

December 13, 1958

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 45 Week ending December 13, 1958

## THE BIG BOPPER

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



**Hullo  
Baby!**

This is  
**BIG BOPPER**  
 singing  
**Chantilly Lace**

AMT1002 (45 & 78)



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# POST BAG

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

## YOUR LETTER MAY WIN AN LP

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

## THEY MUST PROVE THEMSELVES

I WAS delighted to read in last week's DISC that record stars must prove their worth before appearing on the stages of one theatre group.

For too long we have found, on seeing a disc star in person, that he or she has sounded nothing like we believed.

Of course, through various publications, not the least of which being my weekly favourite, DISC, we have come to appreciate the techniques involved in record making and that consequently we "shouldn't believe everything that we hear."

Unfortunately, it took us a while to tumble to this and in the meantime we paid good money at our local theatres and became more and more disappointed with each record star that came our way.

Box office returns of late have clearly shown that we just won't fall for it any more, but give us a star who has studied his job

### PRIZE LETTER

first and we will gladly support him.

Theatres cannot afford to lose our custom by third-rate offerings, but, if Mr. Leslie Macdonnell assures us that we shall be entertained when we go to our local theatre, then I for one will be pleased to see the stars "in the flesh"—and so will many others. —D. IRELAND, 64 Lancaster Road, St. Albans, Herts.

### Rock in plenty

I AM surprised, when I listen to pop record programmes, at the number of ballads and sentimental records that are played compared with rock. Almost the whole of a programme

is dedicated to them, with the occasional rock song. This is probably because ballads with a beat are so popular. But that's no reason for disc jockeys to condemn rock completely. Many people think that there are no rock fans left. The fans are as enthusiastic as ever; it's the artistes who do not record rock songs any more. American singers are by far the most popular in Britain, but I think Cliff Richard has gone one ahead of them with his recording of "Move It." —ROY PAINTER, Porterhouse Road, Ripley, Derbyshire.

(There is plenty of rock in Cliff!)

### 3-D pops

I LISTENED recently to programmes on TV and radio which demonstrated the new stereophonic sounds.

I think stereo will greatly help to boost the popularity of records. Shall I be able to buy special stereophonic records of the latest pop stars? —GEOFFREY THOMAS, Ullet Road, Liverpool, 17.

(No news of that yet.)

### Be original!

I'M afraid Roger Bramhill was a bit presumptuous in a recent issue of DISC. Our rock recordings are not comparable with American efforts. For instance, Marty Wilde's recording of "Endless Sleep" was an exact double of Jody Reynolds' disc, and "Move It" by Cliff Richard sounded just like a Presley recording.

However, one does see a gleam of hope with Harry Robinson and "Hoots Mon," and one or two others of the "Oh Boy!" cast. Isn't it about time we had some more originality? —Miss MARY WALTON, Hunters Square, Dagenham, Essex.

(It's that boy again!)

### Bring on the new

I HAVE come to the conclusion, having heard so many new stars during the past year or so, that the youngsters have now got to the stage where they much prefer a new name. I have found recently that the better they know a name, the less likelihood there is of selling the record to them.

Doris Day and Frankie Vaughan recently recorded two numbers both

## COVER PERSONALITY

### THE BIG BOPPER

ON August 16, a disc unobtrusively slipped into the American hit parade at number 54 position. On October 4 it made the top twenty charts and on December 6 it was still showing at position number 13.

This disc is "Chantilly Lace" by The Big Bopper, and its sales have been consistent not only the other side of the Atlantic, but in this country too.

To The Big Bopper this week goes our Cover Personality spot, as all credit must be given to him for creating, plugging and selling the record.

Naturally enough, Big Bopper wasn't born with this title. He was born Jape Richardson, and under this name he was very well known throughout his home country as a disc jockey. His programme, which is broadcast from Beaumont, Texas, has

been running for some time and is still being aired.

"Chantilly Lace," which is a gimmicky beat number using The Big Bopper's voice in a telephone conversation, was written by Jape Richardson himself, as was the flipside, "Purple People Eater Meets The Witch Doctor."

Recently, Mercury Records, The Big Bopper's recording company, held a competition for disc jockeys, and the winner was—Big Bopper. When "the trade" offers you compliments, it's success indeed.

Big Bopper and "Chantilly Lace" have caused quite a stir over here too, so in the not-too-far-distant future, B.B.C. viewers of "Six-Five Special" might even have a glimpse of this new discovery. He will be performing his colourful "Chantilly Lace" act in a film especially flown over from the States.

J.H.

of which had modern presentation, yet "Everybody Loves a Lover" and "Am I Wasting My Time" were overlooked by the buyers.

Maybe I'm jumping to conclusions when I say that if these two discs had been recorded by Betty Beetle and Charles Cheesecake they would have been up in the charts in a couple of weeks, but several of the established hit paraders have had drops in their singles sales and are now mainly selling on EPs and LPs.—A. GALLO-WAY, Record Dept., Plummers, Western Road, Brighton.

(Novelty always has some appeal for its own sake, of course.)

### Who'll take over?

WHEN is some enterprising record company in Britain going to release the excellent Polydor recordings by Werner Muller, Helmut Zacharias and their orchestras?

Even since Polydor ceased issuing 78s over here, no other British company has taken over their releases.

Mightn't it be a good idea if some of the companies issued more continental records instead of slavishly plugging some of the more inferior American discs? —DAVID ADES, Flint Lodge, Grand Drive, Leigh-on-Sea, Essex.

(You don't have to know the language! We wonder whether that applies to vocals?)

### Credit due

WHAT utter trash Mr. Kent Walton was writing when he said that new British singer Rikki Price must beware of too much publicity on release of his first disc. Having heard only the "Tom Dooley" side I would place him in the Coma class. Please don't hide an excellent recording like this. Whether a record is the first or sixty-first attempt by a

singer, if it's a good record then give it the credit it deserves.—BARRY S. FLETCHER, Birmingham Street, Willenhall, Staffs.

(Real talent still needs publicity, we agree.)

### Skiffle returns

SURELY the many people who said that skiffle was dead are now proved wrong by the two versions of "Tom Dooley," which are now well-established in the hit parade. If this number isn't skiffle, then what is it? —MICHAEL MELLOR, Sheffield Road, Shepley, Nr. Huddersfield.

(Dead, but it won't lie down, eh?)

### Don't imitate

IN a recent issue of DISC "Norman Brooks Sings Al Jolson" was reviewed.

Is not this a rather poor way of making a living, taking the songs of Al Jolson, one of the greatest singers Tin Pan Alley has ever known?

Any true Jolson fan would never even think of buying such records by imposters, especially when one is able to buy the original LPs waxed by the real Jolson—the one who captured the hearts of many admirers several years ago.—L. GARRETT, Long Road, Mangotsfield, Bristol.

(Perhaps the imitators hope to out-Jolson Jolson?)

### The best

MY most sincere congratulations to Andy Williams on his two wonderful TV appearances recently. In my opinion he is the best singer I have seen and heard for weeks. I certainly hope we shall have much more of him.—Miss JANET HACKNEY, Randyford Street, Stafford.

(We hope so, too.)

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GORDON'S is the drink that everyone can have to their liking; sweet or dry, short or long; with orange or lime; with tonic or ginger ale; with vermouth or as "The Heart of a Good Cocktail". This Christmas, give the party spirit... give Gordon's.

**Gordon's**  
the party spirit



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TO KNOW HIM IS TO LOVE HIM

HOME

AS I LOVE YOU MORE AND MORE

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MERCI BEAUCOUP

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In a special sleeve for Christmas

# PINKY and PERKY

## TOM DOOLEY



F 11095 DECCA 45/78



RIKKI PRICE—top of the Juke Box Ten

Week ending December 6th

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Last Week	This Week	Title	Artist	Label
1	1	Hoots Mon	Lord Rockingham's XI	Decca
2	2	It's Only Make Believe	Conway Twitty	M.G.M.
3	3	Tom Dooley	Lonnie Donegan	Nixa
4	4	It's All In The Game	Tommy Edwards	M.G.M.
9	5	High Class Baby	Cliff Richard	Columbia
8	6	Tom Dooley	Kingston Trio	Capitol
7	7	A Certain Smile	Johnny Mathis	Fontana
10	8	Love Makes The World Go Round	Perry Como	R.C.A.
5	9	More Than Ever	Malcolm Vaughan	H.M.V.
15	10	Someday	Ricky Nelson	London
16	11	Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
6	12	Bird Dog	Everly Brothers	London
13	13	C'mon, Let's Go	Tommy Steele	Decca
17	14	Mary's Boy Child	Belafonte	R.C.A.
—	15	The Day The Rains Came	Jane Morgan	London
11	16	Come Prima / Volare	Marino Marini	Durium
12	17	Stupid Cupid / Carolina Moon	Connie Francis	M.G.M.
18	18	Susie Darlin'	Robin Luke	London
—	19	Real Love	Ruby Murray	Columbia
14	20	Move It	Cliff Richard	Columbia

### ONES TO WATCH

Gee But It's Lonely  
Topsy II

Pat Boone  
Cozy Cole

# DON GIBSON

## GIVE MYSELF A PARTY



RCA-1098 RCA 45/78



JANE MORGAN—comes in at number 15

## Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending December 6th)

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

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 6th)

Last Week	This Week	Title	Artist
3	1	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
2	2	TOM DOOLEY	The Kingston Trio
1	3	IT'S ONLY MAKE BELIEVE	Conway Twitty
6	4	BEEP BEEP	The Playmates
7	5	ONE NIGHT	Elvis Presley
4	6	TOPSY II	Cozy Cole
9	7	LONESOME TOWN	Ricky Nelson
—	8	PROBLEMS	Everly Brothers
8	9	I GOT STUNG	Elvis Presley
5	10	IT'S ALL IN THE GAME	Tommy Edwards

### ONES TO WATCH

I'll Wait For You . . . Frankie Avalon  
Smoke Gets In Your Eyes . . . The Platters  
Bim Bom Bey . . . Jimmie Rodgers



Records FROM America

The Elegants  
PLEASE BELIEVE ME

N.Y. 90951 (45 & 78)

Jimmie Rodgers  
WOMAN FROM LIBERIA

COLUMBIA 98426 (45 & 78)

Connie Francis  
FALLIN' and I'LL GET BY

M.E.M. 903 (45 & 78)

Jerry Murad's Harmonicats  
COCKTAILS FOR TWO CHA CHA

MERCURY AMT1015 (45 & 78)

# TALENT IN YOUR TOWN

presented by  
**DISC**  
the paper that  
encourages  
new talent

## HULL

FROM secret practice sessions in a large cupboard at Hull College of Art, to regular concerts and club engagement in three years. That is the progress report of the 2.19 Jazz Band.

This local traditional group was formed when a bunch of art students decided that the Rag Day procession must have a jazz band. At that time, the boys had only just bought their instruments and were, to say the least, pretty raw. But hours of hard work have paid handsome dividends.

The lads spend most of their spare time polishing up their style, and while still at college used to sneak away during lecture hours



JACKIE JOHNSTON tries his luck in England.

to pop music. Classics are also in his line. The group have appeared at the Birmingham Hippodrome and also do a regular rock 'n' roll night at the Coliseum, Bearwood.

## DUBLIN

VARIOUSLY known as "Ireland's Elvis Presley" or "Dublin's Tommy Steele" is a young singer by the name of Jackie Johnston. Jackie is only 19 but has already made a name for himself in his native Ireland. But not so long ago he felt that there was greater opportunity in England and so he decided to try his luck. And it looks as if it was a good move; only a few

weeks ago he persuaded Norman Newell, of E.M.I., to give him a recording test. He has not heard the result yet, but Jackie's fingers are crossed!

At the moment, Jackie, after touring most of the country, is filling engagements at clubs in the London area.

## GLASGOW

"HE'S just like Tommy Steele." That must be said of countless young singers, but for one young man it was a tag that won him fame. Alex Harvey went in for Scotland's Tommy Steele Contest, won it and as a result, met Tommy himself.

Alex has appeared at the Metropole and the Empress, Glasgow, and has made a tour of the halls in Scotland. He is acclaimed wherever he goes and one bandleader in Glasgow said that he had seldom seen anyone hold an audience as well as Alex.

## SUNDERLAND

JUST a few months ago 17-year-old Newton Wills and two 16-year-old friends, Gordon Shaw and John Raine, were playing with separate skiffle groups at Boldon, Sunderland. Now the three—all still at school, incidentally—have joined together and are making a name for themselves as a singing group. The boys, they call themselves the "Newtones," have only been singing together for two months, but already they have become

If your town has a potential disc star, tell us about him. It could lead to that big break he is waiting for

firm favourites at Sunderland, where they appear regularly with the Billy Carr Orchestra at the Seaburn Hall, and at South Shields.

They decided to put aside their guitars because they believe that instrument "is going out of fashion," and already they have taken the first step towards a television appearance by winning a heat of a local talent competition. They will take part in the finals on December 21, when one of the main prizes will be an audition for a TV show.

## LUTON

GEORGE ARNOLD is also an Irishman, but he has been in Luton long enough to qualify as one of the many examples of talent in that town. George, who lives in Waller Avenue, Leagrave, specialises in modern ballads and has had many engagements with local bands at the Cresta Ballroom.

A short time ago he had a successful audition for Carroll Lewis and as a result he did a one night stand at the Chiswick Empire with the Discoveries. Now he is hoping that a TV appearance will follow this success.

## NEWCASTLE

GET a name that holds the attention and you have made a big step forward. The Doorstep Group, who come from

Fenham, Newcastle-on-Tyne, have certainly done this. But it was their ability as a rock 'n' roll group that gave them third place out of 840 groups in a national skiffle contest last April.

The group is led by Max Shaw on double bass, with Trev Dobbing lead singer and electric guitarist, Ronnie Logan and Ramsey Ord, rhythm guitars, and Johnny Hughes, piano. They have been playing together for two years and recently they were auditioned by the Newcastle Empire Theatre.

## BRADFORD

A NEW group, at present touring the ballrooms and cinemas in Bradford and making a name for themselves in the process, are the Rhythm Rebels. Led by 16-year-old Michael Cryer, they have two electric guitars, two rhythm guitars, bass and drums, and have been together just a year.

## WINCHESTER

FIRMLY established among the teenagers of Winchester and Southampton are a vocal and instrumental group. The Dominoes, consisting of three guitars, bass and drums. One of the guitarists composes numbers for the group. Favourite night for them is Wednesday, when they usually play for a teenage get-together at Southampton pier.

## SUCCESS!

PAUL RIDGWAY, of Allerton, Liverpool, whom we mentioned a couple of weeks ago in DISC, got a big break at the end of last month when he appeared on ITV in a programme called "People and Places."

All at DISC sincerely hope that this will be only the first of many such appearances.

and blow their instruments in the safety of a large cupboard.

Now, their fiery, jumping New Orleans jazz can be heard at many of the city's nightspots, and there is a good chance that the 2.19 may soon record for a private label in London.

Only two of the original group now remain—leader Keith Smith, who plays clarinet, and trombonist Glen Gibb. The front line is completed by hard-blowing Chez Chesterman on cornet. The group have a four-piece rhythm section, a piano being recently added to the original drums, banjo and bass set-up. Mike Gordon is the pianist, Ken Ford plays banjo, Dennis Aylwin handles the bass, and the section is completed by drummer Tony Grunnill.

True followers of the New Orleans style, the group took its name from the old blues, "2.19 Blues," which they use as a signature tune.

## HORWICH, BOLTON

A SINGER who doesn't sing 'n' roll, that's something really new these days. 18-year-old Brian Hill, who works in the toolroom of the locomotive works in Horwich, concentrates mainly on ballads and folk music, though, if the demand is big enough, he will give the fans some rock.

Brian is only just starting on the road to fame and fortune and so far has had most of his engagements at the local dance hall. But he is much in demand there and should go places.

## KING'S HEATH, BIRMINGHAM

AN above-average rhythm group—two guitars, drums, piano and vocalist—in the Birmingham area are Johnny Neal and his Houn' Dogs. Johnny is the singer, but one of the things that makes the group a little different is the fact that the pianist does not restrict himself

## MEET BILL and BRETT LANDIS Two boys on the way to the top—thanks to DISC

SHOW business is always full of surprises. Some unpleasant, but mostly, I'm glad to say, the reverse. Last July I had the pleasure of seeing two boys make their first public appearance as a vocal team. Not only was I impressed, but I was delighted to witness the impact they made with their audience.

The occasion was DISC's first "Search for a Vocal Group" contest; the place was the Soho Fair; and the twosome were Bill and Brett Landis. Though the boys didn't actually carry off the trophy, the judges were unanimous in awarding them the runners-up title.

So impressed was panel member Norman Newell, recording chief at E.M.I., that he immediately offered them an additional award—a record test with his organisation. Bill and Brett Landis had obtained the much-needed foothold in show business.

However, there was a hard road ahead, and no one knew this better than the Landis boys. Experience and more experience was essential, and shortcuts were not for them.

Soon after their success in our DISC competition Bill and Brett Landis entered the contest run by ITV at this year's "Radio and Television Show." They romped through each heat, and, endorsing the judgment made at the Soho Fair, Bill and Brett Landis went on to win the ITV competition outright.

Since then, by some standards of present-day show business, their progress may appear slow. However, they have continued to improve their act, both vocally and in presentation, so that when the really big break comes along Bill and Brett will be well fitted to accept the challenge.

Apart from intensive rehearsals, they have successfully passed their record test for Norman Newell. Songs have been carefully chosen for their disc debut, and with two of their own compositions they offer their first record for public consideration in the next few weeks. The songs are good, the vocal treatment is first-rate, the arrangements are by Geoff Love, and by all accounts the first disc by Bill and Brett Landis could set



them speedily along the path to fame.

Even if it doesn't "click" straight away—and no one would be more disappointed than myself if it doesn't—the boys have the temperament plus the talent to take them over all the teething troubles. Both boys, though not related, come from Elstree, and it isn't really surprising to find that Brett spent much of his working life in the film business. In fact, he was engaged as dance director on the film version of "Six-Five Special."

It was actually on the film set that the boys met. Bill had been selected for dance sequences. The friendship grew up amid the chaos of the studio, and their mutual interest in singing and guitar playing emerged during breaks in shooting. Even normally hardened studio technicians would take time

off to listen to the singing and give them valuable encouragement.

It was then that the big decision had to come. Would they throw up their safe jobs for the uncertainties of the entertainment world? They were confident enough to know that they had something to offer. Slowly, but certainly surely, Bill and Brett Landis are now making themselves known by a logical sequence of events based on continued experience.

They have one mutual ambition—to win a Golden Disc, not only through their vocalising, but through their own talents as composers. A high aim, but one which is not entirely impossible. Already they have five compositions accepted for future publication.

Not only do I wish them well in the future, but I'm sure DISC readers will watch with particular interest the progress of our own "Vocal Group" runners-up. M. D.

# Another great exclusive for DISC

*Skiffle has left the Soho cellars and become accepted by 'society'. That's what they tell us, but my answer is...*

## Nuts! Ritzy nighteries are not for me

**N**EXT week I am booked for a week at the New Theatre, Oxford. DISC fans, other than those in Oxford of course, may not think this is important. But it is for me, and I'll tell you why.

There are more skiffle groups in Oxford than in any other city community of similar size. Skiffle and "spasm music," once the social outcasts of the musical world, are now accepted as one of the "art forms" suitable for serious study by university students.

Of course, I was flattered to be invited to Oxford, because this series of performances is arranged by the New Theatre in conjunction with the university authorities.

The New Theatre is normally reserved for the more serious study of drama, for the presentation of productions that have included the plays of Ibsen!

And in those sacred precincts there I shall be putting on the style...

It certainly seems that skiffle itself is putting on the style, too. That thought was much in my mind as I was driving from my home for a Pye-Nixa recording, and also for a date at the Cellar Club, Soho, where I was due to help launch the Brian Bird book on skiffle.

### Skiffle is 'Oxford'

Not only was skiffle having a university presentation, but now here was a book written about it. And because Soho did so much for the skifflers in the early days of "spasm music" (that's expert Bird's phrase, not mine) in Britain, the Cellar Club was, I guess, the right place for a book christening.

So here we're faced with a strange fact. Skiffle today is "Art." Skiffle is accepted, they tell me, by "High Society." Skiffle is "Oxford."

There is great rejoicing that at last skiffle has come out of the cellars of Soho, and been accepted by "the Establishment." By the snobs.

That's what they tell me. And my answer is... NUTS!

I don't want to see myself or my music gate-crashing so-called "society." I very much want to stay out. No publicity parties for me at ritzy nighteries.

To be frank, I don't think skiffle

is yet accepted by society, nor is it ever likely to be, despite all the fantastic publicity-agent stories of what distinguished noblemen are off-times alleged to have confided to equally distinguished band-leaders at hunt balls and society parties!

Of course, the enormous growth of the disc and TV public takes in all classes. Nowadays you don't actually have to visit a Soho cellar to hear skiffle. You can switch on the hi-fi or the telly and have skiffle in your own salon!

Yet, with it all, I sincerely believe that my sort of music still does not appeal to the bulk of the sophisticated market. There is no proof that skiffle is making us musically

by **LONNIE DONEGAN**

a classless society—or that that's a good idea anyway.

I guess there is a fringe of the so-called sophisticated and high-brow public that does take a real interest in skiffle... I mean the experts on folk music, to whom skiffle is just a twentieth-century form of the Morris Dance. But this is only a fringe public. For most of the rest of us, skiffle is music for the masses, and I don't think the "snobs" as such are interested.

*Let's face it—there's an awful lot of misunderstanding when you start talking about skiffle. I'm always amused to see that I am billed in America as the "Irish hill-billy" although I am neither a hill-billy singer, nor, of course, an Irish.*

I was born in Glasgow, in the middle of a slump. My dad, a professional violinist, was looking for work. So I grew up with the idea that music and money weren't the same thing at all.

Like most kids, when I was about twelve I used to bang about on a drum, but the hard times we had in Glasgow and then in East Ham, London, forced me to the conclusion (a wrong one, luckily) that I'd better get a real job, and not rely on busking for a living!

Around that time, of course, I did busk the "St. Louis Blues" with a friend who had bought a trumpet, and we started to go to jazz clubs. Until I joined a group who were forming an amateur jazz band in Ilford, on the east side of London, I'd never played a guitar,

although I bought my first instrument from a chap at work who convinced me it was a good bargain for fifty bob. Well, it was...

In distant America at that time, jazz and the blues were becoming established as the folk music of our age. And had jazz already crossed the snob barriers? Old Etonian Humph Lyttelton's group were playing regularly at the Jazz Club in Great Windmill Street, and when I wasn't playing with the Ilford outfit in the evenings I'd sit at the feet of Neville Scrimshaw, Humph's famous guitar player, and learn a lot.

### It doesn't always pay

This is no place to write my life story, because jazz and skiffle are my theme; but I must give you some personal facts to dispel one other knock that the critics take at skiffle—that we play this sort of music only because it pays. That's nonsense.

*We play it because we believe in it. And it doesn't always pay, believe me. Next week I'll give some astonishing facts about skiffle and money that will open your eyes, especially about the £2 10s. I got for "Rock Island Line."*



## ABC's OH BOY!

Coming soon! ABC Television's hit show 'Oh Boy' will soon be presented as a stage show produced by

**JACK GOOD**

ABC Television



# IN CLASSICAL

## MOOD

with **ALAN ELLIOTT**

**DVORAK**

Symphony No. 4 G Major  
Op. 88.

Overture "Carnaval," Op. 92.  
London Philharmonic Orchestra  
conducted by Silvestri  
(H.M.V. ALP1537)\*\*\*\*\*

A LOT of people regard this symphony as inferior to Dvorak's other symphonies, but to me it is very enjoyable. It has a carefree air and the melodies follow one on top of the other.

Mr. Silvestri is in great form and the orchestra follow their conductor like a well drilled regiment. Their playing is clear-cut and brings out the full flavour of the rich harmonies which flow in abundance through the work.

An excellent recording and the playing of the last move-

ment is not better than average on this disc.

His playing of the first and second movements are mechanical and surprisingly lack understanding. In the finale, always a showpiece, he attacks the music and gives good measure, but even then it does not come up to scratch.

It is adequate in the fact that the playing is faultless, but it is not playing from the heart.

**ADELE LEIGH SINGS**

Voi Che Sapete and Non So  
Piu Cosa Son (Marriage of  
Figuaro); Si Mi Chiamano  
Mimi (La Boheme); O Mio  
Babbino Caro (Gianni  
Schicchi)

(Philips BBE12224)\*\*\*\*

THIS disc, put out under the title of "Philips TV Series," has been made

## Silvestri drills the LPO in Dvorak

ment is great. It is a difficult movement to put across successfully and many orchestras and conductors blot their copybooks when they reach this finale.

A recording of the Carnaval Overture is rare indeed, and I welcome this with open arms, for it is a delightful work and very invigorating. Although it is played on the slow side, it is full of detail which does not usually see the light of day because it is normally taken at a breakneck speed.

**BEETHOVEN**

Piano Sonata in C Sharp  
Minor, "The Moonlight,"  
played by Rudolph Serkin.  
(Fontana CFE15008)\*\*\*

I DID not find this recording one of the best that I have heard of this famous sonata, but it was adequate. Serkin is undoubtedly a fine pianist, but

apparently just to show off the beautiful voice of Miss Leigh.

Her singing is good, but I prefer her rendition of the Mozart classical style, better than the romantic flavour of the Puccini.

I think this will be a record that people will thoroughly enjoy, and it should become a great favourite in the more popular record request programmes.

**FRANZ LEHAR**

"The Merry Widow"  
with Hilde Gueden and  
Per Grunden as the principals  
and the Vienna  
State Opera Chorus and  
Orchestra conducted by  
Robert Stolz.

(Decca LXT5448/9)\*\*\*\*\*

A FEW weeks ago I reviewed the Sadler's Wells H.M.V. recording of this famous operetta. Now we have the Decca offering which runs into two discs.

The Sadler's Wells performance consisted only of the highlights from the show, the Vienna State gives us more or less the whole work.

Sung in German, it is beautifully presented and the voices of all the singers blend with a very fine orchestra.

Miss Gueden, as the "widow," is superb and her top notes effortless. She glides through the part with utmost ease and is the best Hanna Glawari I have heard for a very long time.

Per Grunden as Count Danilo is equally as good, and his duets with Miss Gueden are the pick of the recordings.

Robert Stolz conducts as the master he is, and it is amazing that after conducting this work so many times, as he must have done during his career, he can still bring forth a clean and fresh performance.

★  
**ADELE LEIGH** — Classical style scores over the romantic (DISC Pic)



(DISC Pic)

## WELCOME BACK, DON LANG

WE again welcome back the lad from Halifax to the show next Saturday. He rose to fame via "Six-Five" as the leader of the old Frantic Five, where his ability to sing at the rate of 300 words a minute made him something of a phenomenon, and a disc best-seller. As Gordon Langhorn, trombonist, he was once voted top slide man in Britain, and he played with famous big bands like the Vic Lewis and Ken Mackintosh outfits.

Last summer he left the resident cast of "Six-Five" to star in Blackpool, but also left part of his heart behind with the old show. Now that he has a few weeks in London he is back with us until the end of the series, and we couldn't be more pleased.

Don, who comes from a long line of rugby players, lives with his wife and child in a cottage at Wimbledon, happily watching "Queen Of The Hop" and "La Do Da Da" climb into the popularity stakes.

## Historic occasion

DECEMBER 27 will be an historic occasion. After 23 months the old "Six-Five" will be drawing into the station. This bald statement must arouse a lot of different emotions in a lot of different people. It seems like the end of an era, and in a way it is. But as always when one age passes another one comes along to take its place, and on January 3 "Dig This," an entirely new show created especially for you, will be presented on B.B.C. Television.

There is no doubt that "Six-Five" is a smash hit show. In fact, in the words of Mr. Tom Sloan, Assistant Head of B.B.C. Television Light Entertainment,

"We are planning an all star party for "Six-Five" on December 27. We hope to have with us many of the stars and personalities who have been seen on "Six-Five" at some time during its long run.

## On that cha-cha kick

REMINDED you that there are only 10 more shopping days to Christmas is Basil Kirchin and his Rock-a-cha-cha band featuring the Ebony Brothers with "Cha-Cha Bells," an up-to-the-minute version of that snowy perennial "Jingle Bells." The backing is another oldie that has received the Latin treatment, "Oh Dear What Can

And "Under Stars Of Love," a rock ballad which is slightly reminiscent of the Kalin Twins, has that certain something which always goes with hit records.

"Do I Love You," a song from the Rodgers and Hammerstein television musical "Cinderella" which will be seen on the London stage this Christmas starring Tommy Steele, has been recorded on Columbia by Scottish born David Galbraith with Geoff Love providing the backing. Nice.

To make us forget the cold, fog and rain, the impeccable Norrie Paramor Concert Orchestra come up with "Enchanted April," and enchanting it is. This is a soothing string treat for all the family.

Look out for Donn Reynolds, the country and western boy you

# IN MY VIEW

by **Russell Turner**

"Six-Five" has had the greatest impact of any light entertainment television series ever presented on British TV. From its beginning it introduced a new concept of teenage entertainment, and it has always enjoyed a much larger audience than any other show of its type on any network in this country. Where "Six-Five" has led others will undoubtedly follow.

## Long run!

It has been estimated that during its run "Six-Five" has been seen by 784 million people. This means that the total audience for all the shows would fill the London Palladium once nightly, seven days a week for 914 years. In other words the run would have had to start in the year 1044, 22 years before the Norman Conquest. I can just see those knights in armour clanking their spurs to the big beat of Ted Heath, the Brass-hats and the "Six-Fivers"!

For my part I have enjoyed producing the series immensely, but it has been extremely hard work creating an hour of fast-moving entertainment every week, and I shall be glad of a short rest in the New Year. I hope also to get around the country to see teenagers in their own clubs and to find new artists and get some original ideas.

I am sure that you are going to enjoy the new show which starts in January. From all I hear it's great entertainment built around the new 17-piece band of Bob Miller and his Millermen and is something new in Big Band presentation. For 30 minutes the screen will be alive with non-stop and distinctive sound, and there won't be a music stand in sight as all the music will be memorised. So look out for your new teenage show at five past six on the first Saturday in the New Year.

The Matter Be." This Parlophone platter is one of the best of the recent spate of cha-cha discs, and if you like cha-cha I think you'll like this.

Also on the same kick is Tony Scott, currently delighting teenagers at the "El Toro," with a pretty good version of "You Go

saw on "Six-Five" last week on M.G.M. with "Bella Belinda" and "Blue Eyes Crying In The Rain."

I'm delighted to see how well our residents, Tony Osborne's Brass-hats, are doing with their "I Want To Be Happy Cha-Cha." A lot of letters have arrived in the office complimenting them on their enormous success with a very original record.

Favourite LP on my turntable this week has been Frank Sinatra's "Only For The Lonely." All the emotion and technique of the master are evident in these tracks. Wonderful songs, Nelson Riddle's Orchestra, and the superb artistry of Sinatra make this a must.

## New star?

A COUPLE of weeks ago we presented for the first time a young lady by the name of Sheila Southern. As soon as we came off the air the phones started to ring and enthusiastic reports came in from viewers, agents and friends. It looks as if a new star has arrived. Leeds-born Sheila has a voice and the looks that go with it, and although she is only 20 years old, she gave a most mature and impressive performance. I feel we shall be seeing much more of her in the near future.

## Next week

NEXT week on "Six-Five" we star a wonderful new coloured act from the States—Andy and the Bey Sisters. There's also Lita Roza, old-Dad-himself Don Lang, Don Rennie, Steve Martin, Janice Peters, and Claudio Venterelli. We welcome back Lisa Noble who has been out in Cyprus entertaining the troops. Ted Heath and his Music guest with our two resident bands, so be with us same place, same time.



LISA NOBLE—back to "Six-Five" from Cyprus

To My Head." The flip is "Cha-Cha Pop" and is ideal for brushing up your steps with the dining room carpet rolled back.

The Olympics of "Western Movies" fame, which "Six-Five" shot straight into the charts with one airing, are back with "Dance With The Teacher," a solid rock which is very good indeed, but I also liked the backing. This is a slow but beauty little truism entitled "Everybody Needs Love."

Surrounded by the primitive sounds of lions roaring and wild birds screeching frighteningly, The Shadows put across a powerful number called "Jungle Fever."

# EXTENDED PLAY

## ANNE SHELTON

### The Italian Touch

*You Love Me Like You Kiss Me; Fabare; Hal Hal Hal; Souvenir D'Italie*

(Philips BBET2205)\*\*\*

THREE are very few, if any, girl singers in Britain to equal the talents of Anne Shelton. She can usually bring a burst of life to the most trite song.

However, this album is not my favourite Shelton material. The songs are performed perfectly, and they have all been hits. But that still doesn't make them anything out of the ordinary.

Still, it is a very pleasant disc and will certainly find a large following. For my money *Souvenir D'Italie* is the best track.

Ninety per cent. of the disc is supplied by the powerful Keel tonals and nobody's going to complain about that for a start. Entertaining set.

## KENNETH SPENCER

### Spirituals

*Waterboy; Deep River; Hold On; Roll, Jordan Roll*

(Columbia SEG7813)\*\*\*

WHENEVER I hear a rich Negro voice singing spirituals my thoughts immediately flash to that great performer, Paul Robeson. And I'm afraid I'm inclined to compare other singers to that great voice.

Matching Kenneth Spencer in this way I find he falls just a little short of Robeson—but not very far. His deep basso tones are heard

Charlie Kunz to many millions. I sincerely wish Ian Stewart as much success throughout the years. He has the talent and has also long been a popular favourite with his audiences.

The music here is played in strict dance tempo, which makes it good for parties as well as just to sit back and enjoy.

## PETER GRAY

### Night . . . And Gray

*You Do Something To Me; Wrap Your Troubles In Dreams; Dearly Beloved; You Brought A New Kind Of Love To Me*

(Fontana TFE17050)\*\*\*

AS I was spinning this disc I found myself occasionally checking to see if it was still the

same disc I was playing. You see, at times I found the phrasing amazingly like that of the great Al Hibbler.

This is no slight on the talents of Peter Gray. Every singer has a touch of another in him. It was just these occasional uncanny phrases which made me think twice.

This is a cabaret setting from London's West End. Peter Gray is a superb artist in this field, but he still lacks a little experience in the recording world.

That experience will come along before too long and Britain will have another top talent.

## MICHAEL SAMMES SINGERS

### Something We Eight

*Pick Yourself Up; Somewhere Along The Way; I Know Where I'm Going; Twelfth Street Rag*

(Fontana TFE17057)\*\*\*\*

HERE we have a bunch of good, clean and clever vocal harmonies. Thanks should be said to The Hi-Lo's and the four 4-men and like groups for raising the standard of group singing in recent years.

This British team keep the home flag flying proudly with their, at times, brilliant efforts. There is also quite a bit of humour—listen to the highly enjoyable *Twelfth Street Rag*.



All these EP numbers have been Shelton hits

at best, I think, in that beautiful spiritual, *Deep River*.

Yes, Kenneth Spencer has a really superb voice and presents a very enjoyable EP.

## IAN STEWART

### Hits For Six, No. 6

*Rudolph The Red-Nosed Reindeer; Sleigh Ride; Snowy White Snow And Jingle Bells; Christmas Island; Winter Wonderland; White Christmas*

(Fontana TFE17071)\*\*\*

THIS is pleasant, unpretentious piano. It is in similar vein to the style which endeared the late

## JOHNNY MATHIS

### Twelfth Of Never

*The Twelfth Of Never; It Might As Well Be Spring; The Lovely Things You Do; I'm Glad There Is You*

(Fontana TFE17056)\*\*\*\*

IT gives me great pleasure to see the name Johnny Mathis in the hit parade, as he is an exceptionally fine artist. The sleeve note gives him some flowery praise and in this case I'm inclined to agree with the writer.

Take particular note of a really beautiful song—previously unheard by me—*The Lovely Things You Do*, warily rendered by young Mathis.

One of the most tasteful discs I have heard for some time.

## ESTHER WILLIAMS—

### HOWARD KEEL

#### Pagan Love Song

*Pagan Love Song; Singing In The Sun; House Of Singing Bamboo; Tahiti*

(MGM-EP-667)\*\*\*

ANOTHER sound-track offering. This time starring "Mr. Beefcake," Howard Keel, and that gorgeous mermaid, Esther Williams.

Miss Williams proves one thing for sure and that is that she is far better as a swimmer than as a vocalist.

Though, mind you, her voice is very pleasant in the Hollywood style.

HOWARD KEEL: "Mr. Beefcake" cuts an entertaining set of tunes, briefly accompanied by Esther Williams.



## KEN GRAHAM listens to the latest releases

The accompaniment is mainly supplied by rhythm alone, but the brass is allowed in for emphasis where necessary.

A really first-class EP which deserves a great success.

## THE RAMIN-KOSTAL

### ORCHESTRA

#### The Sound Of "West Side Story"

*Cool; Cool Fugue; Maria; Mambo*

(R.C.A. RCX129)\*\*\*\*

MESSRS. SID RAMIN and Irwin Kostal were the arrangers chosen by Leonard Bernstein to orchestrate his score for the hit show, "West Side Story." Here

they have chosen their favourite tunes from the score for further interpretation.

The result is a highly dramatic album which entertains from start to finish.

The music is tremendously exciting and somewhat in the style of "The Man With The Golden Arm" score of a few years ago. Although extremely forceful at times, a touch of tenderness creeps into the music—particularly in the song, *Maria*.

I am convinced that many of you will take this music to your hearts and strongly recommend this album and the show's score as a whole.

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## STAN FREBERG

Green Christmas; The Meaning of Christmas

(Capitol CL14966)\*\*\*\*\*

ON his day there's no one to touch Stan Freberg. And Christmas is certainly his day. His past seasonal successes, like "Christmas Dagnet" and "Little

A VERY good week, this, for the disc-buyers. Once again the review bag rolls out a selection which has something in it to satisfy almost any taste. From strong ballads by Kenneth McKellar, through the range of melody to a cutting classic from the master of disc-wit, Stan Freberg.

Make a special note of new name, Hillard Street, who has everything it takes to be a top-flight star of the not-so-distant disc future. And, while the new names keep coming, the old ones are fighting, too. Johnnie Ray, Frankie Laine and Guy Mitchell, a trio who used to rule the hit parade, return with couplings they hope will plant them upstairs once more.

New song is an adaptation of the theme from "The Warsaw Concerto." In ballad form it emerges under the title "The World Outside."

# Stan Freberg whips up that Christmas spirit

Blue Riding Hood," have practically passed into the language, and now the disc humorist presents his Green Christmas—a violently satirical attack on the approach of

the advertising men to Christmas. Jingle Bells means cash register bells for these boys, and Freberg turns the Scrooge story into an advertising conference with every-

one getting in their plugs. It's a gem of a production and I fancy there'll be a few executives wriggling a little uncomfortably in their seats as they listen to it.

Stan contrasts this piece of biting wit by presenting a straight selection of carols on the other side, sung by the Jud Conlon Chorale. Somehow this only seems to point Stan's humorous moral with even greater force. And—don't think he wasn't banking on that!

## THE TERRY SISTERS

Sweet Thing; You Forgot To Remember

(Parlophone R4509)\*\*\*\*\*

THE Terry Sisters go rocking cutely with Sweet Thing, a bright little bouncing number which they offer cooly.

Simple melody that could attract a lot of ears. Geoff Love and the Rita Williams Singers fill in behind the girls.

But it is with the great Irving Berlin standard, You Forgot To Remember, that the Sisters really come into their own. Shuffling along at a steady beat, they make this ballad a very real contender for fresh top twenty honours.

Geoff Love keeps a firm hand on the rhythm to ensure an excellent half.

## MIKE PRESTON

Why, Why, Why; Whispering Grass

(Decca F11037)\*\*\*\*\*

ROMANTIC ballad which flows comfortably for Mike Preston on his second appearance for Decca.

Mike had a big success in the States with his initial disc—so I wish he'd had a more powerful presentation for this follow-up. As it is, Why, Why, Why may make the grade, but it will need pushing. Not because he's below par (he isn't) but because the ballad is a quiet, almost meek thing.

For the reverse he revives Whispering Grass and makes a lovely, lilting performance of it. The boy's got the goods all right . . . when he gets the right run of the song book there'll be no stopping him.

## 'Warsaw Concerto' gets a new face

## THE FOUR COINS

The World Outside; Be Still My Heart

(Fontana H168)\*\*\*

WHETHER he likes it or not and I haven't asked him—Richard Addinsell's due to make a second fortune out of his famous film theme, "The Warsaw Concerto." The Four Coins sing their idea of the theme, The World Outside, and hope it along comfortably with a big orchestral accompaniment directed by Marion Evans. Few frills from the male group.

Be Still My Heart is a warm, romantic ballad which The Coins float along gently and with some pleasing harmonies.

I rate this side the better of their performances on the coupling, even though it is likely to be underplayed in favour of the song upstairs.

## THE FOUR ACES

The World Outside; The Christmas Tree

(Brunswick O5767)\*\*\*\*

PIANO and orchestra open up this upside as if we were indeed going to hear "The Warsaw Concerto" played as we originally got it in the picture, "Dangerous Moonlight." Then the beginning gives way to the familiar shuffle of The Aces.

The boys come in to sing the adaptation likeably and with better voice than they've shown of late. There's a femme chorus lifting up the clouds behind them as they lope along. Makes a good song for the group and

The World Outside may bring them "inside" again.

Seasonal for the other side . . . The Christmas Tree goes clipping along quicker and brighter. Novelty number about a tree which grew in fairyland. Cute stuff though by no means original.

## ROGER WILLIAMS

The World Outside; Tchaikovsky Piano Concerto

(London HL8578)\*\*\*\*

PIANIST Roger Williams produces a version of The World Outside version of "The Warsaw Concerto" which ripples smoothly from the keyboard.

Parts of the theme are treated "straight" by the pianist, but he breaks it down into the modern shuffle for the sake of the vocal chorus who sing the new lyric. Potent side, I'd say, though I'd have preferred it without chorus.

By far the most effective sequences are those in which Williams glides across the melody to a modern rhythm accompaniment. If the entire side had been kept to this pattern it would have been even stronger than it is.

Recently Van Cliburn shook us all by turning the hackneyed Tchaikovsky No. 1 Piano Concerto into a best-seller with a chart-topping LP. Now Williams rolls out a brief treatment of the theme . . . yes, the familiar part which stalks up and down the keyboard. Adapts it sweetly for pop audiences with a modern, quiet orchestral backing.

## JACKIE WILSON

In The Blue Of Evening; Lonely Teardrops

(Coral Q72347)\*\*\*

JACKIE WILSON has the Dick Jacobs orchestra and chorus for his revival of In The Blue Of Evening.

It's a slow, soft revival which Wilson treats gently and seriously. No warping this time out, he just sings the song—and for pleasant results.

Comes the turnover and Wilson begins to jump again. To a slick Latin rhythm he chants his cerie way through Lonely Teardrops. Could be a hefty seller this one. Girl chorus ride high while Jackie stabs out his lyrics cleverly.

## GUY MITCHELL

My Heart Cries For You; Till We're Engaged

(Philips PB885)\*\*\*

GUY MITCHELL . . . currently in one of the "downs" of his up-and-down turntable career . . . tries for the big one again by reviving My Heart Cries For You.

He sings a fine new arrangement of the oldie by Richard Hayman, but it's still not quite there as far as I can see. Guy's the kind of character who needs to break new ground every so often—but it's terribly difficult finding the right ground to break. Good side this,

but I doubt if it's the big one.

Bright, easy beat on the flip as Guy sings a country-styled ballad, Till We're Engaged. Warm-hearted effort for the teen custom. Might sell more than the other side.

## CHARLIE DRAKE

Tom Thumb's Tune; Goggle Eye Ghee

(Parlophone R4496)\*\*\*

CHARLIE DRAKE pops up again with a catchy little effort from the film "Tom Thumb." Tom Thumb's Tune was written for the picture by Peggy Lee.

No particular lyric to it . . . just a dum-dee-doo-dee-dum . . . and Charlie slips in a few observations of the "Hello My Darlings" character. Young chorus chant with him towards the close. Pretty, trinket stuff.

Goggle Eye Ghee is a rocking novelty about a character living at the bottom of the South Pacific. Drake thus continues the simple humour-plus-rocker which he has made on all his disc efforts to date.

Ken Jones bats the backings.

## HILLARD STREET

It Will Never Happen Again; River Love

(Capitol CL14960)\*\*\*\*\*

HILLARD STREET, the young coloured singer, who owes thanks to Frank Sinatra for his Capitol debut, won't let his benefactor down.

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## Great job by '6-5'

WE cannot help but feel a twinge of regret that "Six-Five Special" will, as first forecast in DISC, no longer be with us after December 27.

Whatever may have been said about this show, it has certainly done more to establish entertainment for teenage audiences than any other. Certainly it was the very first to aim at this big viewing public.

During its long run—it has been going non-stop for two years—it has been right up to date on all that has been happening in the popular music world and the field of records.

"Six-Five Special" has introduced more young talent than any other show, and many of the disc stars of today must be thankful that there was such a programme to help them along.

Its viewing figures have always been big, and not only has it become one of the best known TV productions, but it has inspired a successful LP and a popular movie.

Its original producers, Josephine Douglas and Jack Good, can look back upon having launched one of the hottest pieces of TV entertainment. Subsequent producers Dennis Main Wilson and, more recently, Russell Turner, both kept up the good work.

Obviously, "Six-Five" did its original job successfully, because the B.B.C. plan to continue pleasing the teenage public with its successor, "Dig This," in the new year.

We shall certainly look forward to this programme, knowing that its producer, Francis Essex, is fully aware of pop music needs, having been associated with many successful productions, including "Off the Record."

Meanwhile, we shall continue to enjoy the remaining "Six-Five" shows and we know we speak on behalf of all teenagers when we thank the B.B.C. for having led the way.

## Jo Douglas doubtful

ALTHOUGH invited to make a return appearance in the last "Six-Five Special" on December 27, Jo Douglas, one of the show's original team, is unlikely to be able to accept.

The night of the "Six-Five" close-down. Jo Douglas will be busy on a TV production for Granada in their Northern studios.

"Come and say farewell" invitations have also gone out to Jo's old "Six-Five" colleagues, Pete Murray and Freddie Mills.

For the last show, Russell Turner plans to have a celebrity audience in the studio. He also hopes to invite almost every famous artiste who has appeared during the show's long run.

Steele in  
New Year  
TV series

IN recent weeks A-R TV producer Joan Kemp-Welch has been planning a 60-minute spectacular show, the first of which will be seen on New Year's Day.

The opening programme will have a star line-up including Tommy Steele, Peter Sellers, Johnny Dankworth and Cleo Laine, Diana Dors, Toni Dalli and Yana.

The new series, which will present the best of musical and variety entertainment, will at first be known as "The 1959 Show," but after a few programmes will be renamed "The Hippodrome Show." It will be screened every third Thursday between 9 and 10 p.m. and will be networked through ATV and Granada.

Granada's contribution to this series will be their popular "Chelsea at Nine," which moves from its regular Tuesday spot.

The ATV contribution will be taken up by their "New Look" programme which commences its run tonight (Thursday).

This show features Bruce Forsythe, Roy Castle, Baker and Douglas, Ronnie Stevens, Gillian Moran, Stephanie Voss, Joyce Blair, The Vernons Girls and Jack Parnell and his Orchestra. It begins as a fortnightly series but will change in the New Year to fit into the new spectacular slot.

Mayor tries  
'Tom Dooley'

TOM DOOLEY is "on trial" at Weston-super-Mare. The town's mayor is holding a ballot in which the public are asked to vote Tom "guilty" or "not guilty."

The scheme is a light-hearted attempt to raise money for the Mayor's Christmas Tree Fund, which benefits the old people and children of Weston-super-Mare.

A petition has been launched "whereby supporters of the Mayor's Union do petition and entreat the secretary of Phonographic Lunacy to grant a stay of execution for Tom Dooley."

All signatories are asked to subscribe to the Mayor's Fund.

"The fund and "trial" verdict will terminate in a grand ball.

When the Kingston Trio heard of the charity scheme they immediately cabled the Mayor: *Genuinely believe innocence of Tom Dooley. Would hate to see him die. Implore you to urge towns folk sign petition for his acquittal in interest of your Xmas tree fund—Kingston Trio, Hollywood.*

In a further cable to the Mayor, The Kingston Trio have recently expressed the hope that Tom Dooley's acquittal is progressing favourably, and they have intimated that they are forwarding four of their LPs as an additional reward for contest winners.

## Big Bopper film

BIG BOPPER, featured on our front page this week, is to be seen on "Six-Five Special" this coming week-end, December 13.

This will be a filmed insert which was flown over particularly at the request of Mercury exploitation chief, Harry Walters.

This special film is the outcome of a scheme which Harry Walters has been planning for some time, and he hopes that the Big Bopper film may be the first of many of famous Mercury artistes to be seen in this country.

Pepper to play  
at N.J.F. club?

COLOURED American tenorist, Carl Pepper—who has played with famous jazzmen Julian "Cannonball" Adderley and pianist Phineas Newborn—hopes to make a guest appearance at the National Jazz Federation's Marquee club, Oxford Street, on Friday (December 12), if he does not have to leave for New York before the week-end.

Pepper, who has been stationed with a U.S. unit at Chicksands, Bedfordshire, has been guesting with the Chris Morris Quintet, from Luton. The Quintet is scheduled to make its West End debut at the Marquee this Friday.

"I was told I would be flying back to the States some time this week," said Pepper, "but I'm still awaiting final orders. Meantime I'll just keep my fingers crossed and hope I can make the Marquee session."

## New Vaughan film

INTO production at Pinewood Studios next month goes Frankie Vaughan for the movie "Give Me The Moonlight," to be made by the Rank Organisation.

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**FERRY COMO**, wrapped up against the cold, boards a plane in New York for a week's holiday in Florida where he will join his family.

### Max steps up rehearsals

**INTENSIVE** rehearsals have been taking place this week in the ATV studios for the mammoth production of "Max Bygraves Entertains," to be screened on Christmas Day, at 6.45 p.m. The whole production is being tele-recorded this week.

With Bygraves will be such stars as Bernard Bresslaw, Alma Cogan, Terry Dene, Jackie Dennis and Lita Roza. There will also be a special featured item which will include famous disc jockey Jack Jackson and Glen Mason.

Additional features will include the band of the Parkstone Sea Cadet Training School, Jack Parnell and his Orchestra, and the Cliff Adams Singers.

Other special ATV features on that day are Christmas versions of "New Look" and the ever popular "Lunch Box" programmes.

### Jimmy Rushing on TV

**GREAT** American blues singer, Jimmy Rushing, will appear in "Jazz Session" on B.B.C. TV on Tuesday, December 16. He will be introduced by Humphrey Lyttelton.

### Busy Sheila

**SHEILA** BUXTON will appear on B.B.C. TV on Christmas Day in her own show, in which she will be accompanied by the Brian Fitzgerald Quartet.

Other Christmas activities for Sheila include a principal part in the B.B.C. Light Programme's edition of "Make Way for Music" on Boxing Day, and starring the following day in their "Crazy Pantomime." On December 27 Sheila Buxton will also be seen again by B.B.C. TV viewers in the "Lenny the Lion" show.

### Banjo band on TV

**B.B.C.** TV are to present another of their "Black and White Minstrel Shows" productions on December 20 which will include several disc favourites.

Part of the music will be supplied by Norrie Paramor and the Big Ben Banjo Band and the Mitchell Minstrels conducted by George Mitchell.

Singers include Benny Lee, Rosemary Squires and Glen Mason.

### 'Six-Five' goes south

**THE** "Six-Five Special" is heading out of town again on December 20 for an undisclosed destination.

The programme will be an outside broadcast from somewhere in the south of England and viewers are promised a shot of the artistes arriving in an unusual type of locomotive.

The show includes Jim Dale, The Mudlarks, Mona Baptiste, The Dallas Boys, Gary Miller, Don Rennie, with Eric Delaney's as the guest band.

### Eurovision song competition

**B.B.C.** Television, in collaboration with the Music Publishers' Association, are to enter a song in the Eurovision Song Contest of 1959. The final takes place at Cannes on March 11 and will be televised over the Eurovision network.

To find this song, the B.B.C. are holding a series of elimination contests in February and viewers will vote for the song which will go through to the final.

The B.B.C. ask that song writers should not submit manuscripts to them or to the Music Publishers' Association, but composers can enter their work through any recognised music publisher. Closing date for the entries is Thursday, December 18.

## NEWS in BRIEF

The Music Corporation of America will act as sole agents for Danny Pughes after January 1, 1959. This agreement was initiated by M.C.A.'s Colin Berlin and completed by Danny's personal manager, Kenneth Pitt.

M.C.A. have taken this step following the success by Danny Pughes on a recent Moss Empires tour which was arranged by this agency.

**FOLLOWING** the closing of the successful "Large as Life" show at the London Palladium, comedy star Harry Secombe flies to Tangier next Monday.

Harry will be having a five-day holiday there with his wife, Myra, prior to re-opening with the same show on December 23 at the Opera House, Manchester.

Operatic star Adele Leigh will not be in the show in Manchester and her place will be taken by Doreen Hume.

Holiday season engagements for popular Ken Mackintosh and his Orchestra include Christmas Eve at Bath and New Year's Eve at Reading. On Boxing Day Ken Mackintosh will be featured on a late night broadcast on the B.B.C. Light programme and, early in the New Year, he will be starting a new lunchtime broadcast series, also on the Light Programme.

**STANLEY** BLACK and his Orchestra start another B.B.C. TV series on Tuesday, December 30. Titled "Black Magic," the series will have a fortnightly screening at 10 p.m.

Lovely singing star Marion Keene has been signed for the series. She is now appearing in cabaret at London's Society Restaurant.



Big follow-up to their smash hit "BORN TOO LATE"

## THE Poni-Tails

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and  
**SEVEN MINUTES IN HEAVEN**



**H.M.V. POP 558**  
(45 & 78)

E.M.I. RECORDS LTD., 8-11 GREAT CASTLE STREET, LONDON, W.1

## 'Oh Boy!' has run at Hammersmith

But tour rumours are denied

**"OH BOY!"** is going "live"—but not on tour—producer Jack Good assured DISC this week when denying rumours that the top teenage TV show was due on the road soon.

The only stage appearance for the show will be a temporary one—at the Commodore Theatre, Hammersmith, for a week starting January 25.

The show will be twice nightly with the exception of Saturday, February 1, when there will be only one performance to enable the cast to keep their TV date.

The incorrect suggestion that "Oh Boy!" was going on tour probably resulted from the title being associated with another show, but this has now been dropped.

Jack Good told DISC that Cliff Richard will be featured during the Hammersmith "run" and also most of the "regulars."

### Donegan unhurt in car crash

**SKIFFLE** king, Lonnie Donegan, escaped unhurt when his car was in collision with a stationary police car just outside Oxford on Monday night.

Lonnie was on his way to the opening show of his week at the Oxford New Theatre. With him were bass player Peter Huggett, who was slightly hurt, and drummer Nick Nicholls.

All three were taken to hospital but not detained and the show started on time with the audience none the wiser until Lonnie apologised at the end for being "a little off-beat," explaining what had happened.

### TV show switch to P. of W.

**BECAUSE** pantomime rehearsals are taking place at the Palladium, the Sunday night ATV programmes will, from next Sunday (December 14), come from the Prince of Wales Theatre.

Featured in this show will be Paf Kirkwood and Hubert Gregg presenting extracts from their successful show, "Chrysanthemum," Ronnie Hilton, Josie, up and coming sister of Anne Shelton, and comedian Jimmy Wheeler.

On the same day, "Music Shop" will feature Shirley Bassey, the Frazer Hayes Four, newcomer Arthur Murphy and a return by public demand of Betty James. Betty is a resident singer in Guernsey and made a big impact recently on her first appearance in this show.

### Frankie takes over

**SO** that he might be able to take part in rehearsals for his forthcoming appearance in pantomime at the London Palladium, the B.B.C. have agreed to release Charlie Drake from the final programme of his current TV series.

Frankie Howard will come in as Charlie's replacement on December 16.

## Trumpet Cha-Cha-Cha

**DANNY DAVIS**



HL 8766 45/78

Buying. From your record dealer, price 6d.

**CHAQUITO REY DEL  
CHA-CHA-CHA**

"Cha" For Three; Caravan  
(Fontana H.166)\*\*\*\*\*

**CHAQUITO** (which being translated from the Latin, means Johnny Gregory) burst upon us a couple of months ago with a really exciting Latin disc.

Now he comes back with one of his own compositions... "Cha" For Three. No relation to "Tea For Two" despite the clever title.

But what a delightful little melody it is—and what colour and rhythm Greg—sorry, Chaquito—gets for these performances. You can't stand still to it—and that's the big test.

Good trombone opens the other side which is an up-to-date arrangement of the Ellington classic "Caravan." Time this tune appeared again—and the modern version unveiled here is right off the top line.

**RUTH BROWN**

This Little Girl's Gone Rockin';  
Why Me

(London HLE8757)\*\*\*\*\*

**RUTH BROWN'S** never made the hit grade on this side of the

# THE BIG BEAT

by DON NICHOLL

**HERE** we go beating our way towards Christmas, and here goes Duane Eddy beating his way into the top twenty again, unless I'm much mistaken. The man with the echo chamber guitar noise comes up with a smash pairing for your

observation. A war-like disc from Duane.

Fats Domino and the home-grown Chaquito are also in evidence this week. Mr. Johnny Gregory Chaquito should rise quite a bit with his cha-cha interpretations.

## Johnny (Chaquito) Gregory

### keeps you moving

Atlantic. Don't ask me why. Her pulsating personality is let loose on **This Little Girl's Gone Rockin'** and she makes it an object lesson for any girl wondering how to sing the best stuff.

Ruth wraps this one up in a perfect package with the Howard Biggs' orchestra. Should be her biggest seller to date in Britain.

**Why Me** is a rhythm 'n' blues

special of the type we usually get from Fats Domino. Indeed, Ruth sounds like a Miss Domino instead of a Miss Brown as she sings this one to the muzzy rhythm group.

**FATS DOMINO**

Coquette; Whole Lotta Lovin'

(London HLP8759)\*\*\*

**RHYTHM 'N' BLUES** pianist-singer, Fats Domino, has another of his slow, rocking songs to sing in **Coquette**. And he treacles up this story of a girl who plays all the hearts in his usual manner.

This time, however, he has a good girl group singing with him and the blend is used extremely well. One that will grow on you the more you spin it.

**Whole Lotta Lovin'** is a breezy beater for which Fats wakes up the ivories before chanting out his declaration.

Good contrast to the one on the other half.

**JACKIE DENNIS**

Lucky Lady Bug; Gingerbread

(Decca F11090)\*\*\*

**WEE** rocker from Scotland, Jackie Dennis, goes back to his "Lah Dee Dah" style for the Latin beater, **Lucky Lady Bug**.

It's a sharp little melody with the kind of lyric Jackie seems to like chanting. Deep voice male chorus is used to contrast with the youngster's piping. Harry Robinson gives him a braw cha-cha accompaniment.

**Gingerbread** starts with honking sax before Jackie comes in—and the boy's somewhat overshadowed

**THE SHADOWS**

Jungle Fever; Under Stars Of Love

(H.M.V. POP563)\*\*\*

**MALE** group, The Shadows, make their debut for us with a steady beater, **Jungle Fever**. The boys plough on through the jungle searching for the Witch Doctor while all sorts of weird creatures rage in the groove.

Noisy, if nothing else. But a catchy beat offering which is amusing enough to sell heavily.

**Under Stars Of Love** shows the group up as something of a cross between The Platters and The Diamonds. Better song here and the slow rhythm is certain to help its chance. I can see this one being a juke box winner.

**THE OLYMPICS**

Dance With The Teacher; Ev'rybody Needs Love

(H.M.V. POP 564)\*\*\*

**THAT** lithping male group, The Olympics—heartened by their hit, "Western Movies"—try for the top again with a rocker called **Dance With The Teacher**.

Just the meat for the jiving crews, this one dances steadily with a familiar beat. Lyric's a waste of time, but the outfit retain their commercial noise.

It is evident on the turnover, too, when the boys moan out a cling-clinger **Ev'rybody Needs Love**. They make a point of letting us hear the words of this side, but I do wish they would try for an original arrangement.

**BASIL KIRCHIN**

Oh Dear, What Can The Cha-Cha Be; Cha-Cha Bells

(Parlophone R4511)\*\*\*

**BASIL KIRCHIN** introduces what he terms his "Rock and Cha-Cha Band" to hop on the current Latin bandwagon for Parlophone.

And Basil digs back to **Oh Dear, What Can The Matter Be?** for his new side. The boy beats drums while his musicians have fun with the old familiar tune. Makes a good cha-cha and Basil makes sure it has a hard, modern sound, too.

**Cha-Cha Bells** is a Kirchin piece writing the Latin tempo into our old Christmas pal "Jingle Bells." Well, someone had to do it. Basil has his men singing the cha-cha lyric as the sleigh travels on.

**RATINGS**

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

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

## EITHER SIDE COULD BE A BEST-SELLER

### D.N.T.

**DUANE EDDY**

Cannon Ball; Mason Dixon Line  
(London HI.8764)

**THE** man with the "twang guitar" comes shooting back at us with another potential smash. Either side of his latest beater could take off for the best-seller brackets.

He's backed up again by **The Rebels**, and there's war-whooping and hand-clapping as he beats across his "Cannon Ball."

**Southern melody** for "Mason Dixon Line," with whistles and snare drums joining the hand-clapping raft from **The Rebels**. Fighting stuff this disc—one which ought to blow quite a hole for itself in the twenty.



**JACKIE DENNIS** goes back to his "Lah Dee Dah" style.



Nixa snap up  
RED PRICE



"How do you like it?"

with **The Sneeze**, which is tailored to fit the cha-cha rhythm craze. Red blows up a slick adaptation of "Rock-a-Bye Baby in the Tree Tops" and once or twice a sneeze erupts for punctuation. Tricky stuff, amusingly performed.

**NAPPY BROWN**

My Baby; It Don't Hurt No More  
(London HI.8760)\*\*\*

**SEEMS** quite a time since we had a recording from Nappy Brown. He's got that old hammering-the-tracks rhythm for **My Baby**. But it's not another "Sixteen Tons." This is a bluesy number which Nappy walks out to a simple backing from the Teacho Wiltshire orchestra.

**It Don't Hurt No More** is a mournful, love's-lost ballad which Nappy warps at full belt whilst a femme group oo-oooh behind him.

Not up to his best work, but commercial enough.

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RED PRICE  
Week End; The Sneeze  
(Nixa N.15169)\*\*\*

**NIXA** have snapped up yet another of the "Oh Boy!" instrumentalists—and in former Heath saxophonist Red Price they have quite a capture.

Red blows the right sound for today's juke box market and he really snorts his way through the beater **Week End** to a good pounding accompaniment from the Bill Shepherd orchestra.

On the second side Red comes up

**OUT NOW!**

RIGHT BEHIND YOU BABY/  
I LIKE LOVE  
By VINCE TAYLOR on  
PARLOPHONE  
CANNONBALL  
By DUANE EDDY on  
LONDON  
WHAT MORE CAN I SAY?  
By JOHNNIE RAY on  
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# SPOTLIGHT

BY JOAN DAVIS

**L**ISTEN to this. I've found a recording artist who does not want to get into the disc hit parade. Sour grapes? Definitely not in this case, because the artist—Dave King—has already had two of his records among the much-coveted top twenty.

"But you'd better let me explain," said Dave, "or people might misunderstand. I seem to have a knack of saying the wrong thing."

"It's like this. My first disc was a number called 'You Should

brought out again the following year, but still didn't make the grade. Now would seem to be a good time for that third try. Could be third time lucky.

Dave refuses to plug a record unless he personally likes it. That stubborn streak again!

And it's that obstinacy, that sureness that Dave knows what is right for himself—at least careerwise—that has given the public a wrong impression of him, that has caused certain members of the Press to call him conceited.

To be honest, I was not looking

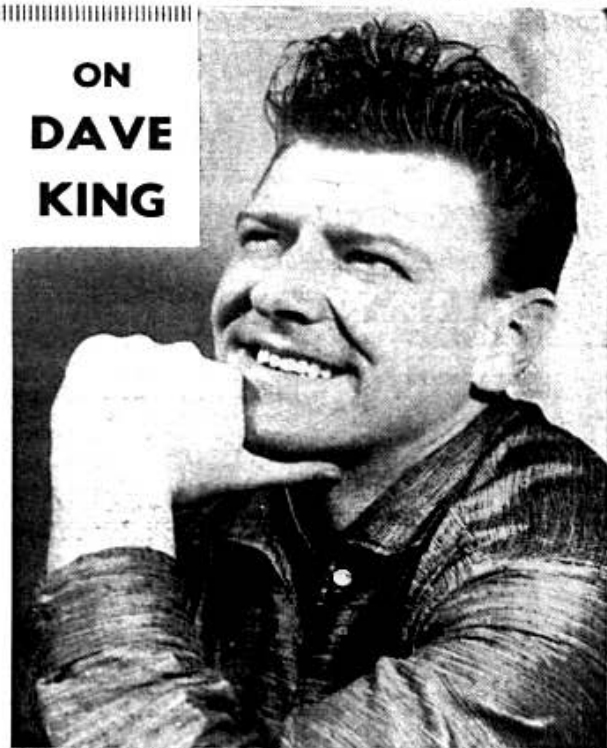
"Often they were the wrong things. I had no proper management to advise me as I have now.

"And the reason I seemed off hand with fans was because, frankly, I was afraid of them. Nothing like this had ever happened to me before.

"After everything simmered down I was able to sit down and think things out.

"Believe it or not, I don't really like popularity. I still forget sometimes that, when people stare and smile at me in the street, they are not being nosy or impertinent. Then I remember that they are my TV fans and to them I seem like an

## ON DAVE KING



# Dave doesn't want a hit parade record

Know.' It made very little impact on the disc-buying public. I doubt whether it sold more than 12,000 top weight.

"Later I made another disc that did go to the top, 'You Can't Be True To Two.' As so often happens when you get one record in the hit parade, another came quickly—'Memories Are Made Of This.'

"Well, you can't expect every disc to make the top twenty, but as soon as you make another which doesn't everyone immediately says 'What's the matter with him?' He's losing his grip."

"While you're a good standard performer you can go on commanding a steady popularity and good figures on the sales charts.

"Naturally, I like my records to sell well. What artist doesn't? But after two bull's-eyes I don't think I want any more.

"Look at my latest disc, I think 'Home' is the best thing I've ever done; it's a record I'm proud of, but it shows no signs of being a hit parader.

"But I don't mind because I know it pleases a lot of the Mums and Dads who remember it first time round. I'm barely old enough to remember it myself, yet I've always liked the song."

### 'I'm an obstinate bloke'

"My recording manager didn't think it was the number for me when I said I wanted to do it. He wanted me to do 'The Story' which I didn't like.

"I'm an obstinate bloke, so we compromised. He let me do 'Home' and backed the disc with his choice."

Dave is critical of his own discs. Every time he makes a record he takes it home, plays it back, then proceeds to pull it to pieces. And those discs he likes best are never those which make an impact on the disc-buying public.

Next to "Home," the other record Dave is proud of is one called "Christmas And You," waxed about four Christmases ago.

About the time it came out Dave went down with appendicitis, so the record didn't get plugged. It was

forward to interviewing Dave King. My impression, from reading Press cuttings and reports of interviews with him, had led me to believe that I would have to deal with a conceited, brash know-all. I couldn't have been more wrong!

In the first place, Dave is a modest, friendly type.

### 'Leave them wanting more'

*His first words on greeting me were "Hallo, love! I can't imagine what you want to interview me for. I haven't done much in the disc line. Anyway, let's have a cuppa before we start."*

I said that, even though teenage rock fans didn't swoon over him, he had very many ardent fans to whom his two or three record releases a year meant a great deal. I asked him why his discs were so few and far between.

"Well it's like this, I don't want to outstay my welcome with the public, whether it be on disc, television or in variety.

"I've been in this business a long time. I worked for 11 years around all the third-rate music halls in the country before I really made the grade, and I know what it feels like to play to a lukewarm audience; so I believe in the maxim that when you find something the public does like, always leave them wanting more."

It was obvious after talking to Dave for an hour, that here was a man of integrity.

He has no time for humbugs and hangers-on. He speaks his mind to the point of bluntness, and the admiration of his fans means more to him than the approbation of the critics.

"I don't want to sound sour, but when I first became known on television, followed immediately by a trip to America, and then two hit records, I found that people who hadn't wanted to know me before were suddenly all over me. I just wasn't prepared for it. Every show business columnist wanted to interview me, and I just said the first things that came into my head.

old friend.

*"I should really be going to a big TV do tonight, but I'm not going. I much prefer to go home to my family and play with my trains!"*

Model trains are one of Dave's hobbies.

So is home movie-making. "But I don't mean pictures of gawping relatives on the beach. Our movies are real productions.

## OVER THE BORDER

by  
Murray Gauld

## DANNY'S IN PANTO



**DANNY PURCHES**, the Romany singer who has not made a record for six months, has made a success of his panto debut in Scotland in the Fraser Neal production "Puss in Boots" at the Edinburgh Palladium. He is billed with DAVE WILLIS, one of Scotland's real old-timers, who appears as the comic of the show. Who better than Willis to

judge the Purches performance on new ground? Dave told me: "Danny did very well and will obviously keep on improving. I think he has real talent."

Danny, however, was not quite so happy about his opening. "I went on and spoke the lines as though they really meant something," he said—almost apologetically. "And was I hammy!"

"Since then I've come to realise that the lines should be delivered in a light-hearted manner. Doing them that way, I'm much happier."

Danny has the typical pop singer's sense of humour. He recounted: "Someone came round the other night and told me: 'I've got every one of your records, Danny.'"

"I answered: 'You can't have a very big collection, love, I've only made six.'"

His disc philosophy, however, is a sensible one.

"I'd rather make a few good ones than a lot of bad ones," he said.

Not that he's trying to say that the ones he has made are all that good. "My last record was a 'revival' of a number that was banned by the B.R.C. a few years ago," he continued.

That was six months ago. Right now he's hoping for a ballad that will be his next wax work. But as he points out, "It's the song more than the singer that makes a hit... So far I've recorded nothing!"

But still he keeps in the public eye—and the disc public's eye. How can he explain it? "Gipsy luck," he replied.

"I get in all the boys, and we write scripts. Glen Mason, Ronnie Carroll, and Mike and Bernie Winters are helping me to make a Western called 'Shame'! Then we plan to make another called 'The Slowest Gun in the West.' There's nothing I like more than a corny Western, the cornier the better, or films about old haunted houses with hands appearing through curtains and bodies falling out of cupboards."

Which brings us to Dave's latest plans. He hopes early in the New Year to make his first film, for a British studio.

"I won't tell you anything about it yet because if I do something's bound to go wrong!"

Dave has a yen to play light comedy.

"I know it's a very far off ambition, but I see myself as a Cary Grant type of actor. That's why, against all advice, I did 'Arsenic and Old Lace' on TV. He played the same part in the film as I did on TV."

"I don't mind playing a small part as long as it's right for me. But I'd have given my eye-teeth to do the Max Bygraves part in 'A Cry from the Streets.'"

I wished Dave good luck in his new venture, but assured him that I, and many thousands of record fans, would insist that he continues waxing, even if his discs were just a well-worth-waiting-for two a year.

# ★ ★ PUTTING ON THE STYLUS ★ ★

## LONG PLAYING REVIEWS

by **KEN GRAHAM**

### LESTER LANIN

#### At The Tiffany Ball

People Will Say We're In Love; Oh, What A Beautiful Mornin'; The Surrey With The Fringe On Top; Make Believe; Dixie; Shall We Dance; Hello Young Lovers; Buckle Down; Winsome; St. Louis Blues; The Music Goes 'Round And Around; Rhode Island Is Famous For You; Way Down Yonder In New Orleans; Some Enchanted Evening; Bloody Mary; I'm Gonna Wash That Man Right Outta My Hair; If I Loved You; June Is Bustin' Out All Over; I Could Write A Book; Bewitched; April In Portugal; Always True To You In My Fashion; So In Love; Too Darn Hot; Twelfth Street Rag.

(Fontana TFR6020)\*\*\*

JUST the disc for your dancing party. Nice meaty and beasty selections played in medleys. The bright and lively arrangements kept on taking my mind away from the typewriter and setting my feet a-tapping in time to the music.

I strongly recommend this to party-givers this Christmas. It will set the evening off with a swing, particularly as the selections are bright, quickstep medleys, all the way through.

The tunes, too, are all well known and will be thoroughly enjoyed by everybody.

### TED HEATH

#### Olde Englsbye

The Lincolnshire Poacher; Greensleeves; D'ye Ken John Peel; Drink To Me Only With Thine Eyes; There Is A Tavern In The Town; Barbara Allen;

Cherry Ripe; Sweet Polly Oliver; London Bridge Is Falling Down; Early One Mornin'; The Lass Of Richmond Hill; The Foggy, Foggy Dew. (Decca LK4280)\*\*\*\*

**HATS** off to the ideas man behind this album.

The design of the entire sleeve in old English print and style makes it one of the most outstanding and apt in years. The cover front shows the Heath boys drawn as gentry of the Elizabethan era, and artist Owen Wood gets top marks for the likenesses.

High praise, too, for the impeccable performance one has come to expect from this band. This set deserves a place in your collection.

Arrangements come from Messrs. Horrox, Roullier, Moule and Knight — yea, verily, they show excellent craftsmanship.

### BILL HALEY

#### Rockin' The Joint

New Rock The Joint; Move It On Over; How Many; See You Later; Alligator; The Break "Speaks"; Forty Cups Of



Bill Haley and his Comets fight to the last with the tune they're playing. Will their new disc improve their fortunes?

# ONE FOR THE XMAS PARTY

Coffee; The Saints Rock 'n' Roll; Sway With Me; It's A Sin; Burn That Candle; Rock Lomond; Rip It Up. (Brunswick LA18268)\*\*\*\*

**ONE** of the mysteries of the decade was the sudden fall in popularity of Bill Haley and his Comets. It was a case of here today, gone today.

This collection contains some of the tunes which rocketed Haley to the top. The music is as good as most of the rock offerings going around today. Maybe his former fans will give him another spin here and see what their reaction is now.

This disc could revive a certain amount of interest in the Haley crew, but I won't take any bets.

### FRANKIE LYMON

#### Rockin'

Waitin' In School; Wake Up Little Susie; Silhouettes; Next Time You See Me; Send For Me; It Hurts To Be In Love; Jailhouse Rock; Diana; Buzz, Buzz, Buzz; Searchin'; Short Fat Fannie; Little Bitty Pretty One. (Columbia 3351134)\*\*\*\*

**IT'S** that dynamic little bundle of talent, Frankie Lymon. And his voice seems to have matured since we saw him over here last with The Teenagers.

Frankie has chosen a dozen hit discs, given them his own treatment, and in the process made a very

enjoyable album. It's been a long time since his name was tagged on to a hit record, but on this performance it won't be long before he crops up again with a winner.

The superb orchestral accompaniment is supplied by a very good friend of mine who was here with The Teenagers last year—Rudy Traylor.

Frankie's voice seems to have deepened slightly and this is no fault. If anything it improves his talent.

### EARTHA KITT

#### Down To Eartha

I Wantcha Around; Do You Remember; Looking For A Boy; I've Got That Loving Bug Itch; Oh John!; Strangers In The Starlight; The Day That The Circus Left Town; Après Moi; The Heel; Mambo De Paris; My Heart's Delight; Hey Jacques. (R.C.A. RD-27084)\*\*\*\*

**THERE'S** a magic about Eartha Kitt's singing. Musically no one can call it perfect—but it has that certain magnetic attraction about it. Okay, before there are howls of protest from anti-Kitt readers, I'll admit that not everybody "gets the message."

Some of these tracks were previously issued on the 10-inch album of the same title (now, I believe deleted). Kitt fans will be familiar,

too, with most of the performances so I don't have to go into details.

Let it suffice that this is good Kitt with her purring her way among the lyrics in her usual manner, tingling the spines of some and puzzling others.

Me? My spine is tingling!

### JUNE CHRISTY

#### This Is June Christy

My Heart Belongs To Only You; White Baby; You Took Advantage Of Me; Get Happy; Look Out Up There; Great Scott; Kicks; Why Do You Have To Go Home; Bei Mi Bei Du Schon; Until The Real Thing Comes Along; I'll Remember April; I Never Wanna Look Into Those Eyes Again. (Capitol T1006)\*\*\*\*

**WHAT** a wonderfully fresh and clean sound this girl brings to a record. June Christy is great on disc and even greater in person, as those lucky enough to see her at

### RATINGS

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

the Festival Hall this year will agree.

This is a collection of previously issued titles, though some of them are new to me. I think the "This Is . . ." series on Capitol is one of the best ideas on record. It gives the ardent fan a chance to scrap his singles and keep a more permanent collection of his favourite's work.

Personally, I would like to slip in a suggestion that Capitol do another of these albums with June and this time re-issue some of the great old tracks she made with the Stan Kenton Orchestra.

A stand-out recording this, Christy fans aren't be without it and everybody should give it a spin.

### RAY ELLIS

#### Let's Get Away From It All

Mountain Greenery; Long Ago; The Wang Wang Blues; Moonlight Becomes You; I'll Be Seeing You; Shuffle Off To Buffalo; Anything Goes; Let's Get Away From It All; This Love Of Mine; No Such Luck; You're The Top; They Say It's Wonderful. (Fontana TFL 5027)\*\*\*

**USUALLY** I'm all in favour of contrast on an album as it helps to keep up interest. However, slight changes of tempo are all that is necessary to achieve this end. Here Ray Ellis changes tempo all right, but he also changes style, which is very baffling to the listener.

The music is excellent on the whole, but why suddenly switch from beasty arrangements with lots of brass to sweet selections featuring sweeping strings and little or no brass section?

As I listened to this I found myself wondering if someone had slipped in and switched discs on me.

I think Mr. Ellis would turn out a very pleasing album in either sound—but he should keep them separate.



FRANKIE LYMON: back again with a more mature voice.

★ 5th GREAT WEEK AT No. 1  
LORD ROCKINGHAM'S XI

# HOOTS MON

—and its ALL BRITISH!

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# SIDETRACKS

## Marty may return to 'Oh Boy!'

**Q**UITE by chance I happened to see Larry Parnes in a coffee bar near my office in Soho. We had not met or spoken to each other since the Marty Wilde row blew up, which resulted in Marty leaving the "Oh Boy!" show—much to the regret of the cast, to the regret of the production staff, and by no means least to the regret of Marty himself.

As I walked by the coffee bar, Parnes caught me up and said this to me: "Jack, I've been wanting to talk to you for some time. I realise now that everybody has to make a mistake at some time or other in their career, and my first big mistake was withdrawing Marty from the 'Oh Boy!' show. If possible I would certainly like to make amends for my rushed withdrawal of Marty."

I was gratified to hear this from Parnes, and I hope it is not too optimistic to think that this may be the beginning of a breach in the impasse that has so fruitlessly kept Marty from his many fans among "Oh Boy!" viewers. It may even mean that we can expect to see Marty back where he belongs as soon as late January, at the end of his pantomime season at Southport.

## The Forbes saga

**Y**OUNG Bill Forbes only had to appear once on A.B.C.'s imitation of B.B.C.'s "Six-Five Special," and it all started happening. Pow! He was offered by phone a handsome recording contract the moment the programme came off the air. A stack of fan mail started to clutter my office asking for his photograph, autograph, locks of his hair. Inquiries came from anxious young ladies wishing to know if Mr. Forbes were single. The lot, in fact.

And this had been going on for weeks, when, quick as a flash, Good decides to re-book the boy for December 13. One of the songs I have asked him to sing was the one that caused all the fuss in the first place—"God's Little Acre." Bill seemed to accept the idea very readily. Then I discover that this is the number he has recorded and that its release has been craftily arranged for the day before his appearance.

Also on the show Bill will be singing a song called "Woman From Liberia." Bill assures me that he knows nothing about women from Liberia, as he himself hails from Ceylon. He started singing in a church choir—so I am told did M. Wilde and M. Holliday—before he became a professional.

Not a professional singer, really, though. A professional impersonator of famous singers. You see, in Ceylon, there are never any personal appearances by famous disc stars—not even Wee Willie Harris has toured that far, although this could happen, as I hear there is quite a big Mecca circuit



**MARTY WILDE**—new move when he finishes pantomime?

in the East. So the Ceylonese cats get their kicks from going to see impersonators of their favourites—like Frank Sinatra, Johnnie Ray, Larry Page, and so forth. And Bill became one of the leading exponents of the imitative art.

This was not surprising, for the Forbes family is a very talented one. His sister is Analeen, the leading film star of Ceylon. Quite understandably, however, Bill got fed up with imitating other vocalists. So he decided to go to Britain and try to make a name as a singer in his own right. Then the folks back home could imitate him.

But success did not come overnight for him. In fact he has spent



**BILL FORBES**—from imitating the stars to being a star (DISC Pic)

two long years doing odd jobs here and there to keep alive, and in his spare time he has been singing in bars and clubs—anywhere he was offered a hearing. But alas there was no Hugh Mendl among his listeners. Paul Lincoln did not discover him, nor Larry Parnes, nor even Jack Good. Bill was beginning to despair. Then somehow or other (and I realise this should be the crucial point of my story, but just here my information gets very shadowy) Bill gets an audition for "Oh Boy!"

We like him, but there is no room. Cliff has just made it, and Marty is riding high. We even had to suggest he applies to Russell Turner.

Then suddenly, chaos. Marty is out of the programme. We book Bill Forbes. All is calm and bright. Then, crash! More chaos. Tommy Steele wants to appear on that date—the only TV he can make for the rest of the year. Poor old Bill is set aside again.

But the next week at long last he makes it. And since then it looks as if he really has Made It. And good luck to him. Success will not turn his head. He has been through the hard training ground of continual frustration and hardship. He remains and will remain a quiet, unassuming hard-working artiste.

## Flipside leads

**A**T last! It's happened! A Presley ballad has beaten its up-tempo "A" side in the American hit parade. Up until last week "I Got Stung," Presley's latest tearaway recording, was way ahead of its flipside, the growling, ferocious ballad "One Night." But now "One Night" has taken the lead. And deservedly. This is the best track Presley has made since

## by JACK GOOD

the vintage period that drew to a glorious close with the great recording "All Shook Up That's Where Your Heartaches Begin."

"One Night" breaks new ground for Presley, after a series of singles that have shown us nothing that we did not already expect from him. It is really tough material, sung with a flavour of the style in which Little Richard sold numbers like "Send Me Some Lovin'."

And for once, Presley gives us a generous playing-time (though not a moment too long for my money), instead of his usual quick-on-and-offs. "One Night" is well over two and a half minutes of fruity value.

\*\*\*

**D**ID you hear the story of the Martian who walked into the Two F's Coffee Bar, looked around, spotted their mammoth, chromium-plated, illuminated, 200 selector juke box, sidled over and said "What's a pretty girl like you doing in a dive like this?" You did? Oh well... I tried.

\*\*\*

● I know I have been doing a lot of leg-pulling this week, but I promise you this next story is absolutely true. The other week a gentleman visited Hackney Empire to record the screams of the "Oh Boy!" audience. He was a producer from Sadler's Wells and wanted the recording of the screams for the Hell scene of "Schwanda the Bagpiper!" Hoots Mon!

## Here come the girls!

**A**LL of a sudden Britain has overcome a marked lack of good male rock 'n' roll singers. Wilde, Richard and Taylor have changed the whole scene.



But alas, the same cannot be said for the girls. There has been, till now, no one to compare with the American rockettes of the Connie Francis, Ruth Brown calibre. So it was with delight that I heard a sizzling piece of feminine rockery from three British cuties.

One: "This Little Girl's Gone Rockin'" by Janice Peters. This little girl's gone!

Two: The Two Vernons Girls, Ann and Mary, have produced a couple of real jumpers. And nobody knows how to fill a couple of real jumpers like the two Vernons. The sides are called "White Bucks And Saddle Shoes" and "Lost And Found." These husky-voiced love-lies, ex-pool checkers, manage to make a "draw" of their first disc, "White Bucks" sounds like the work of a female version of the Everly Brothers. Can't be bad, eh? But "Lost And Found" has a totally different effect. This is the only non-stereophonic record I know that gives you the impression that the vocalists are actually breathing down your neck.

Girls, don't let your boy friends buy this record. Buy it yourselves and pick up a few tips.



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# THE BEST IN JAZZ

## REVIEWS

By TONY HALL

### KEN MOULE'S MUSIC

*Jazz At Toad Hall*  
*Messin' About In Boats*  
*Mouse Carol; Mr. Toad; Wind In The Willows; The Boy Friend; Will-O'-The-Wisp; Poor Arthur; Fishin' The Blues; Blue Grass.*

(12in. Decca LK4261)★★★★  
PERSONNEL: (1, 2, 3, 4) Leon Calvert (trumpet); George Chisholm (trombone); Dickie Hawdon (tenor-horn); Johnny Scott, Roy Willox or Derek Grossmith (flutes); Dougie Robinson (alto); Bob Efford (tenor); Ronnie Ross (baritone); Bob Edwards (tuba); Arthur Wats (bass); Allan Ganley (drums); (5-9) same, but add Art Ellefson

or Johnny Scott (tenor); Ken Moule (piano) and omit Hawdon, (flutes and tuba)

**K**EN MOULE is not my kind of jazz pianist. But, as a serious composer, I sincerely believe he is probably the most important in British jazz. His *Toad Hall* is a first-rate, four-part composition. It has taste, form, continuity, colour, character and charm. The scores are sensitively interpreted. My favourite: the delightful *Mouse Carol*. Peter Gammond's excellent note matches the mood and the music.

Side two makes it an all-British original record, with themes by Sandy Wilson, Don Rendell, Ronnie Roullier, Tony Kinsey and

Ronnie Ross (in that order). I think the most successful are *Wisp*, *Arthur* (see engineer Lilley?) and *Blues*.

Of the soloists, Bob Efford pleased me most. But there's some line (pre-States visit) Ross, Johnny Scott and consistently personal "Chis." On trumpet, Calvert reminds me of Bert Courtney. (The implications of this thought worry me). Wats and Ganley are good.

The bass is better recorded than anything I've heard from the Decca studios. Supervisor Ray Horricks should be proud of this album. The cover picture is also first class.

**Congratulations, Ken. I think this will do well in the States.**

### DON ELLIOTT SEXTETTE

#### A Musical Offering

*Swing; Catana; Rough Ridin'; Straights Of McClellan; Cry Me A River; It's You Or No One; Our Love; Jazz Me Blues; Azure Te'; Miss Wiss-Key; Mood Indigo; Don't You Know I Care?*

(12in. H.M.V. CLP1186)★★★★  
PERSONNEL: Don Elliott (mellophone, vibes); Herbie Mann (flute, tenor); Sol Schlinger or Al Cohn (baritone); Joe Puma (guitar); Vinnie Burke (bass); Osie Johnson (drums).

**E**LLIOTT'S offering is most musical, colourful, entertaining and enjoyable, in a "background music" jazz sort of way. Most of the credit must go to arranger Quincy Jones. Quincy accurately describes the scores as "polite; non-chalant, pleasing music. You might call them 'daylight' arrangements."

Through clever use of "doubling," Quincy gets a lot of variety into his arrangements and is less "samey" than he has been. Especially when Elliott plays mellophone in the ensembles.

My personal preferences are for the ballads on the album (i.e., *Azure Te*, *Indigo*, *Catana* and *Cry*). But all except *Jazz Me Blues* (coy and dull) have something of interest to offer.

## JAZZ IDOL GOSSIP

**C**AN you afford a week-end in Paris? If so, get cracking. Because The Jazz Messengers are in town and wailing. With Art Blakey à la batterie.

The outstanding hornmen whom Blakey has brought to Europe are 20-year-old trumpeter Lee Morgan and tenorist-arranger-composer Benny Golson. Both were in the Dizzy Gillespie big band before it broke up and Golson has turned in scores for all but one of Morgan's six, hard-hitting LPs as a leader for Blue Note.

Three of Benny's compositions ("Whisper Not," "Stablemates" and "I Remember Clifford") are already regarded as standards by modern jazzmen all over the world.

**T**HERE'S a strong possibility that talented British emigrant jazzman, Victor Feldman, will return to London for a while in February or March. He will probably do club and concert dates and (provided that his exclusive contract with Contemporary permits)

record here.

Commented one leading local jazzman: "He'll find a big improvement in the standard of British jazz since he was here last. But, then, probably he'll have improved out of all recognition himself! So where do we go from there?"

Vic was recently awarded his "Down Beat" (vibes) New Star plaque in Hollywood by film stars Lola Albright and Craig Stevens.

**K**EEP your ears open for poll-winning clarinetist bandleader Vic Ash... on TENOR! He's only been blowing for four months. Already he's producing some fine solo efforts. In sound he's not unlike coloured west coasters, Harold Land and Walter Benton. Although Vic's phrasing is much more behind the beat, I detect a distinct Ronnie Scott influence on his general conception. Vic's band, by the way, improves at every hearing.

**CURTIS FULLER:** "Certainly the most important trombonist to emerge in the past two years." Here he is blowing with Art Farmer.



This picture, appropriately enough, is used on the sleeve of "Jazz At Toad Hall."

I think Elliott's solo contributions are his best on record. With more real content than usual. Both baritones do well. Cohn, in particular, is excellent. What a swinger he is, whatever horn he plays. Osie Johnson is also outstanding.

To re-quote Quincy, it's "pleasing music." And the rating is given accordingly.

### STAN KENTON ORCHESTRA

#### Back To Balboa

*The Big Chase; Rendezvous At Sunset; Speak Low; My Old Flame; Out Of This World; Begin The Beguine; Get Out Of Town; Royal Blue; I Concentrate On You; Beyond The Blue Horizon.*

(12in. Capitol 795)  
PERSONNEL: Kenton (leader piano), Sam Noto, Phil Gilbert, Lee Kutzman, Billy Catalano, Jules Chaiken (trumpets); Kent Larsen, Jim Amolte, Don Reed, Archie Le Coque, Kenny Shroyer (trombones); Leanie Niehaus (alto); Bill Robinson (alto, baritone); Vince De Rosa, Jimmy Decker (French horn); Red Kelly (bass); Jerry McKenzie (drums).

**D**ON'T move, Kenton fans! I think you're going to like this album! It's certainly the most exciting and colourful Kenton LP in some time. I'm glad he's finally got around to recording Marty Paich's fleet *Big Chase* and Bill Holman's contrapuntal *Royal Blue*. Remember these from Stan's 1956 British tour?

All the other scores are by Johnny Richards. Many have Afro-Cuban rhythms running through them. Particularly intriguing Richards treatments go to *World and Beguine*.

The band itself, with several new faces in the ranks, is good. But not the best he's had. Same applies to the soloists. Best of these is



**STAN KENTON:** He comes up with a most exciting and colourful LP.

Perkins. A pity the equally excellent Kamucha didn't have more space. Niehaus continues to come down to earth. A very fine player.

Noto is the best of the trumpets, though he is not an exceptional soloist. Newcomer Le Coque is the most frequently featured "bonist." On this showing, he isn't as outstanding as advance reports from the States have indicated.

Robinson, on baritone (I presume it's him, not Perlow) is adequate, but no Pepper Adams. McKenzie is a good, big band drummer.

**But the band's wall of sound is the thing that matters. Because of some of the solos, barely four stars.**

### PAUL QUINICHETTE

#### On The Sunny Side

*Blue Dots; Circles; On The Sunny Side Of The Street; Cool Typso.*

(12in. Esquire 32-057)★★★★

PERSONNEL: Paul Quinichette (tenor); John Jenkins, Sonny Redd Kyner (altos); Curtis Fuller (trombone); Mal Waldron (piano); Doug Watkins (bass); Ed Thigpen (drums).

**I** DON'T think the "vice-Pres." Quinichette, has ever played better on record than on some 1957 Prestige sessions, of which this is the first to be issued here. He sounds in tremendous spirits and blows with vigour, vitality and a very conscious concern for the beat.

This LP introduces three new East Coast hornmen to British fans. Jenkins (from Chicago) and Kyner, generally known as Sonny Redd (from Detroit), are two obviously sincere Parker-school altoists. John is the smoother flowing of the two; Sonny, the more uneven.

Whatever they lack in originality, they certainly atone for in their heart-first, emotional, cooking solos.

Fuller (also from Detroit) is certainly the most important trombonist to emerge in the past two years. Only trouble is that most of his work during that time has been in the record studios and, in the dozen or more LPs I have featuring him, there hasn't been the outstanding improvement and personal style-setting I'd have hoped for. But he, too, blows with soul and strength in the Jay-Jay tradition.

The rhythm section is fine all the way and works well together.

Waldron also solos well and wrote the three, thematically slight originals, the best of which is the long (but thoroughly enjoyable) rumba cum-4/4 *Cool Typso*, where everyone stretches out and wails. *Sunny Side* has beautifully tender Quinichette and nice Jenkins.

Quinichette had been thinking of quitting the business before Prestige gave him these dates. I'm glad he didn't. He's playing much too well to quit now. An enjoyable album.

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*Know; Ain't Misbehavin';  
Autumn Leaves; Sleep Peace-  
ful, Mr. Used To Be.*  
(Esquire 32-063)

**N**OW this is really something, though I'd have sooner left four of the tracks on the shelves and issued it as a 10-incher.

This isn't really trad., or modern, or mainstream. It's the sort of beautiful music that just carries on regardless of those who have to categorise everything.

Barbara Lea sings with the warmest voice and the most delightful of vocal nuances. All the songs are about love in one form or the other.

This gets into this column because the backings are provided by a mixed assembly including the lyrical trumpet of Johnny Windhurst (the boy Brail learnt most from), the rambustious baritone of Ernie Caceres and the quaint alto horn of Dick Cary, set above an unobtrusive but quietly swinging rhythm section.

**NAT "KING" COLE**  
sings numbers by W. C.  
Handy

**You have  
to be more  
than good  
to succeed**

## TRADITIONAL JAZZ

by OWEN  
BRYCE

man from the big band school plays very much as he always has done. Essentially this is jam session music.

The Hines tracks are very fine. Good swinging stuff that jazz is made from. Hines himself is superb, and so is the tenor with him, Curtis Lowe. So, too, are Charles Oden (bass) and Earl Watkins (drums).

The Cozy Cole tracks are a big disappointment. Too much of the first tracks are taken up with Cozy's Caravan, which, though it may be the title piece, hardly warrants so much drumming space. Phatz Blues features Phatz Morris on trombone and harmonica. He is suitably uninspired. The rest of the combo, including Lou Jones on trumpet, is nothing to write home about.

I gather they were tired after a busy day with someone else's outfit. That, at any rate, is how they sound to me.

### NAT "KING" COLE

Part 1—*Overture; Harlem Blues; Yellow Dog Blues; St. Louis Blues.*

(Capitol EAP1-993)  
Part 2—*Chantez Les Bas; Friendless Blues; Morning Star; Memphis Blues.*

(Capitol EAP2-993)  
Part 3—*Stay; Joe Turner's Blues; Beale St. Blues; Careless Love.*

(Capitol EAP3-993)

**T**HE only appeal these will have to the jazz fan lies in the fact that they are compositions by W. C. Handy. They are issued as a tribute to him, and also to commemorate the film, "The St. Louis Blues."

Frankly the film was such an insult to everybody concerned, including the great songwriter himself, that I wouldn't bother. And if you want the recorded songs of Handy, the Louis Armstrong version is the one to get.

The usual studio-type orchestra under the direction of Nelson Riddle, complete with the fiddles and the rest of the paraphernalia, back's Nat up (or saddles him down)—whichever you like to choose.

### BARBARA LEA Lea In Love

*Will I Find My Love Today;  
We Could Make Such Beautiful Music; You'd Be So Nice To Come Home To; Am I In Love; The Very Thought Of You; I've Got My Eyes On You; True Love; Mountain Greenery; More Than You*

**ISN'T** it incredible? In this music business of ours—and make no mistake, traditional jazz is music—the last thing that matters in terms of fame and fortune is . . . MUSIC. Gimmicks, exploitation, disc jockeys, agents, publicity stunts, fan clubs (very often formed before an artiste has any fans) are all bigger selling factors than the music itself.

One must, however, always judge records purely on musical and artistic value. The same applies to bands, particularly the traditional bands of the English scene.

Is there anyone for instance who seriously believes the Acker Bilk Band to be better than any one of a dozen other local groups? The Crescent City Jazz Band, for example, or George Perry's Jazzmen, or Steve Lane's Southern Stompers. And I'm sure you could name half-a-dozen traditional-styled Ken Colyer type bands in your area alone, that are all equally as good as Ken Colyer's band.

The phenomenal success of the Bilk boys has prompted me to listen carefully. Their playing is not bad, but it is by no means terrific.

And yet, through astute publicity work they are second only to Chris Barber as a traditional jazz band draw.

Now no one really begrudges them their success. The business is hard enough as it is without the brickbats. But this sort of success can only be at the expense of those bands—equally good, mind you—that don't make it for one reason or another.

## REVIEWS

### EARL'S BACKROOM AND COZY'S CARAVAN

*Brussels' Hustle; Oooh!; Backroom At The Villa d'Este; Caravan; Phatz Blues; Margie.*  
(Felsted FAJ7002)

**T**Hese are the first titles to hand from the sessions that Stanley Dance made earlier this year to show us what mainstream is really all about. They don't prove very much, except that the negro jazz-

## Patsy plays DJ— over the phone!



**PATSY DEBENHAM**, of Desborough, Northants, is 16 years old and a fan of Elvis Presley—and so are her friends, and several nights a week they would gather at Patsy's home and hear the latest discs on her record player.

But then came disaster—Patsy moved, 20 miles away, to Wellingborough and her friends were left recordless.

A few days ago, however, they hit on the bright idea. They'd make Patsy play disc jockey.

Now, every other evening, they ring up her new home in Wellingborough and make their requests for the night. Out comes the player and on they go—singing over the wires to the crowded phone box in Desborough.

"Sometimes we get 60 minutes of it," said dark-eyed Mavis Bosworth. "But we have to stop if someone wants to use the box." Said a neighbour: "I think it's great fun, but I never knew a telephone kiosk could hold so many."

*Spider And The Fly; How Can You Face Me; Honeysuckle Rose; Lulu's Back In Town; Blues Turning Grey Over You; Hold Tight; Handful Of Keys; Spicing.*

(H.M.V. CLP1210)

### LITTLE JIMMY RUSHING AND THE BIG BRASS

*I'm Coming Virginia; Knock Me A Kiss; Harvard Blues; Mister Five By Five; Trav'ling Light; June Night; It's A Sin To Tell A Lie; Rosalie; Jimmy's Blues; Someday Sweetheart; When You're Smiling; Somebody Stole My Gal.*

(Philips BBL7252)

**T**HE battering by vocalists continues throughout this week. This is not the Rushing that you and I know so well. Although it's interesting to recall that one of his first records, possibly even his first, was "Pennies From Heaven."

These are mostly of a similar type. With the exception of a new version of **Harvard Blues** and **Mister Five By Five**.

The band is fine, including in its make-up Coleman Hawkins, Earl Warren, Buddy Tate, Buck Clayton, Emmett Berry, Vic Dickenson, Dickie Wells, Urbie Green, Danny Barker, Jo Jones.

Sorry! I love Rushing, but this one's all wrong somehow.

**T**HIS is possibly the least jazzy of all this week's issues. It's the one I prefer.

This collection of standards features Lena Horne, Dinah Shore, Sidney Bechet (on one track only—how'd he get in here?) The Barefoot Dixieland Gang, and Paul Laval and his Woodwindy Ten. It's a mixed batch in every way.

In the midst of this W. C. Handy revival, this re-issue includes on the second track no less than six Handy blues.

I suggest you hear this. But don't buy it on my recommendation. I'm just nostalgic.

### MARTHA DAVIS AND SPOUSE A Tribute To Fats Waller

*Your Feet's Too Big; Jitterbug Waltz; Ain't Misbehavin'; It's A Sin To Tell A Lie; The*

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# TEDDY JOHNSON'S MUSIC SHOP

## THE TEDDY BEARS' PICNIC

MEET The Teddy Bears—a recording trio that any royalty conscious A. and R. man would love to cuddle. For these three high school kids have turned in their own song with their own arrangement and the disc has soared to the top of the American hit parade. The title? "To Know Him Is To Love Him."

Who are the Teddy Bears? There is baby bear—she is sixteen-year-old Annette Kleinbard. Then there is the elder bear—an old man of nineteen named Marshall Leib. And finally there's the middle bear, eighteen-year-old Phil Spector.

It is Mr. Spector who has the composing and arranging genius. A regular hoard of talent is this young man. Having rehearsed himself and his companions, he went about getting an audition with an American independent label.

They hadn't even played a club date; they were as raw as uncut celery. But this was no deterrent to Phil. He arranged the date, and landed the contract.

First attempt—success. Second attempt? TV.

So I think you are going to hear a lot about these youngsters in the near future. They started at the top, and I don't think they will plummet. In fact, watch them send their London release towards the top spot in the charts.

## Ralph's 'Gang' raise £11m.

MEET Ralph Reader the other day. Now there is a man with something to talk about; yet he is a publicity-shy character.



THE TEDDY BEARS

This is the second week of his Scouts' "Gang Show" at the Golders Green Hippodrome, so I popped backstage for a few words.

Facts and figures? Ralph has produced 26 Gang Shows—and today in some part of the world, on every day of every year, a Gang Show is being held.

I looked at this well-built Somerset man and asked, "How much have all these Gang Shows raised for Scout funds?"

His answer staggered me, "ONE AND A HALF MILLION POUNDS," he answered (the capitals are mine—not his).

Ralph is also a great producer in other directions. He produced his first Lord Mayor of London's Show last month. He produced his 18th Remembrance Festival last month at the Royal Albert Hall. This is the annual pageant of homage attended by the Queen.

Incidentally, this year's Festival was his 79th Albert Hall show—a remarkable record.

He worked for 2½ years with perhaps the greatest of 'em all—Al Jolson. And logged up 34 shows on Broadway, and one more than this in the West End.

of his contributions at practice last evening. They are Australian carols—and the words speak not of white Christmases with snow and log fires, but about sunshine and the beach.

Winifred Atwell is the President of this choir, by the way.

## Bob quickly made the grade

ON Monday (December 8) backstage at the Finsbury Park Empire, Bob Kingston, the popular manager of Southern Music, was ushered into the dressing room of Pearl and myself.

It was our turn to congratulate Bob on the success of his latest composition, "Farrago," a fine instrumental which the John Barry Seven have recorded.

About six years back I met Bob down in Southend. I liked the music he showed me, but I told him that if he entered the music business he would perhaps get a more mature slant on construction simply by working in the profession.

Eventually I convinced him, and was able to get him a job with Chappel's. Within a year he was a manager at Southern. Which proves that in these days there are opportunities for the industrious, in spite of what we read.

## Pearl Carr's Corner

THIS week I thought I'd go north of the border and write about someone who "belongs" to Glasgow—Kathie Kay. Kathie lives with her family at Burnside. She has had many offers to tour in variety—Eddie Calvert made a big effort to induce her to sing in his road show, Edmundo Ros offered her cabaret work at his club. But quite charmingly, Kathie has declined these and other projects that could net her more than £10,000 a year, because "I am primarily a wife and mother." And this is no idle boast.

The B.B.C. TV show around her called "The Fireside Girl" was no misnomer. She loves her home and her family.

In one month she travelled 10,483 miles for TV, live shows and radio engagements... made 24 flights between London-Glasgow-London, undertook 26 broadcasts, a brace of TV spots,

played 11 "live" concerts and recorded a new disc for H.M.V., and sang 102 songs in this period.

But she was home to give her youngsters breakfast and pack them off to school each morning. Now top that for devotion to the family.

You can hear Kathie each Sunday on The Billy Cotton Show—and in Mr. Wakey Wakey's B.B.C. TV show... yet when Teddy and I were in Glasgow, Kathie was telling us of her other show business duties.

"In the loft of our home the boys put on their own amateur dramatics, write the show, and devise the scenery and costumes," she said. "Do you appear in them?" I asked. "Goodness me, no," she replied. "... I am down in their hand-written programme as 'Catering by Mum.' ... I make the teas to give away to the audience of parents of the other members of the cast."

I asked him for his most amusing incident.

"Well, Teddy," he said, in that slow drawl, "shall we say that the most unusual mixture was the year I produced 'Pilgrim's Progress' at the Royal Opera House, Covent Garden. In the cast were such great names as Jack Hawkins, Cathleen Nesbitt and Abraham Sofaer—and the orchestra was conducted by Sir Malcolm Sargent. Six weeks later I was playing the part of Wishy Washy in panto on the Granada Theatre circuit."

Nixa records have already issued some of his single discs of Gang Show hits. Now another company may be interested in making an LP.

But for me, the oddest story is that this year Ralph introduced Gang Shows to—CHICAGO!

## Now Dean is doubtful

REMEMBER my news from America about "Oceans Eleven"? It promised great stuff with Frank Sinatra and Dean Martin topping the cast... but you'd best keep your fingers crossed, for it looks as if Dean might miss the film.

But he is set to appear in a celluloid version of the recent London stage near-miss "The Bells Are Ringing." Tolling starts next summer.

## Brother Bryan with us

MY young brother Bryan is going to appear with Pearl and me on "Music Shop" on December 21, and this will be the first occasion that the Swiss (Cottage) Family Johnson has appeared on the one-eyed monster on bloc.

Incidentally, I am keeping a severe eye on my young brother. He has just told me that this year he is being let loose at the Royal Festival Hall with the 40 lovely young ladies of the Wimbledon Girls Choir.

He will compete and be the guest singer in their annual carol concert. I smiled as he sang me two

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CLIFF RICHARD official Fan Club, S.A.E. to Susan Landsy, 46 Cavendish Buildings, Gilbert Street, London, W.1.

ELVIS PRESLEY PHOTO NOTE-PAPER. Every letter you write has picture of Elvis. 50 sheets 5/-. Also Ricky Nelson, John Saxon, James Dean—Jimmy James, 54 Keslake Road, London, N.W.6.

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#### PHOTOGRAPHS

CELEBRITIES!! Were you among the many satisfied clients who sent for the Celebrity pictures? Not too late now!! Elvis Presley, Tommy Steele, Marty Wilde, Tommy Sands, Ronnie Carroll, Robert Earl, Frankie Laine, Vince Eager, Frank Sinatra, Johnnie Ray, Slim Whitman, Frankie Vaughan, Doris Day, Malcolm Vaughan, Kaye Sisters, Beverley Sisters. Send for full list. Any of above 6d. each post paid.—D. Constance Ltd., 22 Christchurch Road, Streatham Hill, S.W.2. Ask at your local shop and save money!!

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KATHIE KAY—she has to find time to bake cakes, too!

# COOL FOR CATS

## 'No rehearsal' show shook Mike

WE had Mike Preston, the British boy who's become a singing sensation in the States, back on "Cool" straight after his successful fifteen-day tour of America. This was a very welcome return appearance for Mike, who was only introduced to viewers on "Cool" a few weeks back. Mike was completely bowled over by this tour. One of the TV appearances was in a coast-to-coast hook-up on "The Dick Clark Show," watched by an audience estimated at 20 million.

The fact that he was never rehearsed for the show shook him. He arrived at the studio at exactly 3.55 p.m., and asked the star, Dick Clark, "What time am I on?"

Clark answered: "Four o'clock!"

During his stay he was also seen in a colour television programme, "The Bob Clayton Show."

On one radio show Mike read a couple of commercials—one of them was for an "egg noodle." His English voice, apparently, was well-liked in this, as well as in his announcements of his own records.

His song, "A House, A Car And A Wedding Ring" was a great success everywhere. At a Toledo dance hall, yelling admirers wouldn't let him leave until he had sung it to them twice.

When he returned to this country Mike went back to his job as a cartoon cameraman. But there are more dates being lined up for him, including a television spot at the end of January, which will be followed by an extensive variety tour.

## Norway claims hula craze

A LONG-DISTANCE fan letter—from Norway, in fact—has just reached me. It's from Svein Arild Elstad, a keen disc enthusiast who does more listening-in on

radio hit parade programmes than anyone I've ever heard of.

Svein must stay up very late at night to catch some of these spinning sessions. To prove it, this keen dial-twister has sent me a list of the top songs broadcast from Britain, Luxembourg, New York, Berlin, Ceylon and Australia.

Which just goes to show how international pop music is. So, it would seem, are some of the crazes, like the hula hoop. This, Svein assures me, started in Norway about a couple of years ago, so it's not as new as we think. Then, according to her version, it spread to Australia, followed by America and now has hit the rest of Europe.

In a Norwegian hoop contest, one expert is supposed to have managed 25,000 spins. Heard any other good records lately?

## Jackie was impressed

ON the same show as Mike Preston we had another British star who's not been back from the States long—wee Jackie Dennis frae' Edinburgh, with his latest Decca disc, "Lucky Lady Bug."

Jackie told me he'd met a number of grand people in New York. Apart from Perry Como, two other artists who'd impressed him were Pat Boone and drummer Cozy Cole, a virtuoso on the



We're very proud of our Joan

WE, on "Cool," are very proud that the Guild of Television Producers and Directors last week nominated Joan Kemp-Welch as the best light entertainment director of the year. I know a little behind-the-scenes story about that award, and it is that Joan very nearly didn't turn up for it. As it happened, Joan, who, of course, knew nothing of the award that was to be made to her, had booked a plane passage to Paris for the following morning where she had an appointment to audition a circus act.

Fortunately, at the last moment the organisers heard of Joan's plans and were able—without telling her the reason why—to persuade her to come along to the reception at the Dorchester Hotel, in London. Joan went—and received one of the happiest surprises of her career.

skins who's just becoming known over here by his record of "Topsy." Naturally, I had to ask Jackie if he'd had the nerve to wear his kilt in public. Of course, he said. And when he'd swung it down Broadway he'd never seen so many people look so surprised.

## Changes on 'Cool'

STAND by for some changes in the 1959 "Cool" sessions. Three of the present dancers will remain with us, but otherwise you'll be seeing some new faces around.

Among those staying on are Douglas Squires, one of the original "Cool" team, and

choreographer for most of the shows, and Pauline Innes and Betty Laine.

The rest of the boys and girls are going to appear in a brand-new Associated-Rediffusion series, a variety Spectacular called "The 1959 Show," starting on January 1.

Among the stars in the first programme are Peter Sellers, Tommy Steele, Margaret Rutherford, Diana Dors and Toni Dalli.

## New singer each week

IN the five weeks since "The Bristol Club" started broadcasting on Radio Luxembourg, I've counted nearly 50 recording artists who've visited us. And we haven't repeated one name.

Which makes me wonder how long we can go without repeating anyone. I've never tried to count up just the British disc names, but there must be more than I had imagined. And I'm not including the possible number of newcomers who are likely to be heard next year.

One of the features of "The Bristol Club" is that it tries to introduce a new singer each week. Our latest guest is Paul Andrews, who'll come in to sing his Parlophone release, *Hideaway*.

I met Paul a few weeks ago, when I introduced him in a special television show. He was one of

three new acts on that programme, and sang "The Only Man On The Island" in a way that promised success.

Paul is an ex-Navy lad, who's started off his singing career well with a line-up of cabaret and variety dates. He took a chance on show business after leaving the Service and it looks like coming off.

I hope, too, to have a few words soon with Rose Brennan. Rose has been laid up recently with throat trouble, and her doctor wouldn't allow her to take on any singing dates—she wasn't even allowed to talk to anyone. Fortunately though, immediately before she went on sick leave, she recorded *The Treasure Of Your Love* for H.M.V., and it's this number we're expecting to hear her sing on "The Bristol Club."

Hope you were listening, too, to one personality I interviewed recently. If you were, you heard me introduce DISC's managing Editor, Gerald Marks, stepping out from behind the scenes.

## DISC CHOICE

THE one thing I haven't told you concerning Mike Preston's date on "Cool" is the song he sang. Reason is that I've been keeping it back to nominate it as my disc choice of the week.

It's his new number, "Why, Why, Why?" and it's on Decca. Mike so far has seemed to appeal more to the critics than the record-buyers in this country, but I think this record will gain him many new friends. It's a wonderful disc, and I recommend it highly.

Tommy Edwards, the boy who is well up in the hit parade already, sends in another promising winner with "Love Is All We Need" (M.G.M.). And a foot tapper with a comedy twist that won't go unnoticed is "Pussy Cat" by the Ames Brothers, from the R.C.A. studio.

Ballad-lovers will welcome the return of David Whitfield, singing on Decca, "Love Is A Stranger." And a brisk beat ballad, "Barb'ry Ann," on Fontana, brings back another young British singer, Jimmy Jaques.

Also from Fontana comes an unusual styling of Richard Addinsell's "Warsaw Concerto," disguised by The Four Coins vocal group as "The World Outside," in an appealing way.

SEE YOU FRIDAY

## MUSIC in the AIR

### Radio Luxembourg

200 m. Medium Wave  
49.26 m. Short Wave.

- DECEMBER 11**  
6.00—Non-Stop Pops.  
6.30—Thursday's Requests.  
8.00—Bristol Club.  
8.30—Lucky Number.  
9.00—Anne Shelton Song Parade.  
9.45—Jeremy Lubbock.  
10.00—It's Record Time.
- DECEMBER 12**  
6.00—Non-Stop Pops.  
6.30—Friday's Requests.  
8.15—Perry Como.  
8.30—Musical Monograms.  
9.00—Saps Records.  
9.15—Dickie Valentine.  
9.30—Juke Box Parade.  
9.45—Scottish Requests.  
10.15—Record Hop.
- DECEMBER 13**  
6.00—Non-Stop Pops.  
6.30—Saturday's Requests.  
8.00—Jamboree, with Gus Goodwin.  
9.45—Mario Lanza.  
10.00—Irish Requests.  
10.30—Spin With The Stars.  
11.30—Jack Jackson's Record Round-up.

- DECEMBER 14**  
7.00—Time For Song.  
7.30—Magic Of Sinatra.  
7.45—Winifred Atwell.  
10.00—Record Rendezvous.  
11.00—Top Twenty.
- DECEMBER 15**  
6.00—Non-Stop Pops.  
6.30—Monday's Requests.  
8.30—Smash Hits.  
9.00—Deep River Boys.  
9.45—Michael Holliday.  
10.00—Jack Jackson's Hit Parade.  
10.30—Pete Murray.
- DECEMBER 16**  
6.00—Non-Stop Pops.  
6.30—Tuesday's Requests.  
7.45—The Gala Show.  
8.00—Dennis Day.  
8.30—Godfrey Winn.  
9.15—Band Parade.  
9.30—Saps Costa.  
9.45—Records From America.  
10.00—The Capitol Show.  
10.30—Fontana Fanfare.
- DECEMBER 17**  
6.00—Non-Stop Pops.  
6.30—Wednesday's Requests.  
8.00—Liberae.  
8.30—First Time Round.  
9.00—Disc Highlights.  
10.00—Pete Murray.

### AFN

- 271, 344 and 547m Medium Wave
- DECEMBER 11**  
6.00—Music In The Air.  
9.30—Music From America.  
10.00—Late Request Show.
- DECEMBER 12**  
6.00—Music In The Air.  
9.30—Stars Of Jazz.  
10.30—Late Request Show.
- DECEMBER 13**  
4.30—A.F.N. Record Hop.  
6.00—Music In The Air.  
7.00—Grand Ole Opry.  
8.00—America's Popular Music.  
9.00—Dixie Beat.  
10.00—Late Request Show.
- DECEMBER 14**  
9.15—Mitch Miller.  
10.00—Best In Music.  
10.30—Serenade In Blue.
- DECEMBER 15**  
6.00—Music In The Air.  
9.30—Big Band Sound.  
10.00—Late Request Show.
- DECEMBER 16**  
6.00—Music In The Air.  
9.30—Modern Jazz 1958.  
10.00—Late Request Show.
- DECEMBER 17**  
6.00—Music In The Air.  
9.30—Bandstand U.S.A.  
10.30—Late Request Show.

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**TOM DOOLEY KINGSTON TRIO**  
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# ROUND and ABOUT

with DISC photographer  
RICHIE HOWELL



Hand up—hand down, Contrast in microphone styles from (left) dynamic SALLIE BLAIR, seen in "Sunday Night at the London Palladium" and (above) Italian singing heart - throb, CLAUDIO VENTURELLI, a "Six-Five" performer.



Someone who doesn't want to be known as the "Second Tommy Steele"—the rock 'n' roller's brother, COLIN HICKS, who was appearing at the Granada, Kennington, on Sunday, with NANCY WHISKEY.

Almost a "Tom Thumb" himself, diminutive CHARLIE DRAKE (below) has just recorded "Tom Thumb's Tune." He was in Saturday's "Six-Five Special" and is seen with the show's compere, JIM DALE.



"New Look"—that's the name of a series of reviews which ATV start tonight (Thursday). Among the team you will see each fortnight are ROY CASTLE (centre, back row), flanked by JACK DOUGLAS and JOE BAKER, a comedy double act; (front row, left to right) STEPHANIE VOSS, JOYCE BLAIR and GILLIAN MORAN.



## TV BALL

Singing star JOAN REGAN has David Nixon and Billy Marsh as "escorts" at the TV Ball last week which was held to honour the year's outstanding personalities.



Arriving for the London premiere of "Tom Thumb" is (extreme left) KEN JONES, who arranged the music for the film. He is pictured with Mrs. Jones, Mr. and Mrs. Harry Whitehead (E.M.I.) and John Phillips (E.M.I.).