

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 92 Week ending December 26, 1959

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**THIS MONTH'S BONUS
WINNER IS:**

(Miss) **JENNIFER WEAVER**,
94, Danescroft Drive, Leigh-on-
Sea, Essex.

PAIRINGS

I AM pleased to see the appearance of instrumental numbers in the charts. I know from experience the amount of hard work which goes into playing a musical instrument.

An instrumentalist has to put in a lot of practice in order to make a tune perfect for a recording session, for if he makes a mistake it can easily be detected.

Unlike many songs, an instrumental number has to have a catchy tune. This cannot be said for many modern songs, for a poor tune can be disguised by ear-catching lyrics.

It would be great to hear top instrumentalists paired with rock and roll greats. How about Elvis with Duane Eddy and the Everly Brothers with Santo and Johnny?—**DAVID BARTLETT**, 139, Thorold Road, Ilford, Essex.

(Any other readers with ideas on "pairings"?)

RADIO STATION IDEA

THIS country seems to be getting more and more of its ideas from the U.S.A. One of these ideas, which I hope will fully come into Britain, is that of small independent radio stations.

In America, many fairly small towns have their own local station. Already the government in this country has been asked for permission to set up a commercial radio station which will serve West Yorkshire.

If they agree then Radio Luxembourg will no longer be forced to transmit from the continent, and many other local stations will then be set up.

There is one advantage. At least it will be more interesting to hear a store in your local town advertising itself, than some nation-wide manufacturer.—**JOHN WATSON**, Penn House, Bootham School, York.

(We hope the new station's programmes would be better than many we hear at present.)

Rock has ruled the '59 roost

PRIZE LETTER

THIS year has been an eventful one for rock stars. Instead of thriving solely on their disc successes, of which there have been many, they have definitely extended their scope of activities.

Television and films have featured rock stars extensively, and with a great deal of success.

Marty Wilde and Adam Faith are

two stars who owe much to their TV appearances, while Tommy Steele, and now Cliff Richard, are making successful box-office films.

In America, the most successful rock box office drawer of all time must surely be Elvis Presley.

It would seem that in spite of a barrage of criticism the complete future of show business must depend on new blood being available.—**A/B KEITH MATTHEWS**, 60 Mess, H.M.S. Vanguard, Portsmouth.

SELECTIVE

READING DISC every week, I find that at least half of the artists having new records reviewed are completely unknown to me. Except in a few cases, it is very unlikely that I ever hear of song or singer again.

If by any chance I do hear them, they are almost always lacking any originality and come nowhere near the hit parade.

By all means let us have new talent, but cannot recording companies be more selective in their choice of new songs or singers to put on wax? Many of today's singers sound much the same, having nothing to make them stand out from the crowd.

Instead of so many new singers, let us have more songwriters who can provide new material for the hit parade, instead of the jazzed up oldies and classics.—(Miss) **CLARE GUY**, 14, Woodland Park Road, Leeds, 6.

(There's a lot of new material being turned out daily.)

BIG BANDS

I SHARE reader Arnell's (DISC 5-12-59) wish that the big bands should once again be among the top-selling records, but I fear that this is unlikely to happen while the standard

of appreciation of the teenage pop music fan is so appallingly low.

As long as the teenager demands an idol, and places more importance on the crooked smile, the dimples, and the shaking hips, than on musical ability, standards will remain perier, and big band music will be out. It is not possible to idolise a band which may have 20 members.—**R. PETERS**, 50, Lordship Park, London, N.16.

(TV may be one of the causes; big bands are not as easy to "produce" as individuals. And what the record-buyer sees on TV is carried in his mind when he spins a disc.)

GRAMMAR

I WONDER how many other teenagers have noticed the grammatical mistake in Conway Twitty's "Rosalina."

He sings: "... the birds will



CONWAY TWITTY

sing for you and I." Surely it is "for you and me."—**CAROLE STONE**, 1a, Abingdon Mansions, Abingdon Road, Kensington, W.8.

(The lines have to rhyme, dear!)



ALMA'S
FOR ME

HEAVEN preserve us from a female Cliff Richard! (DISC 12-12-59). As for more singers like Connie Francis, to my mind, we never needed the lady here at all. Connie Francis has never sung anything that our own Alma Cogan could not sing just as well.

Alma's latest recording, "We Got Love," is truly one of her best to date, and I am sure, could she have claimed to be an American, it would have rocketed to the top of the hit parade.—**G. GATES**, 20, Beechcroft Road, Chessington, Surrey.

(One up for Britain!)

WRONG SONGS

I THOROUGHLY disagree with Jack Good's article regarding Cliff Richard's latest LP, "Cliff Sings." In my opinion, this record is of a very poor standard, and such songs as "Embraceable You" and "The Touch Of Your Lips" are definitely not Cliff's kind of song.

I bought his first LP, "Cliff," and although I disapprove of the girl's screaming in the background, the songs are much better on that.—**GERALDINE DARLEY**, 263a, Station Road, Harrow, Middx.

(Maybe you will agree with Jack Good this week.)

BEAT SHOWS

THE days when all provincial beat shows ran for a week, or even longer and probably the most important reason for this is the behaviour of teenagers. They have kept away the older members of the audience, who are the mainstay of the variety theatre.

Another reason is the over-exploitation of rock artists on Radio Luxembourg and on programmes such as "Boy Meets Girls" that have made it possible for teenagers to hear good rock stars and their favourite records at the turn of a switch.

The solution is to have more package shows doing one night stands only, and for variety bills to incorporate a rock star.—**ANNE PAVEY**, 15, Norman Road, Ashton-under-Lyme, Lanes.

(What you might call dead-beat, eh!)

CLANG!

MY young son is mad about Elvis Presley and asked for a record of his for Christmas last year.

I walked into the shop, full of teenagers, and asked for Elvis singing "King Cole." You can imagine the looks and laughs I got!

This year he wants the "Elvis's Golden Discs" album, but you can bet your life he will have to get it himself!—(Mrs.) **JOAN SHARPE**, 70, Bathurst Road, Gloucester.

(Just think what the King of Rock would have done to Old King Cole!)

CORNER CARTOONS



"If you'd known, which eight records would you have brought?"



REBUKE

THERE is nothing wrong in one record star copying the style set by another.

I rebuke, particularly, the reader who thinks Adam Faith's recording of "What Do You Want" is a "mockery" of a fresh and original style.

In my opinion this recording shows a fine regard for Buddy Holly, and his music. And now that he is dead why shouldn't another artist carry on with his style?—(Miss) **J. ARTHUR-TON**, 51, Ramilies Road, Liverpool, 18.

(Adam's disc is certainly a best-seller.)

PLUGS

I THINK the D.J.s should start plugging the Kalin Twins' record of "The Meaning Of The Blues."

Since their best seller "When," the twins have produced several records just as good. For example, "Dream Of Me," "It's Only The Beginning," "Sugar Lips," but these have hardly ever been played.

Disc jockeys seem to play only their own favourites, and overlook some good records.—(Miss) **PATRICIA DAVIS**, 24, Hamden Crescent, Dagenham, Essex.

(Disc jockeys under fire again!)

NEGLECTED

WHILE Owen Neale may hold a "record" for David Whitfield recordings (DISC 12-12-59), my own collection of popular records (around the 2,000 mark), contains more than 1,000 titles by my own particular favourite the inimitable Harry Roy and his Orchestra.

These records range from his first in the early thirties, to his last, which was issued in 1955.

It is lamentable that this fine artist/composer/musician/handleader/showman, who continues with success and popularity at the May Fair, should be so neglected by both recording companies and the B.B.C. in recent years.—**ARTHUR R. BARR-RELL**, 178, Grierson Road, S.E.23. (Send Harry Roy this week: "Nobody's troubling—so I'm not troubling.")

MAGNIFICENT

MISS JENNY NOVISS's contention (DISC 12-12-59) that Don Costa's new record, "I Walk The Line," is so similar to the tune of "Bye, Bye Love," that it could be a copy, is wrong.

It is the reverse. If my memory serves me correctly, "Bye, Bye Love" was a hit a couple of years ago, whereas "I Walk The Line" was written and recorded by Johnny Cash in 1954-55.

Although I, a country and western fan, prefer Johnny's early recording, I must congratulate Don for his magnificent arrangement of this number, and I think it should do very well for itself.—**BETTY BASTERFIELD**, 1, Manor Abbey Road, Birmingham, 32.

(Don's had plenty of praise from DISC readers for his "I Walk The Line.")

Mario Lanza

ADESTE FIDELES;
SILENT NIGHT



AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending December 19)

Last Week	This Week	Title	Artist
2	1	Heartaches By The Number	Guy Mitchell
3	2	Mr. Blue	The Fleetwoods
1	3	Mack The Knife	Bobby Darin
5	4	In The Mood	Ernie Fields
—	5	Why	Frankie Avalon
6	6	We Got Love	Bobby Rydell
4	7	Don't You Know	Della Reese
7	8	So Many Ways	Brook Benton
—	9	It's Time To Cry	Paul Anka
—	10	The Big Hurt	Toni Fisher

ONES TO WATCH

Way Down Yonder In New Orleans	Freddie Cannon
Hound Dog Man	Fabian
Pretty Blues	Steve Lawrence

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 19)

Last Week	This Week	Title	Artist
1	1	What Do You Want? Eyes At Me For?	Adam Faith
2	2	What Do You Want To Make Those	Emile Ford
3	3	Oh Carol	Neil Sedaka
4	4	Seven Little Girls	Avons, Paul Evans, Lana Sisters
7	5	Among My Souvenirs	Connie Francis
6	6	Red River Rock	Johnny and the Hurricanes
5	7	Travellin' Light/ Dynamite	Cliff Richard
10	8	Rawhide	Frankie Laine
8	9	Put Your Head On My Shoulder	Paul Anka
9	10	Mack The Knife	Bobby Darin

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

THE DRIFTERS

DANCE WITH ME



COVER PERSONALITY

COMEDIAN, singer, songwriter, film actor, variety performer. Certainly Max Bygraves—he plays Santa Claus on our cover this week—must be one of the most versatile artists in show business today. But even this long list of achievements is not the end of it, for he is shortly to enter a new field. At the end of March he is to begin work on a film, "Spare The Rod," in which he will play a straight dramatic role—and produce it at the same time! Strangely enough, he still finds time for a holiday, and now that his show at the London Palladium, "Swinging Down The Lane," has

'Mr. Versatility'

finished he is off for a quiet rest to Jamaica and the Bahamas. He is due back at the beginning of the year for some Sunday shows. However, it seems he WILL be too busy to take up the offer of a trip to America to do television shows there. A definite decision will be made early next year. Max first went to the States at the invitation of Judy Garland to appear in her show in New York, and last year he played an extended tour there covering San Francisco, Los Angeles and Reno. About his songwriting activities, Max Bygraves is very modest. "I will never be another Cole Porter," he

says, but with the success of such numbers as "Tulips From Amsterdam" and "Gotta Have Rain," from his film, "A Cry From The Streets," he seems assured of a long and popular stay in that sphere. As for Bygraves the singer, a glance at the current Top Twenty charts will show you that he can handle his own or other writers' material with equal success. Somehow I do not think that any change in the pop style will affect the popularity of Max Bygraves. We will be seeing, and hearing, a lot more of him in the months, and years, to come.

J.H.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending December 19, 1959

Last Week	This Week	Title	Artist	Label
1	1	What Do You Want?	Adam Faith	Parlophone
2	2	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	Pye
5	3	Seven Little Girls	The Avons	Columbia
3	4	Oh Carol	Neil Sedaka	R.C.A.
4	5	Travellin' Light/ Dynamite	Cliff Richard	Columbia
6	6	Red River Rock	Johnny and The Hurricanes	London
15	7	More And More Party Pops	Russ Conway	Columbia
14	8	Jingle Bell Rock	Max Bygraves	Decca
7	9	Little Donkey	The Beverley Sisters	Decca
8	10	Snow Coach	Russ Conway	Columbia
12	11	Put Your Head On My Shoulder	Paul Anka	Columbia
9	12	Teen Beat	Sandy Nelson	Top Rank
16	13	Rawhide	Frankie Laine	Philips
19	14	Piano Party	Winifred Atwell	Decca
18	15	Among My Souvenirs	Connie Francis	M.G.M.
—	16	Some Kind-a Earthquake	Duane Eddy	London
—	17	Johnny Staccato Theme	Elmer Bernstein	Capitol
13	18	Little White Bull	Tommy Steele	Decca
—	19	Bad Boy	Marty Wilde	Philips
10	20	Mack The Knife	Bobby Darin	London

ONE TO WATCH

Be My Guest - - - - Fats Domino

Velly good Aladdin

"SPECTACULAR—but hardly pantomime," was a comment frequently heard among the first night crush at the end of "Aladdin," which opened at London's Coliseum theatre last week.

This 1959-60 model "Aladdin" will take your breath away. And you will find that you cannot but enjoy humming the Cole Porter score. There are several grand numbers, although they appear a little detached from the spectacular Chinese setting of designer Mr. Loudon Sainthill.

Bob Monkhouse appears as Aladdin, Dorella Morrow as the princess and Alan Wheatley is a powerful Abamazar. A.P.

It's party time in Soho



It was children's day at the Talk of the Town restaurant in London on Saturday, where this year's Soho Children's Party was held. Disc stars were there in force to ensure that everyone had a good time, and pictured above (back row) are some of The Vernons Girls, Adam Faith, Joe Brown and Johnny Kidd. Also present were Marion Ryan, Emile Ford, The Avons, The England Sisters, Bill and Brett Landis, Julie Rayne, Matt Munro and Cyril Stapleton. (DISC Pic).

JOAN REGAN

"Happy Anniversary"

PYE 7N 15238 (45 & 78)

EMILE FORD and the Checkmates

"What Do You Want To Make Those Eyes At Me For?"

PYE 7N 15225 (45 & 78)





DIZZY REECE

HALL MARKS THE BEST IN JAZZ BY TONY HALL

Dizzy opens with his own quartet

Britain's jazzmen
in New York

ONE of the most satisfying Christmas "presents" I have had so far: the news from New York that British trumpeter Dizzy Reece is working with his own quartet.

Dizzy opened at a new club called Wells. It is right next door to Count Basic's Bar. Reece's rhythm section had three big modernist names—pianist Tommy Flanagan, "veteran" bop bassist Tommy Potter and drummer Arthur Taylor. The other band on the bill was headed by trumpeter Donald Byrd and included Hank Mobley (tenor), Julius Watkins (French horn) and Duke Jordan (piano).

This news reached me in a letter from agent Pete King, who is currently in America with his excellent Swedish singer, Monica Zetterlund. Monica opens at New York's Basin Street East Club on Monday (I understand that the Dave Brubeck Quartet and the Bob Brookmeyer Four are also on hand) before going on to the famous "Mister Kelly" in Chicago.

Pete spent two successive evenings at Birdland. The first night he heard pianist Nat Pierce's group featuring Paul Quinichette (tenor) and Gene Quill (alto) and a Quintet led by former Dizzy Gillespie drummer, Charlie Persip. Said Pete: "The music was good; but business was bad."

The following night, the Count Basic band returned to Birdland and "the place was absolutely packed. Leonard Feather, Monica and I ended up the evening sitting with Peggy Lee and Julie London. It was a truly wonderful night."

Pete has promised to send me the inside story of the Chicago jazz scene. I await this with interest.

YOUR LONDON HOLIDAY JAZZ FARE

SO you are making the trek to the Big City this Christmas? Well, one way or another, your luck's in. Because, between December 23 and 29, you should catch just about every top British modern group there is.

Mark your diaries up like this:
WEDNESDAY (23): Take a trip up Tottenham Court Road to the Empire Rooms for the Afro-Asian Charity Ball. The final line-up looks like including the Humphrey Lyttelton Band, Dill Jones' Trio, Don Rendell, Tubby Hayes, Danny Moss, Eddie Harvey, etc., etc. Should be a darned good "do"!

THURSDAY (24): Although the Marquee's closed ("We'll all be packing parcels!" says manager Brian Harvey), there is lots of Christmas Eve activity. The Empire Rooms are open again. This time for Johnny Dankworth's Christmas Party. The band will be there, plus the Jazzmakers and the Jazz Committee (which presumably also means the Eddie Harvey Big Band), Cleo Laine and a host of other stars.

Down the road in Soho, the Gerrard Street line-up looks like this: At the Flamingo (from 7-12), there will be a party hosted by myself featuring the Tony Kinsey Quartet, Eddie Thompson's Trio, Vic Ash, Leo Calvert, etc. Ronnie Scott's Club has Tubby Hayes' Quartet, guest altoist Peter King, plus the resident trio and Ronnie.

At midnight the area will look like Crewe station—or Archer Street! Because it is a case of "all change!" The All-Nighter Club opens up at the Flamingo premises, with the Jazzmakers and their friends. Over at Ronnie's place, there will be the usual all-star-studded session with established and new stars blowing alongside each other. This ends at 6 a.m.

FRIDAY (25): Everywhere is closed for recuperation. But at nine o'clock, the All-Nighter opens its doors for a six-hours' session through till 3 a.m. by the Jazzmakers and Co.

SATURDAY (26): The Marquee make their initial bid for the intown Christmas trade with bumper sets by Joe Harriott's Quintet and Tubby Hayes' Quartet. The Flamingo features the exceptionally-exciting Tony Crombie band plus Tony Kinsey's Quartet. The Jazz Committee can be heard and seen at the Scott Club.

After midnight, the Jazzmakers are at the All-Nighter again. At the Scott Club: as guest star on "The Benzedrine Show," a fine young Scottish tenorman, Duncan Lamont, plus umpteen sitters-in.

SUNDAY (27): You can choose between the Johnny Dankworth Quartet and Eddie Thompson's Trio at the Scott Club; the Crombie band, and Hayes' Quartet at the Flamingo; or Joe Harriott and the André Rico Chachaleros at the Marquee.

By this time you will be dead broke and also completely exhausted. But I hope it will have been worth it! So here's wishing you a wailing Christmas with lots of what you fancy.

Tony Hall

JACK GOOD slams the 'Swoon Club'

PRESLEY IS STILL THE KING OF ROCK

—and Cliff Richard is a talented pupil

ON my left: ELVIS PRESLEY. On my right: CLIFF RICHARD. According to the voting of "Swoon Club" on Radio Luxembourg, the victor of the rock fight between the two is Cliff.

What an absurd decision! The pop music public is notoriously fickle. But the teenagers of today are not just fickle, they are foolish, if, as I can hardly believe, "Swoon Club's" verdict represents the opinion of the majority of British fans.

Presley is so much the superior that it is almost ridiculous to compare the two.

I am sorry to have to say that, but I do because I feel indignant that Elvis' crown should be usurped in this way.

Remember that I am not only an admirer of Cliff's work, but also a friend of his. I have no axe to grind for Presley. But in my eyes the issue is clear-cut.

PRESLEY IS THE MASTER.

Richard is the talented pupil.

PRESLEY IS THE DAZZLING ORIGINAL.

Richard the brilliant disciple.

Presley created this style of his in the face of a continual barrage of ridicule and insults. He made the grade and began an era because he

had genius, and because the music was in his blood.

He comes from the mighty Mississippi area where the streams of gospel music, rhythm and blues and country and western flow together to form the powerful flood of rock 'n' roll. Elvis Presley is rock 'n' roll personified.

Cliff Richard comes from Chesham, Hertfordshire.

Elvis Presley is unique. A white singer who sings coloured. He has the coloured blues singer's feeling, his range and his vibrato tone. Listen to "New Orleans" or "Trouble" and you will hear what I mean.

Presley has a tremendous variety of styles and voices. The country and western "You're A Heartbreaker" and "Blue Moon"; the ballad voice of "Love Me"; the totally different ballad voice of "Don't"; the blues voice of "Money Honey"; the rasping rock voice of "Jailhouse Rock"; the breathy voice of "Teddy Bear"—and so on, almost indefinitely.

Cliff, although he uses his voice to telling effect, has a very limited tone quality and those effects he has derived

largely from Presley, as I have no doubt Cliff would be the first to recognise.

Cliff owns and has played over and over again every Presley record released.

I doubt if Presley has ever heard a Richard disc.

Compare discs

All right, you may say—so Cliff followed Presley. Could it not be that he improves on him? Yes, it could be... but it isn't.

Just play over Presley's "Too Much," "Baby I Don't Care," "Blue Suede Shoes" and then hear the Richard versions.

Can you honestly say that these are improvements? I think not. In order to inject a similar excitement into his efforts Cliff has to rush the tempo, with the consequence that the numbers just do not swing. Presley just can't help swinging. **AS FAR AS I AM CONCERNED PRESLEY IS THE KING OF ROCK AND "SWOON CLUB" CAN TAKE A RUNNING JUMP AT ITSELF.**

Pity Avalon

HAVING said this, I must in fairness add that while Presley is in Germany, Cliff will be the most potent teenage rockster in the U.S.A. when he makes his debut there next month.

He will be appearing on the same bill as The Drifters (could this be the reason Cliff's group had to change their name?) and Frankie Avalon.

Avalon tops the bill. Cliff has been allocated a spot of five numbers. Every one of those numbers could be a nail in the coffin of Avalon's reputation.

If I were an American teenage star of the Avalon or Fabian variety, I would not be seen within a hundred miles of Cliff Richard.

Jet's haircut

CLIFF and the boys were fitted up with brand new gear the other day for their coming tour, and Cliff is to take with him a sharkskin suit.

Jet Harris has even gone "mad" and got himself a haircut.

All the boys turned up at Manchester the other week at A.B.C.'s studios to meet their idol, Gene Vincent. The Shadows asked me if they could have a session in the lunch-time, playing for Gene, and they did.

They had specially lined-up versions of many of his numbers and Gene told me he really enjoyed singing with them.

It was not the first time he had heard The Shadows, he said. "Living Doll" has been very successful in the States, and one of the first things Gene did on his arrival in this country was to get hold of a copy of Cliff's latest LP.

ROBERT HORTON
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ON SALE

NOW!

TWO SHILLINGS AND SIXPENCE

A worker

WHO is Gene Vincent's favourite rock star? Not Presley—although he likes his work a lot. It's Little Richard. Gene has toured with Little Richard and says "He is such a fantastic worker that no one in the world can follow him."

Little Richard, Gene told me, refuses to leave the stage until he has an audience in the palm of his hand. If they are tough and refuse to applaud, he stays right there, and works and works until they're rocking in the aisles.

Mort's offers

I UNDERSTAND that as a result of Mort Shuman's sensational performance of "I'm A Man" and "Turn Me Loose" put on disc during his recent visit to this country, he has had several offers from big American record companies.

I am not surprised, Mort's record is surely the wildest bit of rock waxed in this country.

DAVID TOFF
MUSIC PUBLISHING
CO. LTD

Compliments

of the Season

To Everyone, Everywhere,
a
Wonderful Christmas
and a very
Happy New Year.

Sincerely,
EDMUND HOCKRIDGE

Thanking all my friends
and wishing you all a
Wonderful Christmas
and a
Happy New Year

Sincerely,
EMILE FORD
and The Checkmates

Sincere Greetings

from

MANTOVANI

MERRY CHRISTMAS
and a
HAPPY NEW YEAR
from
CHRIS BARBER'S JAZZ BAND
and
OTILIE PATTERSON
FAN CLUB ENQUIRIES TO
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Wishing all
"DISC" Readers

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DICKIE VALENTINE

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To All
DISC READERS
From

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And The
MILLERMEN

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the Readers and Staff
of DISC

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and a
Happy
New
Year

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Peter Sellers

Wishing everyone
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and HAPPINESS

Michael Holliday

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TO YOU ALL

LIKE

Happy Xmas!

Pet Clark

A
Merry Christmas
and a
Happy New Year

Jack Jackson

TOMMY JOINS THE ARMY!

but it's only for a new film

ALDERSHOT—"Home Of The British Army"—has expanded its military complement. On a cricket green in the village of Normandy (within whitewash distance of the General Headquarters of Southern Command) stands: Searchlight, one; Lorry, one; Barrack room, one; Sandbags, assorted; all, soldiers for the use of.

But this is one establishment that the local military authorities have declared as U.S. (unservicable). The equipment is all there for the location scenes of Tommy Steele's latest film, "Touch It Light," starring Tommy, Benny Hill and Ian Carmichael.

The film, which should be ready for release while Tommy is away on his Australian tour in the spring, is a comedy set in 1942 and tells the story of eight soldiers on a Royal Artillery searchlight emplacement "somewhere on the south coast." Ian Carmichael is the battery commander (in case you hadn't guessed) and Benny and Tommy are brothers.

Not so 'meaty'

Tommy plays the younger brother and much of the film concerns the scrapes that he gets into. Example: He is talked into marrying a girl he doesn't like, then, while he's in the Army, he falls in love with a local girl and she has a child. Sounds "meaty"—but it's not. Said Tommy: "Remember mate, it's a comedy and it's all played for laughs, so please don't go giving everybody the wrong idea. I promised I wouldn't but I doubt

JOHN WELLS went on location with the Criterion Film unit to Aldershot, and found rain, wind, mud—and a wise-cracking Tommy Steele

that the film will get a "U" certificate. In the picture Tommy and Benny are also amateur entertainers and the variety act which they stage during the film has some of the corniest and bluest material cinema audiences will have heard for a very long time. It's meant to be blue and it's meant to be corny, and having heard Tommy rehearse some of it I can tell you it's also funny. Even the technicians, who had heard the jokes dozens of times before, were laughing.

This isn't a film for Tommy's younger fans. He only sings one song, "Touch It Light," and he's playing strictly for laughs with a dash of pathos. The Mums and Dads will go for it, those are the people that Tommy is



(DISC Pic)

but what a way to spend a birthday!

Last Thursday Tommy Steele was 24 years old, and he spent the day on location learning how to work a searchlight (above)! But his fellow actors and the technicians and staff of the unit made up to him for it by presenting him with a birthday cake (below).



after these days. "I'm still just an apprentice entertainer," said Tommy, "but that's what I'm aiming to be . . . an entertainer." He's passed a big milestone in the film. He has his first screen kiss. "Well not quite the first kiss . . . but the first one I've had to hold Hollywood style. Four minutes of it."

"And do you know who it was with? Susan Burnett, the wife of my best friend Andrew Ray. Soon as old Andrew heard that it was in the script he came dashing down to see how I was making out—only he came too late, we'd done it the day before."

I imagine Andrew missed a big laugh. "Most fellows imagine their first screen kiss with a background of palm trees, golden sands and moonlight. Not for me mate, Susan and I rehearsed that kiss in a muddy field, with drizzling rain, 70 mile an hour gale blowing and the cows from the next field interrupting us."

Great day!

Certainly not a glamorous setting. To make these location shots producer Louis Gilbert and Criterion Films have taken over the local cricket field and built the searchlight battery on the field using the pavilion as the barrack room.

Tommy now has a second great day to look forward to. That will be the final location shot when they actually blow up the pavilion.

"Not going to miss that," says Tommy. "A German plane is meant to crash on the pavilion and all the front is blown up. We've built a lot of this front just so that we can blow it up."

"Had one of the retired Army wallahs up here the other day and he asked me why we'd selected Normandy to do our filming. I told him it was because it was the only village that had a cricket pavilion we could blow up. "I think I lost a fan!"

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thank the staff and all readers of *DISC* for a wonderful 1959 and wish them a very Happy Christmas and a Prosperous 1960.

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Too much gimmick, too little jazz?

Striped waistcoats? They've done us a lot of good, says ACKER BILK, one of Britain's top trad men, but . . .

If the music's lousy—then you've had it

THE jazz band with a gimmick. That's what Mr. Acker Bilk and his Paramount Jazz Band are known as. Is there a danger that the gimmick—of Edwardian costume and the "hears discas Bilka day" style of publicity—will push the jazz right into the background?

Acker was definite about that. "We didn't set out to dress that way," he said. "It was my idea originally to wear striped waistcoats. I thought it would make a change. Then the boys began adding bits. It is colourful and people like it and it is good for publicity, but we don't wear them all the time.

"AFTER ALL, IT'S THE MUSIC THAT COUNTS. YOU COULD PLAY STANDING ON YOUR HEAD IF YOU WANTED TO, BUT IF THE MUSIC IS LOUSY YOU'VE HAD IT."

"But those clothes have done us a lot of good."

Acker Bilk could, of course, be the most complacent man in the business—but he is not. In spite of the fact that, two and a half years after they first turned professional, his band is one of the most popular in the country.

Tours of Germany, Scandinavia and Ireland, are lined up, and radio, recording and TV dates as well as playing full-time in London, keep the band very busy.

"I just don't think about it," said the modest Acker. "Naturally I'm pleased the band is doing well, but musically you can always improve. When you reach the stage where you feel satisfied with everything you play, then you might as well pack up playing."

Seldom seen in the provinces these days because of London bookings,



(DISC Pic)

Acker said, "We'd like to tour more but we get all the work we need in London. There's a lot of jazz clubs and even if you wanted you couldn't cover them all.

"It has been said that we are more popular with London audiences, and that Chris Barber beats us in the provinces. I don't know about that. London audiences are more discerning. They're a listening audience, they have good musical appreciation.

"Of course, I'm not saying that audiences in the provinces aren't as good, but they're two different types."

That individual sound the band achieves, particularly with its marches, is something that Acker claims ". . . just happened."

"I formed my first band in 1948 soon after coming out of the services. We got together a few records by King Oliver, Jelly Roll Morton and others and listened to them. They're great some of those old records. I suppose you could say they've influenced me but I've never copied.

"I know how the band should sound and these days 75 per cent of the time it does. But I still worry when we're going out front to play. Jazz isn't something you can turn on like a tap, it has to come naturally."

What do the fans like most? "The marches," said Acker. "Our record 'Acker Bilk Marches On' got into the best sellers. We like the marches ourselves."

Free hand

One of the things Acker is very pleased about is the popularity of his Radio Luxembourg series.

"I didn't realise so many people heard us," he said. "Originally we signed for a few shows, but now they want us for six months. We like doing the shows as we have a free hand in what we play. We're also doing television. We've done five quarter-hour shows for Granada with the Alberts, a comedy team.

"I'd like to do more television. I think small bands come across well if they're presented in the right way."

I asked Acker what he thought of the many semi-professional groups now springing up over the country; "They're not hurting the business," he said, "and you can't afford to ignore them. There's always the chance of finding a real star player amongst them.

"But I haven't changed our line-up since we began professionally over two years ago. I don't think it's right to chop and change all the time."

Booked up into the middle of 1960, the Acker Bilk band obviously has some very bright prospects facing it, one of which is the foreign tours. But Acker has a tiny fear about those. "Of course we're looking forward to doing them," he said, "but we don't want to stay away too long in case the fans forget us."

Quite frankly, I don't think Acker has a thing to worry about.

B.G.

★ ★ ON THE TRAD SCENE ★ ★

Second-line, but worth hearing

NEIL MILLETT Jazzmen, the Dauphin Street Six and Dave Nelson's Marlborough Jazz Band. These are the latest acquisitions by the James Tate Agency who already handle the Dick Charlesworth and Bob Wallis bands.

His latest three are "second-line" jazz bands, without some of the professional polish of the top-liners, but they are well worth hearing. Many times I have been struck by some unknown band, playing at an obscure club in the back of beyond. It is their keenness that gets me; they certainly generate a whole lot of excitement.

The Neil Millett Band, which includes Stan Sowden on trumpet, can be heard on Boxing Night at High Purly Jazz Club, Frimley, near Camberley.

New Year's Eve finds them at the Wooden Bridge, Guildford.

The Dauphin Street Six, who have played some very successful engagements for the Barnet and St. Albans clubs, will be at the Manor House Club on both Christmas Eve and New Year's Eve. On December 28, they appear at the Hammersmith Palais.

The Dave Nelson band is at Eel Pie Island on Christmas Eve and the Servicemen's Club, Windsor, on Boxing night.

RUBY BARD'S annual Jazz Band Ball (now a three monthly affair) takes place next on December 28, at its usual rendezvous, Hammersmith Palais.

Topping the bill will be a group specially formed and led by pianist Dill Jones. His group will include Keith Christie and Tony Cox, together with Nat Gonella. All very nice but why bill-toppers at a jazz band ball?

After all, Mick Mulligan is also on the agenda. So is Erik Silk, Bob Wallis, the Dauphin Street Six, Eric Johnson's Junction Jazz Band, Patti Clarke, and George Melly.

SILLY!

THE silly season is with the club promoters once again. So whether you like jazz or not, whether you dance or not, remember that "Auto-octonarious sybarites" are welcome in West Ealing, and that there is a Chinese Jazz Club which is advertised as "velly, velly good" in Brighton.

Another club advertises public hangings, sponsored by the Shoreditch Tsetse Fly Protection Society. I should have thought the sound of Ronnie Scott's tenor enough to bring them in.

Yet another is called "The Blue Heaven," while it is a RIOT at the "Zodiac." The Green Man, Ealing, caters specially for "poly-morphistic insoucians."

Well, it IS holiday time!

SOON?

BOB WALLIS'S fans should be able to buy his records soon. A major company is in the running.

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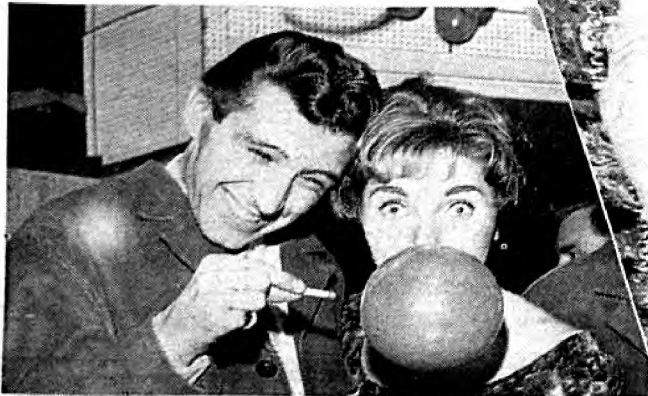
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Photographer
**RICHI
 HOWELL**
 goes out to the
 festive season
 fun for

**A
 Merry
 Christmas**
 WITH THE STARS



Wait for the bang. **BRETT LANDIS** looks set to burst the balloon blowing effort of one of The Avon Sisters.

A lady's privilege—or rather two ladies' privilege. **FRANKIE VAUGHAN**, home for Christmas from his Las Vegas stint, could not refuse the traditional application of mistletoe at the Philips party.



PE

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THE KESTRELS
**"In The Chapel In
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PE



Recapturing his youth is **LONNIE DONEGAN**. And it looks as though he could play with that train set for hours.

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- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

D
N
T

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

This may be the pop shock of the year

SIR THOMAS COULD MAKE THE CHARTS!

SIR THOMAS BEECHAM
Royal Philharmonic Orchestra and Chorus
Hallelujah Chorus; And The Glory Of The Lord
(R.C.A. 1162)

D
N
T

WELL! Never thought I would see the day when I made a Sir Thomas Beecham recording a D.N.T. in the popular records market!

But, although it might just miss the Top Twenty, I have just got to tip it... because its chances are undeniable. And I fervently hope it does crash its way into our charts. For here is the supreme record for the time of the year.

Taken from the new recording of Handel's "Messiah" it is one of the most exciting performances I have heard. "The Hallelujah Chorus" is magnificent music, and here Beecham seems to have taken it at an even quicker time than is usual. The powerful chorus of 80 voices sweeps along in company with the full Royal Philharmonic Orchestra.

This is a recording which I believe every family should own. "And The Glory Of The Lord"—also from the "Messiah"—makes for a stirring coupling to warm the spirit and enrich the ears. A glorious record.

And DISC'S classical music columnist, ALAN ELLIOTT, writes

This is a first-class disc. The singing is beautiful, and the tone and reproduction wonderfully clear.

The "Hallelujah Chorus" is sung at a crackling pace and bubbles over with joy and happiness. "And The Glory Of The Lord" is also very stirring in spite of a little jerkiness towards the end.

The orchestra support the chorus right to the hilt, and the whole disc shows that Sir Thomas Beecham was in great form when the recording was made.

JOHNNY CASH

Little Drummer-Boy;
I'll Remember You
(Philips PB979)****

COUNTRY and Western star, Johnny Cash, may seem an unlikely artist to find singing Little Drummer Boy, but on reflection, why not?

And Johnny's sober performance



JOHNNY CASH

Unlikely song, maybe, but he sings it in a very likeable manner.

of this Czech nativity story is very likeable indeed. While a drum beats in the background and a girl group supplies the rap-pa-bom-boms, Johnny sings the tale convincingly with a very effective pause before the closing phrases.

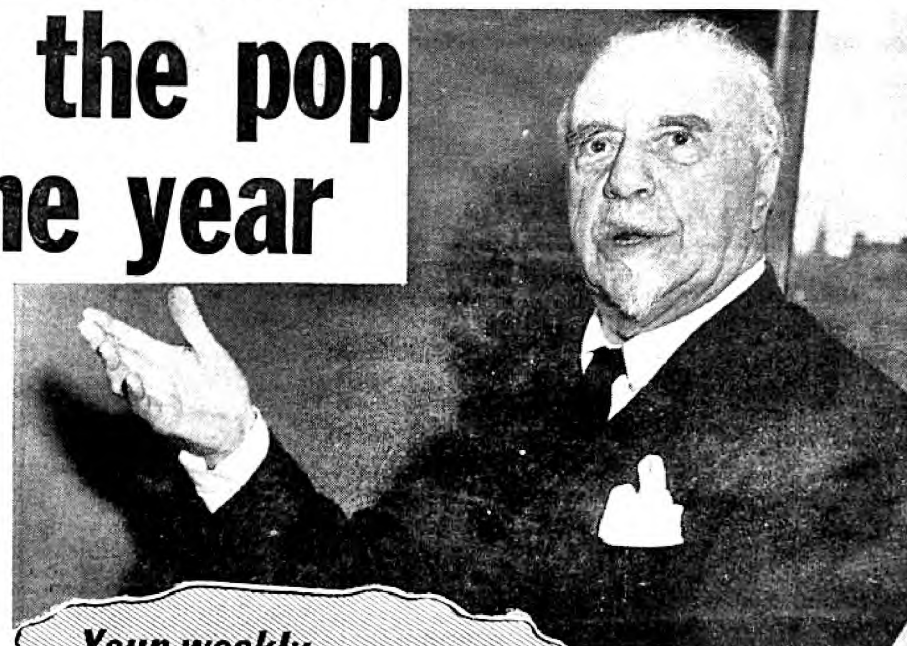
I'll Remember You drops back into more normal country style—a bouncy romancer which somehow seems to suffer by comparison with the other deck. A Cash composition for himself.

ILSE WERNER

Baciare; Loving Is A Way Of Living
(Qualiton PSP7125)****

BACIARE (pronounced Bacharray) may have found its way to your ears already. It's becoming popular in America, I find.

Miss Werner's vocal is a sample of the double-taping technique with



SIR THOMAS BEECHAM has produced the supreme record for the time of the year.

Your weekly
DISC DATE
with Don Nicholl

plenty of echo work. Bright Italian style ballad which bounces merrily. **Loving Is A Way Of Living** again has Werner singing with Ilse. Many will enjoy the girl's warm way with the song.

ANDY WILLIAMS

The Village Of St. Bernadette;
I'm So Lonesome I Could Cry
(London HLA9018)*****

To my mind this is the best version yet of the British song **The Village Of St. Bernadette**.

Andy Williams, surprisingly, will be competing not only with Anne Shelton but with his own label-mate, Rosemary June!

But it's Andy for me. He definitely has the edge on both girl singers. His vocal treatment of the ballad is simple, slightly husky and somehow seems to plant not only the lyric, but the melody much better.

On the turnover, **I'm So Lonesome I Could Cry** is a Sinatra-like ballad—slow and sad. Williams handles it smoothly.

PERRY COMO
Ave Maria; The Lord's Prayer
(R.C.A. 1163)****

A LITTLE late, perhaps for Christmas, but a coupling which will obviously develop into a long, steady seller for Como.

He sings Schubert's **Ave Maria** sincerely, with that easy feeling he always shows for religious songs. A family disc which many young fans will also appreciate.

Perry is accompanied by the male voices of the Robert Shaw Choral Orchestra conducted by Mitchell Ayres.

Malotte's setting of **The Lord's Prayer** has the strength of a delicate strand of steel and Como sings it purely.

Contents, sleeve—they are both great

MARCHES FROM THE OPERA
(The London Philharmonic Orchestra conducted by Reinhard Linj)

Side 1: March from Aida (Verdi); March from Faust (Gounod); March from Tannhauser (Wagner); March from Magic Flute (Mozart).

Side 2: March from Carmen (Bizet); March from Die Meistersinger (Wagner); March from Marriage of Figaro (Mozart); March from Fidelio (Beethoven); March from The Prophet (Meyerbeer).

(Pye Golden Guinea GGL0034) *****

THE first thing to strike me when I picked up this disc was the excellent sleeve. This alone would entice me to play this disc, without looking at the contents first.

Here we have nine famous and well-chosen marches from a galaxy of operas and it is so refreshing to hear the full orchestral versions and not some crackpot adaptation of an arrangement.

I would especially like to compliment the brass section of the London

Philharmonic for some fine playing throughout. At times they reach the height of greatness.

The pace is sometimes a little ponderous in the pieces from "Aida" and "Tannhauser" but I feel this is probably done deliberately to obtain the effect of "grandioso."

"Faust" was played at a light infantry pace which again proved effective, and the two Mozart snatches and Beethoven's "Fidelio" added a dilution to the majesty of the Wagner and Meyerbeer.

A first-class disc, and it would make an excellent choice for using the record tokens that will be received in abundance this Christmas.

JOHANN STRAUSS

The Blue Danube; Tales From The Vienna Woods
(The Vienna Volksoper Orchestra, Conductor, Anton Pauk)
(Qualiton CSP7107)***

THIS is the first Qualiton label that I have had for review and although I am not giving it a maximum rating the record has many good points.

Both waltzes are performed with an atmosphere of sublime leisure and are played in an even yet strict tempo.

Unfortunately, the quality of recording is spoilt by a great amount of hiss and gave me the impression of being recorded during an atmospheric storm. A pity, as the music is good.

RAVEL

Bolero

DUKAS

Sorcerer's Apprentice
(The London Philharmonic Orchestra conducted by Hugo Rignold)
(Pye Golden Guinea GGL0032) *****

THE "Bolero" by Ravel is a piece of music which you either like or dislike intensely. My experience is that people find it boring and monotonous, or hypnotic and fascinating.

I find it exhilarating—especially on this fine recording.

I feel that there could have been a little more drive in the beginning, but Mr. Rignold entirely makes up for this fault, by subtle variation of pitch, pace and tone throughout, and in bringing the work to its ultimate climax.

CLASSICAL CORNER

I mentioned a few weeks ago that certain composers only live today by virtue of a single work, although their lifetime output of compositions was most prodigious. A case in point is the "Sorcerer's Apprentice," by Frenchman Paul Dukas. It is a brilliant, colourful work, and is given the full treatment on this recording.

My only criticism is that the loud passages are rather too loud and the soft passages are too soft. This is first-class value.

JOHANN STRAUSS

Morning Papers; Vienna Bonbons
(Vienna Volksoper Orchestra, Conductor, Anton Pauk)
(Qualiton CSP7108)****

HERE again this Qualiton disc is spoilt by bad reproduction, which mars the recording from the first bar on each side.

Perhaps I have been unfortunate in receiving two review copies with this similar fault. Without the interference they would be first-class discs.

This recording is very similar to the other I have reviewed and requires no special comment.

Alan Elliott

PUTTING ON THE STYLUS

Ken Graham's LP line-up

I'm ignoring what
the others say

**This, to
me, is
superb
Lehrer
satire**

TOM LEHRER

Morg Of Tom Lehrer

Poisoning Pigeons In The Park; Bright College Days; A Christmas Carol; The Elements; Oedipus Rex; In Old Mexico; Clementine; It Makes A Fellow Proud To Be A Soldier; She's My Girl; The Masochism Tango; We Will All Go Together When We Go.

(Decca LF1323)*****

SOME reviewers have slated the records purely on account of their dislike for this type of humour. In my book that is very unfair criticism—if you can call it criticism at all.

I do not pretend to be madly

Album of the Month

PEGGY LEE AND GEORGE SHEARING

Beauty And The Beat

Do I Love You? I Lost My Sugar In Salt Lake City; If Dreams Come True; All Too Soon; Mambo In Miami; Isn't It Romantic; Blue Prelude; You Came A Long Way From St. Louis; Always True To You In My Fashion; There'll Be Another Spring; Get Out Of Town; Satin Doll.
(Capitol 11219)*****

A BEAUTIFULLY relaxed and informal set from the great teaming of Peggy Lee and George Shearing's Quintet. Both artists combine together perfectly and the resulting blend is a joy to the ear.

This is a memorable album for me for its easy lift and the obvious harmony and enjoyment that comes over from the performers.

George Shearing's Quintet are featured in three instrumentals and they give a tremendous recital. Miss Lee is delightful all through; even her announcements are full of warmth. And her talents as a composer are demonstrated in "There'll Be Another Spring."

I had never thought of pairing this twosome before but when you hear the record you realise that both performers have a softly seductive sound which intermingle perfectly. A superb effort well worthy of a top place among LPs.

Devoted to Mr. Lehrer's wit but I do think he is a very clever satirist. And I also enjoyed his parodies of popular songs as performed in this album.

I think this is superb Lehrer and I am going to keep this disc in a handy spot so that I can play it time after time.

Lehrer fans, buy it immediately!

* The same songs are also available on a 12-inch LP, "An Evening Wasted With Tom Lehrer," which includes additional commentary by Mr. Lehrer introducing each item. (Decca LK 4332).

TOM LEHRER—the mathematician turned satirist parodies popular songs on his latest album.

RIGHT TO THE HEART OF THE MELODY

CARMEN DRAGON

Stephen Foster Melodies

De Campdown Races; My Old Kentucky Home; Old Black Joe; Old Dog Trav; Myra's In De Cold Cold Ground; Oh Susanna; Tropic With The Light Brown Hair; Old Folks At Home; Come Where My Love Lies Dreaming.
(Capitol P8501)*****

MAESTRO Carmen Dragon leads the Capitol Symphony Orchestra into some beautiful interpretations



Carefree singers who obviously enjoy their job—husband and wife team of JACK CASSIDY and SHIRLEY JONES.

of Stephen Foster melodies with much praise going to solo violinist Lou Raderman.

In the interpretations there is a sprinkling of humour added when the music allows for it and these little inserts keep the interest in this album going along smoothly.

Carmen Dragon gets right into the heart of a melody whether it be gay and lively or sad.

BUDDY WILLIAMS

Swingin' Marchin' And Whistlin'

Our Director; On Wisconsin; The Eyes Of Texas; Sweetheart Of Sigma Chi; Stein Song; Under The Double Eagle; Far Above Cayuga's Waters; Caisson Song; On The Mall; Columbia Gem Of The Ocean; National Emblem March; Washington And Lee Swing.
(Columbia 33SX 1182)*****

BUDDY WILLIAMS' orchestra is labelled his "Golden Echo Music" but tags aside this is a happy LP with marching, shuffling and general swinging tempo predominant throughout.

It is an album that I would be happy to keep in my collection for its entertaining gaiety.

There is a nice big and bold sound to the whole session and it makes for excellent foot-tapping listening.

GERARD CALVI

La Bal Chez Madame de Mortemouille

Bull Fights; Madame De Mortemouille's Ball; Thunder In Louisiana; The Polka Of The Handcuffed Men; The Devils Of The Night; Holidays; Alley Cais; Miss Robot; Scottish Jig; Modern Bollet; On The Beach; Lily-Of-The-Valley Polka.

(Pye International NPL28003)*****

IT is not so long since London was shattered by an explosion of a show called "La Plume De Ma Tante." Arch-imp Robert Dhery was the leading character and he won his way into the heart of everyone who saw him perform.

Gerard Calvi is the man who wrote a great deal of music to the lyrics penned by Dhery. The same irreverence for things staid and dismal and conventional appears in the music as does in the lyrics.

Here there are no lyrics—the music speaks for itself. But the items heard are a result of this teamwork. Hear it. You won't need words to enjoy the LP.

SHIRLEY JONES AND JACK CASSIDY

With Love From Hollywood

Cheek To Cheek; Dearly Beloved; It Might As Well Be Spring; For You For Me For Evermore; Love Of My Life; Let's Face The Music And Dance; Let's Fall In Love; Long Ago And Far Away; Nina; It's Easy To Remember; Nice Work If You Can Get It; Hit The Road To Dreamland.

(Philips BBL7339)*****

THE man and wife team of Shirley Jones and Jack Cassidy made quite an impression during their TV

appearances in Britain a couple of months ago. Their carefree singing and obvious enjoyment of their chosen profession brought a warmth to our home screens which has rarely been equalled.

This is one of the finest teams to hit the musical scene in years and I wish them a long and happy stay.

SING IT AGAIN—No. 2

Sing It Again; Singin' In The Rain; The Lady Is A Tramp; Day In Day Out; I'll Build A Stairway To Paradise; Sing My Heart; Five Foot Two Eyes Of Blue; Variety's Drive; Darling You Can't Love One; Shine On Harvest Moon; I'm Glad There Is You; All The Things You Are; Stairway To The Sea; Just In Time; String Of Pearls; The Breeze; Let's Put Out The Lights; Back In The Old Routine; Mountain Greenery; I Could Be Happy With You; Oh Dear What Can The Matter Be; Love Me Tender; I'm Looking Over A Four-Leaf Clover; I'm Wonderful; Frères Jacques; Sonny Boy; Spare Oh Spare My Baby's Chair; We'll All Go Riding On A Rainbow; Trolley Song; Lover; I Wanna Sing Like An Angel; Colonel Bogey; Stanley Steamer; My Kind Of Music; In Love For The Very First Time; Yes We Have No Bananas; What A Little Moonlight Can Do; There Is A Tavern In The Town; Ring Out The Bells; Sing It Again.

(Columbia 33SX 1187)*****

NOT really a Christmas record this one, but more than suitable for that family get-together. All the gang from the famous radio series are here: Benny Lee, Julie Dawn, Jean Campbell, Franklin Boyd, The Coronets, The Steve Race Four and Jackie Brown.

A very guarantee there will be no complaints about the quality of this set and the quantity you can see for yourself.

Good for Christmas—and good for the rest of the year, too.

SONG OF NORWAY

Prelude; The Legend; Hill Of Dreams; Freddy And His Fiddle; Now; Strange Music; Hymn Of Beethoven; Finale Act I; Bon Vivant; Three Loves; Norwegian's Farewell; Finaletto; I Love You; Concerto.

(Philips BBL7346)*****

EDVARD GREIG, master composer, is the subject of this musical extravaganza. Lyrics have been added and his compositions adapted by Robert Wright and George Forrest.

The music is stirring and the performance pleasing. Many Greig devotees will probably dislike this setting but for the average listener who is fond of melody there can be no complaint.

A very entertaining LP and one which can be added to any collection specialising in stage musicals without fear of disappointment.

TOMMY TRINDER'S PARTY
Recorded In The "Jolly Roger" Bar,
1. Butlin's Holiday Camp,
Clacton-On-Sea.

(Fontana TF15073)*****

THIS is not my cup of tea at all but it is certain to please several of my readers, especially those who (Continued overleaf)





CHRIS BARBER
INTERNATIONAL
Barber In Berlin

Climax Rag; Easy Easy Baby; Gotta Travel On; What's I'm Gotta; What's I'm Gotta; Oh My Maryland; Chimes Blues; Ice Cream.

(Columbia 33SX1189)****
IT'S been the fashion among jazz critics to decry the Barber Band, and I must confess to being well up in the forefront of Chris's detractors. Part of the trouble is that people with memories going back further than about 10 years can never forget the discs made by wonderful jazz artists before the war years.

Listening, however, to the rubbish played by many British bands and the even more incredible corn turned out by some of those American revivalists we have been talking about, pushes the Barber Band up quite a lot in my estimation.

Leaving aside the existing geni of the jazz movement, there are few today among the newer men who could turn out anything up to this standard. (When you come to think about it, there are not really more than twelve first-class bands in the whole history of jazz... and certainly not more than 100 first-class jazzmen).

This LP was recorded in Germany. The difference between Barber in concert and Barber in studio is immediately apparent. There is none of the insipid simplicity of the old Barber about these tracks. They all go like the proverbial bomb.

There is an overall excitement about the thing which get across not only to the audience in Berlin on May 23 last year but also gets across to those of us able to hear the whole thing on disc.

Mind you, there are many mistakes. For one thing the tempos are inclined to speed up... a thing that often happens when the audience start egging you on.

There are some new tunes and some well-tried Barber favourites. Pat Halcov provides the highspots of the session.

Surprise!

GEORGE BRUNIES' ALL STARS

Jazz From New Orleans Stars
Bugle Call Rag; A Closer Walk With Thee; Down In Jungle Town; Alice Blue Gown.

(Tempo EXA96)****
THIS came as a very pleasant surprise. I had no idea what Brunies was doing these days. It is a long time since the Spanier H.M.V. sides and even longer back to the days of Ted Lewis and the New Orleans Rhythm Kings.

George Brunies remains an excellent New Orleans tailgate trombonist, certainly one of the best while men in this respect. His All Stars include Teddy Buckner, playing a close, easy-swinging trumpet. Matty Matlock from the Bob Crosby band on clarinet and old-timey Chink Marlin on bass and tuba. It is funny how so many of the Crosby band have gravitated back to New Orleans.

On *Just A Closer Walk With Thee* there is some very good gospel singing by Sister Elizabeth Eustis.

So far, these EPs from the Tempo "Jazz from New Orleans" series have resulted in a fine cross-section of N.O. jazz. They show that this city is still turning out first-class jazz bands, that they are not stereotyped by any means, and that there are plenty of young musicians coming up to take the place of those that have gone.

The Brunies Band is not a coloured band, but they seem to indicate that there is still very much such a thing as New Orleans style.

By the way, it is not what a lot of British fans think it is!!

No swing

LOUIS ARMSTRONG

Singin' Swingin' Louis
When Your Lover Has Gone; You're The Top; You Turned The Tables On Me; We'll Be Together Again.

(H.M.V. 7EG8495)***
I GET increasingly annoyed with sleeve notes. This little album of modern vocal Louis is adorned by a picture depicting a twenty-year-old Armstrong playing a cornet.

I saw this, read the first title, *When Your Lover Has Gone*, and sat back to enjoy Armstrong's 1930 Chicago Orchestra playing those Guy Lombardo phrases Louis tries so hard to imitate. But what did I hear but those lush violins and what-nots of Russell Garcia.

So you will gather that though this is *Singin' Louis*, it certainly is not *Swingin' Louis*. Though Louis finds it hard not to swing at the worst of times. Amazingly he plays out of tune almost right through this disc.

Louis is a wonderful jazz vocalist. And contrary to general opinion his voice is not "gravelly." It has generous overtones of delicacy, not that many publicists would see that, or even want to see it.

Nevertheless, I view with concern the tendency to take Louis away from the All Stars and to present him as a ballad singer. He sings them better than most... and Ellington can play them better than most... but I would sooner hear them both singing and playing what suits them best.

Similar?
PHIL NAPOLEON'S EMPERORS OF JAZZ
Dixieland Classics
Tiger Rag; Royal Garden Blues; South Rampart Street Parade; Sensation.
*Mercury YEP9510*****

THERE is nothing on the label to indicate the fact, but I am sure

these were made at least fifteen years ago and released on the Swan label in America.

I know I used to have some discs which sounded remarkably similar to these. And time has not dimmed their appeal. The selection is a popular one from the Dixieland repertoire.

Phil Napoleon is a trumpeter from the Red Nichols era. At first he played a trumpet much inspired by Red. Later he developed a more biting, driving, hard Dixieland style. This is the style he adopts here. His group includes Frank Signorelli, a pianist famed for his recordings with Bix, Tony Spargo, drummer with THE Original Dixieland Jazz Band here featured on kazoo, Lou McGarity, ex-Benny Goodman trombone discoverer.

Joe Dixon, another big band musician, this time from Tommy Dorsey's earlier outfit, plays some low-down clarinet.

This is a style of playing considered "out" by the current Beat generation. The purists want their George Lewis copyists and the morons want the Castle Jazz Band.

Broadly speaking, there are still

en masse a few weeks ago I tried to guide you as fairly as I could but tastes are so varied that it is virtually an impossibility.

This latest addition to the crush is good Percy Faith, who is rarely anything else but good, and I can safely recommend it to those who look for light orchestral recordings of their favourite songs.

But there are others already on the market of equal merit in the same field.

PUPI LOPEZ ORCHESTRA
Cha Cha Cha, Meringues and Mambos
Cherry Pink And Apple Blossom White; Piel Canela; Besame La Bombita; La Empalme; Mi Merengue; Contigo; Siempre Te He Querido; Ahora Si Tengo Un Amor; Cuban En Bailando; Macabre Mambo; Lucky Bambo.

(Gala GLP348)***

NOT a very inspired album this one. I found it very average with little to raise it out of the rut. This set is not a patch on the one I reviewed recently by Freddie Sateriale on the same label.

All the usual Latin ingredients are

cannot resist a sing-song on the firm's bus trip.

Like a real family get-together this, and therefore I do not think many people will want to buy the album for the simple reason that they can do the same thing just as well at home or in the local.

I am afraid this was a bit of a disappointment, Mr. Trinder.

PERCY FAITH
Porgy and Bess
Catfish Row; Summertime; A Woman Is A Sensitive Thing; My Man's Gone Now; Leavin' For The Promised Land; I Got Plenty Of Nuttin'; The Buzzard Song; Bess You Is My Woman Now; Oh I Can't Sit Down; It Ain't Necessarily So; The Strawberry Woman And The Crab Man; I Loves You Porgy; There's A Boat That's Leavin'; Bess Oh Where's My Bess; O Laid I'm On My Way.

(Philips BBL7312)***

THERE has been such a flood of Porgy and Bess albums that the public is going to find it hard to make up its mind which one to buy. When I reviewed the majority

of the numbers, it is pitiful. His notes are uneven; his choice of inversions is often hopeless; and he persists in playing the wrong chord on the odd occasion. Perhaps someone will kindly explain why a man with his reputation should continue, after years and years of playing, to make the same mistakes.

Willie Humphrey is a pleasant clarinet man, Jeanette Kimball plays a jolly, rolling New Orleans piano, while Barberin himself is an incredibly good drummer. He has been a resident of New Orleans for some time, since he returned from his long stint with the Luis Russell Band.

Inimitable

TOMMY DORSEY AND HIS ORCHESTRA
Tommy Dorsey's Greatest Band.

Vol. One
Boogie Woogie; Amor; But She's My Buddy's Chick; Swing Huh; Like A Leaf In The Wind; Marie; Opus One; Wagon Wheels; Clarinet Cascades; I Never Knew; Land Of Dreams.

(Top Rank 35/026)****

THE sleeve notes don't really tell you very much about these Tommy Dorsey recordings. They were made for radio transmission and have never been issued before. Judging by the personnels they would have been

cut some time during the last five years or so.

The wonder of the whole thing is the sound of Tommy D's horn. From the first note of *Marie* you're listening to something out of this world. Most of the arrangements are re-hashes (and good ones) of the original versions. I like this *Marie*. Here the whole trumpet section plays the well-known Bunny Berigan chorus, with someone doing the Bud Freeman sax spot and Tommy D. coming in to finish in his, dare-I-say it, inimitable muted style.

And then, of course, there's the sea shanty vocal chorus, the choruses that actually gave Tommy Dorsey's pre-war dance band (for that's what it was... and one of the best) its trade mark.

The soloists include Charlie Shavers, Buddy De Franco, Gene Krupa, Dodo Marmarosa, Boonie Richman.

There are those folk who will erub when I say this was a dance band and wonder what on earth that's got to do with jazz, let alone traditional jazz.

To them I would say—never forget that until very recently all jazz was played by dance bands. King Oliver, George Lewis, Kid Ory, yes, and all the rest, played exclusively for dancing. Even today the New Orleans bands play mostly dance hall dates. The fact that they also play jazz is purely coincidental.

Interesting

PAUL BARBARIN AND HIS JAZZ BAND
Weary Blues; It's A Long Way To Tipperary; Sister Kate; Tell Me Your Dreams.

(Tempo EXA98)***

THIS is not the same band as Barberin recorded with on the London label, but in many respects it is just as interesting. Mainly because we have here Alvin Alcorn, Jim Robinson and Lawrence Marrero, who are better known because of their participation on many George Lewis discs.

Jim Robinson shows himself to be very weak, but Alcorn plays strongly in a style seemingly far removed from the one he adopts when with Lewis. He plays, in fact, like I'd always imagined he could, should, and would were it not for the demands made on him by his boss.

Chris Barber's new LP was recorded at a concert in Germany and there's an overall excitement that comes across.

TRADITIONAL JAZZ... by Owen Bryce

only two styles in traditional jazz—The smooth flowing music of the King Oliver Band and its many offsprings and the lilting Dixieland beat of the white groups. This belongs to the second category. I prefer it to a lot of what passes these days as jazz.

Interesting

PAUL BARBARIN AND HIS JAZZ BAND

Weary Blues; It's A Long Way To Tipperary; Sister Kate; Tell Me Your Dreams.

(Tempo EXA98)***

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Jim Robinson shows himself to be very weak, but Alcorn plays strongly in a style seemingly far removed from the one he adopts when with Lewis. He plays, in fact, like I'd always imagined he could, should, and would were it not for the demands made on him by his boss.

Barber goes like a bomb!

All the same

HARRY JAMES

Harry's Choice
You're My Thrill; Willow Weep For Me; Blues For Sale; I Wanna Little Girl; Moten Swing; Do You Know What It Means To Miss New Orleans; Just For Fun; The New Two O'Clock Jump.

(Capitol TP903)***

IN spite of the presence of Willie Smith on alto and Jackie Mills on drums, this is not too successful a disc. I am not a rabid Harry James fan. Even so, I would have preferred more of James and less of the hard-bitting, sometimes overloud, orchestra with him.

One of the troubles, I think, is that these studio orchestras all eventually sound much the same. In fact, this could be a Jackie Gleason, or a Nelson Riddle, or a Charlie Shavers group. Only difference between one and the other is that here James is the main soloist.

Most of the arrangements are the work of Ernie Wilkins; the last track is a Neal Hefti one.

It's a long time since we heard James. He hasn't changed much since the latter days of his period with Goodman. A little more polished at times... a little more brash at others... a lot less swing all the time.

This is a pleasant enough album for the non-connoisseur who likes his big band jazz, his trumpet stylists, and a batch of melodic numbers, together with a couple of swingers.

LONG PLAYING REVIEWS

(Continued from previous page)

present with Pupi Lopez featured on trumpet.

I suggest you hear this one for yourselves as many of you may like it, but for my money it does not click.

PIERRE DORSEY
Amour Perdu—Lost Love

Amour Perdu; La Plus Belle Du Monde; Pour Toi Seul; C'est Peut-Etre Vrai; Embrasse-Moi Oh Mon Amour; Au Coeur De Lisbonne; Anastasia; Tu Voglio Bene...; Tant Tant; Il Pleut Sur Londres; Pour Reini; Le Fete De L'Amour; Le Temps De Dire Adieu.
(Pye International NPL28005)****

A FINE example of the work of one of France's best light orchestras—that conducted by Pierre Dorsey. Dorsey is featured at the piano keyboard in these selections.

Although the titles may be strange to you the melodies will be very familiar and loved. For example *Pour Toi Seul* and *Le Fete De L'Amour* come from the film "Friendly Persuasion."

A very relaxing LP this and certainly worth a listen.

MY CHOICE OF THE MONTH

DENNIS LEADS THE WAY

DENNIS LOTIS
Hallelujah

Hallelujah; It Ain't Necessarily So; Flamingo; Aren't You Kind Of Glad We Did.
(Columbia SEG7955)*****

WITH a storming opening on the title track Dennis Lotis really swings his way through this set and proves once again he is one of the best singers this side of the Atlantic—and that he can give some of our American friends a good run for their money.

Lend an ear to this set you budding Sinatra, Crosby, Davis's and Lotis's and you will pick up more than a few pointers to help you along with your career.

Sharing the honours with Dennis is friend Tony Osborne in usual delightful style.

I say let's have more like this, Dennis.

RAE JENKINS
Silver Chords

Part 1
Say A Little Prayer; Tsamerei; Listen To The Lambs; Crimond.
(Fontana TFE17210)*****

Part 2
On Wines Of Song; Count Your Blessings; My Lord What A Morning; Abide With Me.
(Fontana TFE17211)*****

Part 3
Air On The G String; Give Us This Day; Bless This House; If I Can Help Somebody.
(Fontana TFE17212)*****

RAE JENKINS and his String Chorale, with David and the Silver Stars, have waxed a collection of some truly beautiful melodies. These are really popular songs which have stood the test of time and still come up again as strong as ever.

This set would make a beautiful Christmas present for your parents—there are few people who are not lovers of these melodies.

I recommend this set unreservedly.

JIMMY SHAND
Scottish Country Dances

My Native Highland Home; Corrie-chollies; 2nd Welcome To Northern Meeting; Sweet Maid Of Glen Dorack (Gay Gordons); The K.O.S. Bess; The H.L.L.; The Argyll And Sutherland Highlanders; The Black Watch (Waltz Medley); Balintore Fisherman Polka; The Bridge Of Nairn; Tom's Highland Fling; Concertina's Got His Wife Again.
(Patlophone GEP8774)*****

SECOND only to whisky as Scotland's greatest export comes the modest Jimmy Shand. Jimmy's music has brought happiness to countless thousands of exiled Scots and others besides—even a few Sassenachs.

Here in typical vein are some toe-

tapping selections from the king of Scottish dance music which I guarantee will lift any heavy heart.

Start off your party with this one and you'll be sure of a successful evening.

TOMMY EDWARDS
I've Been There

I've Been There; It's All In The Game; My Melancholy Baby; I Looked At Heaven.
(M.G.M. EP707) ****

TOMMY EDWARDS I like. His is a refreshing voice, and he hasn't disappointed me yet. Included in this selection is his big international hit, *It's All In The Game* and the remaining three titles are up to this standard.

I can see Tommy Edwards climbing a lot higher in public estimation as long as he keeps up this standard of singing.

Very nice interpretations of four good songs.

NORRIE PARAMOR
The Wonderful Waltz

Always; Fascination; Falling In Love With Love; I'll See You Again
(Columbia SEG7931)*****

FALLING IN LOVE With Love perhaps best illustrates the romantic, swirling waltz we associate with Hollywood fantasies. In this arrangement Norrie has his string section sweeping and soaring majestically and I guarantee that any listener will be carried away with this feeling and be lifted clear out of any doldrums he may be in.

The remaining selections are balanced perfectly to give you easy, contrasting moods.

PARADE OF THE BANDS

Love For Sale (Artie Shaw); Trumpet Boogie (Ray Anthony); Eli Eli (Lionel Hampton).
(M.G.M. EP704)****

THERE'S a bit of a mystery about this album. Apart from the three leaders named above, the sleeve also shows a picture of Jimmy Dorsey. While it is nice to see a photograph of this fine musician and leader I can't quite see the point unless this is a breakdown set from an LP.

Mysteries aside, I enjoyed the music, although some was a little dated—the most recent I believe being the Ray Anthony contribution from the film "This Could Be The Night." Hampton is his usual uproarious



DENNIS LOTIS — whose EP is the pick of the month's releases — pictured here in a scene from the musical, "The World of Paul Slickey," in which he starred.

self and the quietly dignified Artie Shaw touch is very evident.

FRANKIE AVALON
No. 3

Hallelujah I Love Her So; Trumpet Instrumental (Bella Del Mondo); Into Each Life Some Rain Must Fall; Hold Me.
(H.M.V. 7EG8507)****

TWO sides of the Frankie Avalon talent are revealed on this disc. In addition to his singing Frankie also

turns in an excellent piece of trumpet work. Although he is no Harry James as yet, he certainly knows how to handle the instrument and, in fact, I preferred the trumpet track to his vocal efforts in this particular EP.

His voice did not impress me as much as it did on part two of this series, but I could tell that he does have a lot of vocal talent which just needs a little development.

Fontana introduce . . .

FOUR FROM THE SHOWS

FOUR FROM "THE GIRL FRIEND"

The Girl Friend; Am In Love; Blue Room; Mountain Greenery.
(Fontana TFE17149)*****

A CUTE idea, this, taking four popular songs from successful musical shows and dressing them up in attractive EP packages. This particular set features Doreen Hume, Bruce Trent, The Michael Sammes Singers and Johnny Gregory's Orchestra. A fine bunch of talent.

Rodgers and Hart's undying music from the show is magnificent. "Mountain Greenery" is superb both musically and lyrically. "Blue Room" is, of course, a favourite with most of us.

FOUR FROM "NEW MOON"
Wanting You; One Kiss; Lover Come Back To Me; Softly As In A Morning Sunrise.
(Fontana TFE17147)*****

ONCE again Bruce Trent, Doreen Hume and company join forces to re-create a portion of a musical show.

The songs from this show, particularly the latter two of this set,

are continually being sung in more modern arrangements—proof of their lasting popularity. Only a couple of weeks ago I reviewed an LP by Ernie Andrews which featured an up-tempo arrangement of "Lover Come Back To Me." A very enjoyable little programme.

FOUR FROM "CAT AND THE FIDDLE"

The Night Was Made For Love; She Didn't Say Yes; The Breeze That Kissed Your Hair; Try To Forget.
(Fontana TFE17173)****

DOREEN HUME, the Michael Sammes Singers and Johnny Gregory's orchestra are again present on this set and Denis Quilly takes the male lead. Jerome Kern and Otto Harbach were responsible for the attractive score.

Although I am not familiar with this show, naturally I have come across the music before. "She Didn't Say Yes" is a well tried standard from the Kern pen.

The artists put on a fine performance and make this a thoroughly entertaining EP.

EPs
reviewed by
Ken Graham

BEN MAY CRASH THE TWENTY

BEN HEWITT
Break It Up

Partida June; For Quite A While; I Ain't Givin' Up Nothin'; You Break Me Up.
(Mercury ZEP10035)*****

BEN HEWITT is a new name to me, but if this is a typical example of his work I wouldn't be surprised to hear a lot more of him in the near future.

I think you've got a hot property here Mercury and that he could crash the Twenty with the right song.

Hewitt is the possessor of a smooth, beaty voice which should have wide teenage appeal.

Watch out for him.

TONY DALLARA
Italian Holiday

Julia; Mi Perdero; Non Partir; Mi Sento In Estasi.
(Columbia SEG7956)****

A QUICK glance at the picture of Tony Dallara on this sleeve and you could mistake him for Tony Bennett. There is also a similarity in their singing styles. Dallara has that same forceful way with his voice and the trick of emphasising certain notes in the style of a drummer.

I suppose you could call him a percussive vocalist.

Anyway this is an entertaining set with the powerful voiced Dallara taking you back to your Italian holiday with four local ballads.

You could mistake him for Tony Bennett—the styles are similar.



TONY DALLARA

YOUR XMAS PRESENT IS THE MILLION SELLER
AMONG MY **SOUVENIRS**
CONNIE FRANCIS (M.G.M.) DANCE ORCH. 4-

STARRY EYED

MICHAEL HOLLIDAY
(Columbia)
DUFFY POWER
(Fontana)
GARRY STITES
(London)

A TOP RANK WINNER
FREDDIE CANNON
WAY DOWN
YONDER IN
NEW ORLEANS

DANCE ORCH. 4-

THE DOG EV'RYONE LOVES
OLD SHEP
ELVIS PRESLEY
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LAWRENCE WRIGHT 19 DENMARK STREET, LONDON, W.C.2 (TEL. 2141)

There's head as well as heart in this LP

JAY JAY JOHNSON QUINTET J.J. In Person!

Time Up; Laura; Walkin'; What Is This Thing Called Love?; Misterioso; My Old Flame; Now's The Time. (12in. Fontana STEL512)***
PERSONNEL: Jay Jay Johnson (trumpet); Nat Adderley (cornet); Tommy Flanagan (piano); Wilbur Little (bass); Al Heath (drums).

WHEN he was here with the "Jazz From Carnegie Hall" package, I talked with Jay Jay backstage at the Gaumont State, Kiburn. He impressed me with his integrity and enthusiasm. And his head for business. A very shrewd cat!

He told me about this "concert" album, which has just been released here. "I think it is the best we have done," he said. "There is much greater feeling of freedom than we get on studio dates. I am happier with trombone and cornet than with trombone and tenor. Nat and I get some interesting tone colours."

There is no indication in the

sleeve notes where the concert took place. But the band sounds good, with the rhythm section keeping the hornmen on their toes. Jay is immaculate as ever, but more relaxed and inventive than on several recent dates under his own name.

Nat matches him well. Though, at times, he has a Miles Davis-like sound, generally he is definitely his own man. Flanagan takes some tasty solos, too. I like Al Heath (brother of Percy and Jimmy) more at every hearing.

Jay Jay announces every item briskly in a strangely stereotyped manner.

The most interesting score is "What Is This Thing?" with intelligent contrapuntal effects. The best jazz is on Monk's slow blues, "Misterioso," which Jay Jay did for Blue Note with Rollins, with the composer and Horace Silver sharing the piano chair!

Good, clean, slick modern jazz which uses the head as well as the heart.



perhaps too many Garland clichés for comfort on repeated hearings. But you will have to go a long way to find three guys who work better together. Chambers' sound sings through it all and Philly Joe is, as always, a gas!



HAL MCKUSICK QUARTET Hal McKusick

Taylor Made; You Don't Know What Love Is; They Can't Take That Away From Me; Lullaby For Leslie; Minor Matters; Blue-Who; By-Ins; What's New?; Intertwain; Give 'Em Hal. (12in. Parlophone PMCI093)***
PERSONNEL: Hal McKusick (alto, clarinet); Barry Galbraith (guitar); Mitt Hinton (bass); Osie Johnson (drums).

SOME friends of mine, whose main musical affiliations are with "mainstream," have been condemning modern jazz lately. Their general classification: "Doomy!" Well, if all records under the heading of modern jazz were like this one, I'd agree with my mainstream mates!

Innocuous, pleasant... call it what you will. Frankly, I find it all rather dreary and gutless. The playing, of course, is immaculate, faultless. But what else would you expect from four seasoned "sessioners"? The originals (by Manny Albam) are as harmless as the solo content. The arrangements get a good and unusual blend between McKusick and Galbraith.

But, dear, oh dear! It goes on and on and on! You cannot even call it "Jazz to go to sleep to," because your dreams would be dull as ditch-water.

The rating bears no reflection on the musicianship.



BERT COURTLEY JAZZ GROUP Bertrand's Bugle

Tenderly; Bertrand's Bugle; Jones. (7in. Decca DFE6602)***
PERSONNEL: Bert Courtney (trumpet); Eddie Harvey (piano); Pete Blannin (bass); Eddie Taylor (drums). In "Jones," add Don Rendell (tenor) and Jackie Douglas (drums) replaces Taylor.

THIS EP is rather a mixed bag and does not match up to Bert's previous EP, nor that by the Jazz Committee. Hence the rating.

Tenderly has excellent, inventive, tightly muted, very personal Courtney. But the rhythm backing is weak and badly balanced.

Bugle gets a completely different feeling and balance. The rhythm is stronger and swifter and Bert plays open horn. Yet, in a blindfold test, I would never have guessed who it was! His tone sounds much coarser than usual and the idios do not flow as easily as on Tenderly.

Ellington's blues, Jones, features the full Committee team, on club dates, it is one of their grooviest tunes, though the ending is more built-up than here. They get a pretty good groove going here, too.

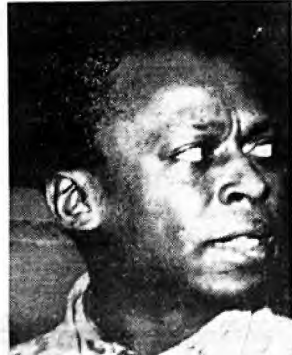
Again though, the rhythm section could have been stronger. Bert sticks his mute in again for a good solo. Ed Harvey again shows why he is not doing many gigs on trombone... because he is such a good pianist!

But the best soloist by far is Rendell. He demonstrates here even more forcefully than on the 12-bar in the Committee's own EP (DFE6587) that he can play the blues with style and feeling. In fact, I rate this solo as his earthiest on record.

TYPICAL, HARD-SWINGING MILES

MILES DAVIS SEXTET More Miles

Dr. Jekyll; Billy Boy. (7in. Fontana TFE17195)***
PERSONNEL: Miles Davis (trumpet); Julian "Cannonball" Adderley (alto); John Coltrane (tenor); Red Garland (piano); Paul Chambers (bass); Philly Joe Jones (drums). On "Billy"; Garland, Chambers, Jones only.



MILES DAVIS—fart comments

(sparked by Philly Joe) roars beneath him.

The exchanges between Cannonball and Coltrane are perhaps the most interesting aspect of the track. They show that Trane's strong individuality has made such an impression on Adderley that at times it is fairly hard here to tell them apart.

Billy Boy is by the Red Garland Trio. It swings like mad, but has

TWO tracks from the fabulous "Milestones" LP. Jackie McLean wrote the fast blues, the correct title of which is Dr. Jekyll.

This is typical of the Sextet at its hardest-swinging. Miles makes tart, typical comments, which get straight to the point. The rhythm section

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MORE GOLDEN GUINEAS

KEN GRAHAM reviews the latest pop issues in Pye's cheap series

RIO CARNIVAL ORCHESTRA Honeymoon In South America

Orchids In The Moonlight; Honey-moon Cha-Cha; Jealousy; Florida; Tango Del Amor; Brazil; La Paloma; Moon Over Montevideo; El Manisero; La Cumparsita. (Pye Golden Guinea) GGL0035)***

THE Rio Carnival Orchestra set the scene for a dream honeymoon with this LP and they certainly do get that romantic feeling.

101 STRINGS The Soul Of Spain

Malagueña; Domingo En Sevilla; Espana; Macarena; La Violetera. (Pye Golden Guinea) GGL0017)***

THIS is a quieter "soul" than I had pictured, but the melody is full of feeling. The conductor does, however, bring out the fire of the country and its people in his interpretations.

101 STRINGS Award Winning Scores From The Silver Screen

Love Is A Many-Splendored Thing; Ruby; Three Coins In The Fountain; The High And The Mighty; Around The World; Moulin Rouge; Spellbound Concerto; Picnic; Tara's Theme. (Pye Golden Guinea) GGL0025)***

THE lush sounds of the 101 Strings sweep us through a collection of movie memories with this set of successful themes from Hollywood.

There are already several similar collections available on the market but I think that perhaps the attractive pricing of this will help it along.

101 STRINGS A Night In Vienna

Vienna City Of My Dreams; Blue Danube; Piccicato Polka; Artist's Life; Sweets For My Sweet; Tales From The Vienna Woods; Vienna Blood; Cold Coffee And Hot Jazz; Perpetual Motion; Merry Widow Waltz. (Pye Golden Guinea) GGL0018)***

MANY conductors have recently been returning to the gay atmosphere of Vienna as an inspiration for their albums.

The reason is obvious—the gay music of Strauss, well represented here, is among the most entertaining ever written for the light orchestral world.

SKIP MARTIN Scheherazade

First Movement; Second Movement; Third Movement; Fourth Movement And Finale. (Pye Golden Guinea) GGL0033)***

THIS is an interesting experiment combining the sounds of a symphony orchestra with those of a jazz band. It should appeal to the really broadminded classical listener as well as the middle-of-the-road jazz fan.

Rimsky-Korsakov's immortal "Scheherazade" is the basis for the work, and, in fact, the symphony orchestra stick pretty close to the original score. The jazz section is not forcefully rammed into the listener's ear.

THE KINGSWAY STRINGS A Symphony On Ice

Skater's Waltz; Love's Dream After The Ball; Man On The Flying Trapeze; Charming; Dolores; Over The Waves; Merry Widow Waltz; The Waltz Of The Flowers. (Pye Golden Guinea) GGL0028)***

THIS set has a Mantovani flavour about it. At first I was puzzled by the title of the album but on playing it I discovered it contained melodies much loved by ice skaters as they glide round the arena.

DAVID BEE ORCHESTRA Let's Dance

Lovely Flowers I Pray; The Fair Prelude Overture; Soldiers' Chorus; Waltz Chorus; Waltz Song; M'Appari Tut'Amor Barcarolle; Bridal Chorus; Overture; The Last Rose Of Summer; Páigín's Chorus; Pizzicati; Humoresque; Poeme; Hungarian Dance No. 4; Turkish March; Impromptu; Nocturne Op. 9; Liebestraum; Trepak; Tzitsch-Franz Polka; Spring Song; Dance Of The Hours; Andante Cantabile; Motinaria; Moment Musical; Melody In F; Happy Farmer. (Pye Golden Guinea) GGL0038)***

DON'T let the titles put you off. This is really a lively dance set ideal for your party—and what's more, you'll recognise the melodies.

David Bee leads his orchestra into a fast-moving set of medleys which will keep your guests tripping gaily round the home ballroom and let you get on with organising the rest of the evening's entertainment.

THE PRIDE OF THE '48 A Hi-Fi Band Concert

Angels Weigh; Under The Double Eagle; March Of The Toys; Coronan Cadz; The Billboard March; National Emblem March; Handicap March; The Marines' Hymn; Hot Time In The Old Town Tonight; You're A Grand Old Flag; American Patrol. (Pye Golden Guinea) GGL0031)***

A ROBUST-SOUNDING military-type band, really roars along in typical American style with these famous marches. If it's a rip-snorting evening you're after, then this is the album for you.

Military band enthusiasts should like it although it may not be quite so genteel as many British counterparts.

THE HAMBURG PHILHARMONIA ORCHESTRA Symphony For Glenn

Moonlight Serenade; Lampflichter's Serenade; Moonlight Cocktails; Tivoli Junction; I Know Why; At Last; Santa Fe Trail; That Old Black Magic; Perfidia; In The Mood; Serenade In Blue. (Pye Golden Guinea) GGL0024)***

THIS is a rather unexpected, unusual but very welcome tribute to Glenn Miller performed by the Hamburg Philharmonia Orchestra. There are more strings on hand than Miller ever used but the reed and brass section work has been reverently reproduced without actual copying.

I think many Miller fans will accept this tribute in the way it was intended—as a warm and friendly gesture to a great orchestra leader.



THE MUDLARCS with David Lane on the left. (DISC Pic)

David Lane WILL leave Mudlarks

Goes solo when Jeff Mudd is demobbed

DAVID LANE, the tall, fair-headed singer who replaced Jeff Mudd in The Mudlarks singing trio when he was called up in March to do his National Service, still intends to leave the act and try his luck solo when Jeff leaves the Army in fourteen months time.

When he is demobbed, Jeff will rejoin his brother (Fred) and his sister (Mary) and carry on where he left off ten months ago. This will mean that David will no longer be needed.

The Mudlarks' fans knew that when brother Jeff returned from the Army one of three things could happen:

- Jeff would join the group, increasing the number from three to four.
- Jeff would have his own plans and let the group carry on as they were.
- David Lane, the man called in to make up the number, would leave.

Now fans need not speculate. Fred Mudd told me this week: "David joined us on a two-year contract. That contract ends when Jeff is free to return to the group. Then David leaves us."

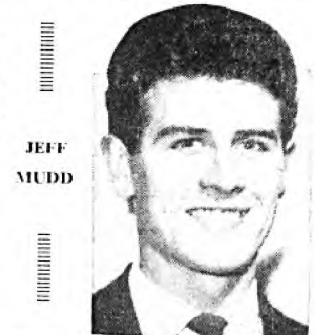
Said? Yes and no.

Great friends

As David put it: "I am really enjoying myself with The Mudlarks. It has been a grand experience and I would not have missed it for anything. Naturally when the time comes I shall be sorry to leave. We have all become great friends. But, on the other hand, my real ambition is not to be part of a team but a solo act. That is what I shall strive for when I leave the group."

Explained Fred: "When Jeff left us we were in a state as we had to find a third member in a hurry. Our agent, Bunny Lewis, solved the problem. He heard David at a 'Six-Five Special' audition, liked him and introduced him to us. Immediately we heard him we knew he was our man."

"David learned our act very



JEFF MUDD

quickly." Mary told me. "He listened to our records, studied our routine and soon fitted in perfectly. It worked very well and we were delighted."

"It will be wonderful for David if he can make a success on his own," said Fred. "I am sure he will do well as a solo act. It is great having him with us but, naturally, it is not quite the same as having an all-family act."

Both Fred and Jeff are engaged, "but we don't know when we are getting married," said Fred. "And even if we did it would not affect The Mudlarks, because we would carry on. But this pop business is so precarious. One minute you are up in the clouds and the next you are down and out."



Teddy Johnson's MUSIC SHOP

old. It was invented by Alan Blumlein of E.M.I. in 1931." The hard truth of the matter? The patent had expired!

It's up to you

THIS week I sat talking with one of the most prolific composers ("I'm one of six full-time composers left in the Alley"). His name? Paddy Roberts.

I asked Paddy how he would be spending Christmas. "Working!" he pronounced.

He is composing another baker's dozen or so of beat numbers for an LP to follow the successful Decca release, "Strictly 12-6-4 Grown-Ups."

This new disc will be needing a title. And that is Paddy's major problem.

I proposed that we leave the suggestions to DISC readers. Paddy agreed. So to any reader who suggests the best title (not necessarily the one used) Paddy will give an autographed copy of his current LP.

Remember, his material is directed at adult record buyers.

Strong Wolf

THIS last week three composers came out on a limb and formed their own publishing concern. Monty Norman, David Heneker and Julian More, are the trio concerned.

Said Monty: "We are fed up with the apathy about British musicals from publishers—so we formed our own concern."

And a mighty powerful unit it may well be. I gather that it is associated with Chappell's music company.

Wolf Mankowitz and the trio are to write the Art Buchwald Revue for Broadway next autumn... and they are already in the throws of a 19th century musical.

The respective stars?

For America? I tip that great comedian Alan King.

And for the 100-year-old musical? None other than Lonnie Donegan.

If these are half as successful as the two shows and the film that they have running in town at present "Irma La Douce," "Make Me An Offer" and "Espresso Bongo"—there will be few complaints from Monty, Julian, David and Wolf.

Stereo new? Not on your life!

CHRISTMAS parties are with us... every firm, record company, publisher and artist appear to be having their own private gatherings. This week I found myself looking across a tomato juice (honest!) at Marion Ryan.

Our conversation was purely professional. We talked about stereo. Maid Marion had been dubbed "Miss 3-D of Discs," because she was the first British pop singer to go over to stereo.

It was 18 months or so ago that Pye sparked off the world market with their issue of stereo discs... but record companies all over the world had been aware that British Decca were developing a single-track stereo.

America, eager to meet the challenge of their English cousins, spent a fortune on devising their own stereo system.

By the late summer of 1957 they had achieved their goal... or so it seemed.

Said Marion: "As with styles of singing, the adage 'there's nowt new 'neath the sun' would appear to be true."

You see an engineer of E.M.I., Ltd., had patented a system almost identical to the Americans years before.

Said Marion, "Stereo is 28 years

£10,000 HOME FOR SHIRLEY

Shirley Bassey the poor girl from Cardiff's Tiger Bay recently moved into a £10,000 home in the West End of London. Here she is in one of the TWO kitchens.



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DISC BITS

FIRST orchestra to be heard on the B.B.C. Light Programme in the New Year will be that of Ian Purdie, broadcasting from Scotland. They will play soon after midnight as part of a two-hour programme of music from 10.40 p.m. on New Year's Eve. Others taking part will be Ted Heath, Edmundo Ros and Arnold Bailey.

THE AVONS, currently riding high in the Top Twenty with their hit disc of "Seven Little Girls Sitting On A Backseat," are to appear in the new series of "Bandsand" for Granada television.

The series starts tonight (Wednesday), and will feature Ted Heath and his Orchestra.

ATRIO of recording artists appear as guests in the next edition of Cyril Stapleton's "The Melody Dances," on ATV (December 29).

Michael Holliday will be in the show (he is considering a film part offered him), together with Rosemary Squires, just back from an American trip, and guitarist Bert Weedon.

CANADIAN singer, Doreen Hume, who returned home earlier in the month after several years in this country, returns to Britain in the New Year. During her present trip home, Doreen, a Fontana recording artist, will be making TV appearances.



"I'm happy with the way things went," said John Barry, pictured above working with Adam Faith at their recent session. (DISC Pic).

Adam puts another single 'in the can' AND THERE'S AN LP COMING, TOO

TOP-OF-THE-CHARTS Adam Faith has been to the recording studios again—to wax another single and also an LP. The single, titles of which will not be announced before Christmas, is for release in mid-January, said an E.M.I. spokesman this week, a timely follow-up to his "What Do You Want?" which last week gained the young actor-singer his first Silver Disc.

His LP will feature John Barry's score from the new film, "The Beat Girl," in which Adam Faith appears.

Adam sings two numbers on the LP, "I Did What You Told Me" and "Made You."

Commented John Barry after the session: "I was very happy with the way things went. Adam was fine. Immediately after Christmas I shall be recording the remainder of the album. Shirley Ann Field, who is also in "The Beat Girl," sings a cha-cha, "It's Legal," and the rest of the tracks will be of the theme music from the film.

"It's really a moody jazz kick to contrast with Adam and Shirley."

New B.B.C. series

Next month John Barry starts a new B.B.C. radio series, "Light Beat," on Saturday evenings between 6 and 6.30 p.m., which is scheduled to run for 13 weeks. And in February he begins a 14-day tour of Northern Variety Theatres with Adam Faith.

This series starts at Sheffield (Feb. 6), then visits York, Warkop, Doncaster, Dewsbury, Halifax, Leeds, Bradford, Hull, Harrogate, Scunthorpe, Burnley, Newcastle, Manchester and Nottingham.

NEIL IS OUR No. 17



Sedaka's

Silver Disc

YET another Silver Disc has been won. Number 17 in our awards for record sales in Britain of more than 250,000 goes to American Neil Sedaka for his "Oh Carol."

His disc entered our chart Top Twenty only a month ago and last week it reached number three.

On receiving the news, Neil Sedaka cabled: "My sincere thanks to DISC for award of Silver Disc for "Oh Carol." May I also extend deepest thanks to all your readers and all my English fans for providing me with such a wonderful Christmas gift. Please extend to them not only my gratitude, but wishes for a joyous Christmas Season—Neil Sedaka."

BOBBY DARIN FOR TV

SILVER Disc winner, Bobby Darin, is touring Britain next spring with Duane Eddy and Clyde McPhatter in a package show, will probably take in a "Sunday Night at the London Palladium" TV spot during his visit.

New Year ITV New Look

'MUSIC SHOP' GETS THE ATV AXE

TEDDY JOHNSON'S "Music Shop," on Channel 9, is one of the shows to be axed in the New Year under a "new look for Sunday viewing" campaign announced by Val Parnell.

The ATV managing director said this week: "We have got together with ABC television to give a new look to our Sunday afternoon viewing. The essence of our new schedules will be to offer more programmes for family viewing."

Among the programmes also due to be dropped from January 17 is Carroll Lewis's Junior Discoveries.

A spokesman for ATV said, "None of the evening programmes has been affected and our current series, "Sunday Serenade," will most certainly continue for its full run."

JONI JAMES HERE FOR LPs

ONE of America's most popular female vocalists, Joni James—she has won eight Golden Discs—flew into London on Sunday with her husband, orchestral leader Toni Aquaviva. She is here to record a number of LPs—the exact total has not yet been decided—for Norman Newell of E.M.I., and for TV appearances.

She will be here for at least two weeks and will not start recording until after Christmas. Arranging and directing the music on the albums are Tony Osborne and Geoff Love.

This is Joni's second visit. She was previously here last January when she also cut LPs.

For Your Christmas Enjoyment

"WHITE CHRISTMAS"
VIC BARELL & HIS ORCHESTRA
CB. 1526

"RED INDIAN CHRISTMAS CAROL"
CLINTON FORD
CB. 1518

"DON'T WANT THE MOONLIGHT"
MAUREEN EVANS
CB. 1517

The original hit version
"MARINA"
ROCCO GRANATA
CB. 1525

"OLD SHEP"
CLINTON FORD
CB. 1500

"CIAO, CIAO BAMBINA (PIOVE)"
DOMENICO MODUGNO
CB. 1489

"THE LAST TIME I SAW PARIS"
(Correct tempo quickstep)
PHIL TATE & HIS ORCHESTRA
CB. 1508

"CARINA"
RAY ELLINGTON
CB. 1512

"EL CURACA" (Big-Man)
FRANK WEIR & HIS ORCHESTRA
CB. 1520

"DEARLY BELOVED"
GLORIA de HAVEN
CB. 1524

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