steel hit "Jambo," which was a hit—both on disc and in the film "West Of Zanzibar"—were his.

So this week I met Jack Fishman. The composer who cannot read a note.

I asked him for the formula for success. He shrugged. He hadn't a reason—just a chance.

Petula Clark recording. "Ever Been in Love." I have heard it already—it could be another number one like "Ev'rywhere."

Quiz kid

IT had to happen—a girl has made a singing career through winning an American quiz show. On N.B.C.'s TV "Hold That Note" (a great equivalent here is Granada's "Spot The Tune") Tina Robin, a 17-year-old semi-pro singer from Newark, New Jersey, entered the contest and promptly started to "do a Mrs. Millington. For five consecutive weeks she

record companies declined contracts. Miss Robin decided she needed a personal manager. She asked her writer, Buddy Kaye to manage her; he accepted. From then on it has been a dream world.

She has co-starred on Broadway with Tommy Sands; followed such luminaries as Patti Page to the top cabaret venues, and appeared in such august company as that of Vic Damone on his TV show.

And she has signed a record contract—with Coral. This begins the career of another young lady on the way to the top. I feel we shall be hearing a lot more about honey blonde Tina Robin—



Hear Pet sing a new song

WRITTEN BY THE SMASH-HIT MAN

WHO CAN'T READ A NOTE!

successfully identified the songs played—and logged up a prize of \$30,000.

Then the suggestions started that she sing just one song—three minutes for fame. Tina grabbed it with both hands—and quit the switchboard of N.B.C. was jammed with phone calls.

The public reaction was fantastic... film studios offered tests,

a year under 20 and an inch under five foot tall.

Cured

RECENTLY I wrote of William Marshall who made his TV singing debut in "Oh Boy!" last Saturday. I think you will be seeing a lot more of this fine Ameri-

can stage actor who took to song, beyond his appearance on TV. This week—on another Jack Good show.

Over the Christmas break, Bill was at a party in the swish Claridges Hotel. Bill shared an anecdote with me.

He was—and still is, greatly interested in the subject of hypnotism. At the party he was telling film star Cary Grant of an incident some years back in New York. "I met an actress at a going-away party. We got around to talking on the powers of hypnosis... she asked me to try my hand at the craft. She bit her nails and wanted to cure herself... I regret that my efforts were not successful."

Cary Grant smiled, "I know—she is now my wife, Betty Grable. But you opened up a new field of thought for her. She had me cured of smoking that way," he announced.

IN CLASSICAL MUSIC

PUCCINI
Madam Butterfly

with Renata Tebaldi as Madam Butterfly, Carlo Bergonzi as Pinkerton; Enzo Sordella as Sharpless; Fiorenza Cossotto as Suzuki.
Chorus and Orchestra of the Accademia Di Santa Cecilia, Rome; conducted by Tullio Serafini.
(Decca LXT 5468-9-70)*****

If you have had record ticks, and your taste is for operatic singing, do not hesitate, buy this "Butterfly." The singing is superb, the orchestra excellent and everyone concerned with the production of these three LPs with the opera, but having played it several times during

This 'Butterfly' captivated me

the holiday break my opinion has changed, and I now regard it as a great masterpiece.
Miss Tebaldi sings the "One Fine Day" aria to perfection, and the "Humming Chorus," too, deserves a special mention. Without hesitation I give full marks for this delightful entertainment.

LISZT
Totentanz
Hague Philharmonic Orchestra, conducted by van Otterloo, with Cor de Groot (piano).
(Philips ABE1001)*****

THIS rather unusual work by that eminent composer for the piano, Franz Liszt, is played here with great gusto and vivid imagination. The literal translation of Totentanz is "The Dance of Death," but this should not be put off by this

macabre title, for the music is thrilling and the piano part needs someone of Mr. de Groot's calibre to execute those difficult chords, arpeggios, and runs, that always abound in Liszt.

A good all-round performance and good value for money.

FAMOUS OVERTURES

Beethoven: "Coriolan", Mendelssohn: "Hebrides", Wagner: "The Flying Dutchman", Rossini: "The Thieving Magpie".
Soviet State Radio Symphony Orchestra conducted by Alexander Gank.
(Saga XLD 5014)*****

THIS is a very good record. Not only have Suga pooled four of the greatest overtures ever written, but they have engaged an orchestra and conductor, who although not very well known in this country, are certainly a fine combination.

Coriolan is played with a simplicity that is in keeping with the haunting theme which runs all through it. I liked, too, a certain softness, which is not always apparent to other more eminent conductors.

WITH ALAN ELLIOTT

The Hebrides, written by Mendelssohn during a visit to Scotland, is beautifully performed, although the tempo was a little retarded in places. Mr. Gault, however, is very definite in his method of conducting and one feels that these passages are played in this way to throw a

new light on to the texture of the work.

The Flying Dutchman is spoilt by two things. Firstly, a very long pause between the introduction and the slow theme and, unfortunately, my copy was marred by two faults in the pressing. These are minor criticisms, however, and I found the performance generally exhilarating. The first opening horn call sets the mood of brooding passion and grandeur that dominates the opera.

Finally, The Thieving Magpie. This is sheer brilliance. If you have any pre-Christmas blues, listen to this recording. Hear the orchestra skip their way through the Rossini score with this will make you feel on top of the world!

SPOTLIGHT

by
JOAN DAVIS

THIS is what I've been waiting for—a reason to turn the Spotlight once again on to a girl disc star!

And who more worthy than Ruby Murray? Welcome back to the Top Twenty, Ruby.

At the time of writing Ruby's new release "Real Love" is up there in the charts.

Yet it's little more than six months ago that I heard it whispered around that Ruby Murray was slipping.

True, she had not figured in the hit parade for many a long month. But Ruby's many friends and well-wishers in show biz were convinced that it was but a matter of time before she would be our number one girl vocalist again.

Her recent frequent appearances

"I have such confidence in her, we're planning a brand new LP for her—a selection of favourite old Irish songs and folk songs. But we've not fixed a title yet."

It looks as though Norrie's prophecy is coming true. Ruby's new record is a winner, and "Those Endearing Young Charms," the LP Norrie spoke of, should endear itself to Ruby's old fans and a whole army of new ones.

What is the secret of the Murray magic?

Even her best friends and her most ardent admirers could not claim that the girl from Belfast has a great voice. I think her great charm is in her simplicity and naturalness.

When I met her she was clinging to the arm of her husband, Bernard Burgess, giving him that adoring look that shouts out "Look, this is my husband, isn't it wonderful!"

She was no longer Ruby Murray, disc star, but Mrs. Bernard

on Ruby Murray

When her disc sales were counted in millions!

When she appeared, shy as a schoolgirl, before the footlights on a Royal Command performance!

We had a real "do you remember" session over the washing-up.

Ruby recalled how she was discovered, singing at a Sunday concert in Ireland, by Dickie Afion... how he asked Ruby's mother to bring her to London for an audition... how she succeeded in getting a TV spot, but went back to Ireland because she was only fourteen...

Several years later, she was appearing at the Metropolitan Theatre in London's Edgware Road, was offered another audition by Dickie Afion, who failed to recognise her as the 14-year-old who had impressed him so much at that Sunday concert!

Her subsequent appearance on television made such an impact on Ray Martin and Norrie Parrott that they offered her a Columbia disc contract.

Then her greatest hit, the one that gave her the nickname of the "Softly, Softly Girl," came into existence.

An unknown song writer had come into the Columbia office with the tune, and what Norrie Parrott, their A- and R- man, had considered atrocious wares, Norrie had introduced him to Paddy Roberts and together they had come up with new words which rocked



Ruby Murray right to the top.

One day she found herself on the same bill in Blackpool with a singing group called The Jones Boys. For Ruby, and one member of the group, Bernard Burgess, it was love at first sight. Since Ruby and Bernie married they've been living out of a suitcase. That is, until recently, when they finally moved into their own house.

"I was determined that ours would be a proper marriage," Ruby told me, "that Bernie's career would, if necessary, come first."

So the Burgesses have, as far as possible, appeared on the same theatre bills, though not together.

They've travelled from hotel to hotel, saving, as most young couples have had to save, for all the things they've wanted, like their own car and their own house.

Although Ruby has earned many thousands of pounds, she has spent much of it on her family—buying a house for her parents, setting her brother up in business, and paying for her sister to have a lengthy holiday here from Canada.

Now Ruby looks forward to the day when she starts a family. But when you are Ruby Murray, and still one of the top girl singers in the country, you can't help listening to public demand.

And there is no doubt that the disc-buying public is still demanding Ruby's simple, sentimental style of putting over a song.

Says Ruby, "Everyone has been so good to me, and I owe it to them to go on singing for as long as they want me."

It's my guess that, as long as the girls and boys and the mums and dads, want the "moon and June" kind of love song, they will want Ruby Murray.

And that, I'm glad to report, is all right with Mr. Burgess.

Though Ruby says that Bernie did promise on their marriage that she would make all her own decisions on her career.

As long as she can successfully combine her marriage and her career I guess we'll be seeing Ruby around for many a long day yet.

Finished? No, she's on the way back

on television in programmes like "Cool for Cats," "Six-Five" and "Saturday Spectacular," the success of her new record, and the release of a new LP would seem to indicate that they could well be right.

Less than six months ago I was talking to Norrie Parrott about Ruby. He admitted then that Ruby's records were not selling as well as they did in her palmy "Softly, Softly" days.

I remember at the time Norrie said, "It's true that Ruby's kind of singing took a beating from rock 'n' roll."

"But make no mistake, it's on the way in again, and I predict she will be as popular as ever she was."

Burgess, "just an ordinary housewife" to use her own words. But four years of disc stardom and world-wide adulation separated Mrs. Burgess from the scared little colt from Belfast who made her first television appearance on a Dickie Afion show, "Quite Contrary."

Fame just hasn't affected Ruby's sincerity one iota.

Remember the milestones in Ruby's career?

When she was elected second only to Doris Day in a world-wide popularity poll?

When she had no less than three discs in the hit parade at the same time?

CLASSIFIED ADVERTISEMENTS

The year for Britain in the advertising is 1959. It is also behind London. Copy must arrive at DISC, Hudson House, Fleet Street, London, E.C.4, not later than first post Monday for publication in time of the same week. Advertisements must be prepaid.

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VACANCIES

BAND OF THE GLOUCESTERSHIRE REGIMENT has vacancies for Cornets, Trumpeters, Drums and Bassoons. National Servicemen considered. Bandmaster, Robinson Barracks, Gloucester.

Elvis takes delivery

On duty Elvis Presley drives a truck; off duty he may soon be seeing the night from behind the wheel of his new, £2,600 BMW 507 sports car. He took delivery of a demonstration model from Miss Hesse, 1956 (Ursula Siebert), just before Christmas, and if he likes it (it'll be well per himself a new one, who said Presley was just another soldier!

ALTERNATIVE JAZZ

by OWEN
BRYCE

Don't be ashamed of the old jazz tunes

RADIO has played quite a part in my life in recent weeks. Not being tied to a nine-to-five job I have had more opportunity to listen than usual.

Monday lunchtimes give me the chance to catch some of our better bands, between the sessions devoted to the elite of the West End. Letting their hair down on good old Dixie.

The conclusion I have come to is that we are ashamed of the old jazz numbers. It's a battle nowadays to see who can dig out the most jazzy tune. The hundreds of old stand-bys—Weary Blues, "Willie the Weeper," "Jennie Ball," "Strutting With Some Barbecue," "Riverside," "Muskrat Rambles," "Da Da Strain"—have gone by the board in an attempt to prove that "Heppens Creepers," "Making Whooper," "S'wonderful," "Lazy River" and, in fact, any commercial number of the thirties can be played as jazz.

We know it can, Louis proved it years ago. Why then does the Monday lunchtime spot consist almost solely of commercial tunes? Don't get me wrong. They are good tunes; I like them all immensely. And they make a welcome change here and there. But Mulligan's first record for Saga recently did not have a single jazz number on it. Graham Stewart's first Decca session was hardly worthy of a jazz band. And so it goes on.

Are we ashamed of the old jazz tunes? The answer after four weeks' concentrated listening to British bands would seem to provide the answer.

Yes. We are. Aren't they?

some movie, minister or otherwise. He prides himself on playing just as he pleases. This usually means playing what is least expected of him. I always think he is doing nothing else but trying to prove a point.

The point here is elusive and at a time when jazz fans accuse him of being commercial (which is rubbish). At this time, and when he has a bigger band than the traditional New Orleans line-up demands, Humph goes back to the hey-day of jazz and puts across six performances of jazz classics.

Most of these have been done by Lyttelton before—in traditional style. Here, there is no deliberate attempt to re-create anything else except Humph himself as it is today. So in place of the trad, line-ups giving out with the pop songs of the between-the-wars years we have the three-asx line-up of the number one British jazzman playing Eddie Harvey arrangements of the best compositions of jazz. Best, that is, if you omit the works of Jelly Roll Morton, for Jelly is not represented here.

The band is a swinging group with Tony Coe taking the honours in this respect. It is unpretentious, setting out to do no more nor no

less than it achieves. I believe that is a formula for any band's success.

TURK MURPHY Music For Losers

Cool Curt Blues; Chimes Blues; Gettysburg March; Runnin' Wild
(Columbia SEB1008)

TURK MURPHY'S outlook on jazz is diametrically opposed to Humph's. Turk sets out to play according to a set belief, a belief he has held for 15 years and, presumably, a belief which he would not change even if someone convinced him he was wrong.

Murphy is a dedicated man, dedicated to the cause of New Orleans jazz, the cause of the pioneer jazzmen of the Crescent City. How he reconciles that view with his playing of this music is beyond me. If I believed as deeply as Mr. Turk, Murphy I would give up playing jazz tomorrow. Because I know I shall never play it as it should be played. And I know, too, that Turk, Murphy won't.

His own playing, and that of his band, is the complete refutation of music that is jazz. For Turk plays a very obvious revivalist music, one in which I once indulged and lived to regret.

There is not a track here which can stand serious criticism, though the record as a whole is not that bad. Gettysburg, for instance, is played dead straight, "dead" being the operative word. Frankly, even the Happy Wanderers would have made this one go better. What is the point of a jazz band playing march music exactly as a street marching band?

Running Wild a semi-pop minstrel-type show number, features Dick Lamm in an even-cornier-than-ever banjo solo. Cool Curt has the advantage of a lovely, simple melody and the disadvantage of comparison to the other version by Louis and Bechet.

Chimes Blues, the most successful track, borrows from the Oliver! Armstrong version of the tune, fortunately omitting the now well-known Barber parody of the bell-like chorus.

CY LAURE AND HIS BAND

Fun Jazz
Jungle Blues; Alligator Hop; Wild Man Blues; King Of The Zulus.

THIS is the band which is supposedly bringing Cy Laune right into the top bracket. For Cy has suffered something of a decline.

I have written lots of harsh things about Cy. I'm still a great friend of his though, and have been for some 12 years, and we talk quite seriously on the odd occasion about his band. While not always agreeing with his point of view, I do appreciate it.

And I do admire Cy for sticking to his guns, for playing good tunes at all times, for playing them crisply and accurately, for giving us the virtues of some of the old favourites, for playing jazz with feeling, and for playing it as if he enjoyed it.

For once Cy's clarinet merges into the front line sound and does not dominate it.

JOE DANIELS JAZZ GROUP

Party Time In Disband
High Society; At The Jazz Band Ball; Muskrat Rambles; Jazz Me Blues; The Onions; Riverboat Shuffle; Alexander's Ragtime Band; Sweet Georgia Brown; Is It True What They Say About Dixie; Who's Sorry Now; Dixie Land; Heppens Creepers.
(Parlophone GEP 8705)

SO fast do they go from one tune to the other that the Daniels Band almost caught me up while I typed out the titles. Twelve Dixie numbers on one EP is just ridiculous. No one gets a chance to even feel the tune—not that that would have made any difference.

When the pro boys get on to a Dixie kick, there's not much jazz left for us little eggies to bother about.

And that's what I'd recommend. Don't bother about it. For here, in the States, as Eddie Condon would say, they yell "Get your hands off me."

REVIEWS

HUMPHREY LYTTLETON AND HIS BAND

Humph In Perspective
Weary Blues; Trouble In Mind; Irish Black Bottom; Out Of The Gables; Strutting With Some Barbecue; In-Swingers; Big Bill Black; Black Beauty; So Black And Blue; Unwashed Character.
(Parlophone PMC1070)

HUMPH, at least, is not frightened of playing those old numbers. Although one gets the impression that there is usually

HUMPHREY LYTTLETON

—his band has the formula for success.

TALENT in your TOWN

DISC is happy to encourage the local artists of today who may be the British stars of tomorrow

LEEDS

TO the bill-topping list of Frankie Vaughan, Ronnie Hilton, Benny Lee and Marion Ryan, Leeds may soon be able to claim another pop singer heading for stardom.

His name is Ronnie Wayne. Ronnie made his TV debut recently in the Carroll Lewis talent show. At present he is engaged as singer with the Johnny Wollas-

ton band at the Majestic Ballroom in Leeds.

Before making show business his career Ronnie was a panel beater at a local garage. Since his TV chance Ronnie has been booked for a B.B.C. broadcast on January 14.

ROCHDALE, LANCs.

ROY RIGBY, of Rochdale, Lancs, is just entering on a career in show business. He is now 20 years old, but he has been playing a guitar and singing top songs for the last three years. He has played with the "Roch River Boys," but generally entertains solo at local dance halls. His ambition is to become a recording star, and many of those who have heard of him believe it's quite possible that he will win the right chance.

ROMFORD, ESSEX

THE Dees 'n' Jays of Romford, Essex, are the main attraction of their group from the Christian names of the players. There are two Dave (Dees) and two Johns (Jays). Seventeen-year-old Dave Farrow plays the electric guitar, 18-year-old John Ayres is an astounding guitarist. They've got John Farrow in on the drums and 20-year-old Dave Watson is also on the electric guitar, specialising in beat ballads. They have been making professionally arranged appearances for less than three months, but they are now

booked up well into 1959, many of the forthcoming engagements being repeat bookings from places already listed—always a good recommendation.

ST. LEONARDS

AROUND the St. Leonards-on-Sea (Sussex) area there's a very popular double accordion act, a husband and wife team known as Tina and Toni. They've had three successful seasons on Hastings Pier and among other places they have played in the South-East is the Dome, Brighton. Theirs is an essentially musical act, and they do their own excellent arrangements in various idioms.

LEYTONSTONE

ALAN STEEL, of Leytonstone, London, is now only 22 years old but he has been a semi-professional since he left school at 14. He began just as a singer, but has since broadened out as a comic as well. He has a very fine voice, the tone of a cross between Pat Boone and Eddie Fisher. But he is a copy of no one, with a style of his own, and comedy all his own. At the moment he is working in West End and local clubs.

BASINGSTOKE

FOR a semi-professional Fred Barnes of Basingstoke has certainly had a large number of engagements. He has often



ALAN STEEL

appeared at the Haymarket Theatre, Basingstoke, he appeared in the Carroll Lewis Show at Kings Theatre, Southsea; he won the Howard Keel Contest for Basingstoke and District, and came third in the Southern Area Finals of the same competition; and he won a talent contest at the Regal Cinema, Odham.

Fred, who is known locally as "The Singing Ploughman," is always in demand for charity shows. He also sings in the local pub, and is good enough to tell the drinkers so quiet you could hear a pin drop.



Christmas may be over, but it's still

PARTY TIME

for DISC photographer
RICH HOWELL



Jazz saxophonist Betty Smith and singer Mike Preston share a joke, a balloon and a drink at the Drecca Christmas party.



Gus Goodwin, famous Radio Luxembourg D.J., gave a Rock-a-Billy party and invited along (left to right) John Barry, Neville Taylor, Cherry Walker, Marty Wilde and Bryan Taylor (Neville's son). Gus is the calm, composed figure seated behind the mike!

★ ★ ★

Saturday saw the last performance of one of TV's most famous shows—"Six-Five Special." Many stars who have appeared in the show throughout its long run were there including (left) Paul Carpenter and Mike Holliday; (below) Ted Heath, Joan Osborne, Danny Martin, Edna Bowers (Capitol), Pete Murray and the producer, Russell Turner; and (below, right) Steve Martin, who is seen slinging to the "Six-Five Dates."



Christmas is a children's festival, so they say, and certainly those below appear to be having a whale of a time. These lucky kids had the Sobo Association to thank for their party, and among the "guests" they invited were Tony Osborne, Janice Peters and Jimmy Lloyd. You should be able to pick them out among this sea of happy faces, but in case you can't, they are in a line right across the middle of the picture.



It's the end of the run
for the old 'Six-Five'

