

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 46 Week ending December 20, 1958

JANE MORGAN

EVERY
6^D
THURSDAY



**CHRISTMAS
RECORD
ROUND-UP**

The American girl from Paris

JANE MORGAN

sings in English and French the continental and American hit song

'RECORDS' your monthly guide to good record buying. From your dealer, 6d.

**THE DAY THE RAINS CAME
LE JOUR OU LA PLUIE VIENDRA**



HLR 8751 (45/78)

POST BAG

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

YOU CAN WIN A PRIZE!

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

'Disc' climbs to dizzy heights

PRIZE LETTER

I HAVE been getting a copy of DISC every week for the past year. Recently I went on a course at an Outward Bound School, in Westmorland, during which I still received my copy every week. During the course we were told we were going to climb Sca Fell

Pike, which is 3,210 feet high. That morning I received my copy of DISC, and having no time to look at it I decided to take it along with me.

I enjoyed reading your paper on the highest mountain in England, and I would like to know whether DISC has ever been read as high up before.—D. CARSON, 54 Larch Grove, Dunmurry, Co. Antrim, N. Ireland. (Any volunteers for Ben Nevis?)

Disgusted!

I WAS disgusted at the way the so-called fans of Marty Wilde showed their appreciation when he recently appeared in Norwich.

The "fans" even joined in when he was singing and instead of the entertaining and pleasant evening my friend and I had looked forward to, we had a rough time, thanks to the empty headed youths behind us.

What the girls find to scream about baffles me completely, as while they are creating a noisy din, they miss half the performance. As for the rush on the stage door after the show, well, it's just not safe to be in the line of fire!—Miss P. A. TAYLOR, Uplands Way, Diss, Norfolk.

(Nor-Folk Singers?)

Good luck, Joan

MAY I congratulate Joan Regan on her wonderful new record "A Love Like Ours"! I wish her every success with it, for no one deserves it more than she does. I'm sure her countless fans will agree with me on that point.

So, Joan, good luck with your new record. You can depend on my support for ever!—Miss ANN FRY, Rodney Close, Oxtails Estate, Gloucester.

(A record hit is long overdue for Joan.)

Poor quality

MUCH is written about the number of "takes" made for each recording by an artist. Is it not a pity, then, that the quality of the finished product is often so poor? This especially applies to some rock 'n' rollers.

For example, in The Everly Brothers' recording of "Bird Dog," the beginnings of the verses seem to have been completely faded out, and

this also applies to Cliff Richard's recording of "Move It."

On other recordings, too numerous to mention, words are utterly unintelligible and music disappears. Is this meant to happen? As we pay hard-earned money for our records, we expect to get good value, and we trust that the artists will give it to us.

If some of them have to have as much practice as we are led to believe, all I can say is they need it and more!—Miss ANNE PAVEY, Norman Road, Ashton-under-Lyne, Lancs.

(Some record stars are short of words.)

No slackness

WITH reference to a letter from Mrs. Jeanne Gordon (DISC 29-11-58), I would like to say that I am a member of the Lonnie Donegan Club (Birmingham Branch), and there is no slackness whatsoever in any of his clubs throughout the country. He is interested in us all, and he



"I knitted it myself—I wanted something wide enough to take records."



"Must the record player stand just here!"

always comes to see us. I know that some fan clubs are slack, but ours has an excellent magazine and an efficient secretary to run it. Lonnie puts himself out to help us and you can never have a slack club if the star himself is interested.—Miss ANNETTE ARCHER, Tamworth Road, Sutton Coldfield, Warwick.

(Lonnie leaves no loose strings.)

Service discs

WHY is it so difficult to get recordings of marches by Service bands? I have been to as many as 20 shops in one day to buy either 78s or 45s, but I am always met with the answer that they don't get much call for military music, which, if ordered, is only available on LPs.

I am sure there must be hundreds of fans who would buy records of Army, Air Force or Navy bands, but apart from the releases of "Colonel Bogey" and "Dam Busters," there has been little on the market.

I am not a square. I have all the big beat, skiffle, jazz and pop records, but I would like to purchase some good marches and old army songs as well. So please, record companies, will you help?—A. J. TOMPKINS, Norman Street, Winson Green, Birmingham, 18.

(March winds wanted!)

B.B.C. killing rock?

IT appears to me that the B.B.C. are trying to kill rock 'n' roll, which is surely the wrong attitude, as its life can result in nothing but good for them.

On B.B.C. TV, there is only one pop programme, "Six-Five Special," and this now consists mainly of ballads. The difference between this programme and A.T.V.'s "Oh Boy!" is

BONUS WINNER

In addition to an L.P. the writer of the month's best letter will also receive a valuable Ronson lighter and ashtray set in black and white spode.

Our first "bonus" winner is J. A. CONOLLY, 5 Young Place, Cleethorpes, Lincs.

undemable and it is very unfavourable to "Six-Five."

Even on the radio, rock tunes are seldom played, and when they are, they are always accompanied by sarcastic comments from the disc jockeys.

Radio Luxembourg, however, is different and puts some first-class programmes on the air. They seem to have realised that there is no harm in doubling their audiences.—C. LATHAM, High Stacks, Chester Road, Hazel Grove, Stockport, Lancs.

(We think you're being a little hard on the B.B.C.)

Holly shock

I WAS shocked and disgusted to hear that Buddy Holly had broken with The Crickets. It seems to me that success is going to his head and personally I don't think he stands too much chance in the field without Jerry and Joe.

Take "Early In The Morning," for instance. It never reached the top ten in DISC and it was the first record I wasn't keen on. Here's hoping that Buddy Holly will learn some sense before returning to this country.—Miss JANICE DUFF, Irvine Road, Largs, Ayrshire.

(It isn't cricket any more.)

From Singapore

I READ in one of your issues of a reader who stated how much she enjoyed watching Desmond Lane—the penny whistle man. A few weeks back Desmond visited our local theatre, and I would like to thank him and the other artistes for a wonderful show. It means a lot to us to see English artistes over here.—L/Cpl. RICHARDS, A Coy, 1/Bn. Cheshire Regt., Singapore.

(He whistles while he works!)

Frankie and Johnnie

WHY do we not see stars like Frankie Laine and Johnnie Ray in the British hit parade any more?

These artistes used to be regular campaigners in our charts not so long ago, but now we hear nothing of them.

It would be understandable if these two stars had become famous through a teenage craze, but they are not singers "here today and gone tomorrow," and I am sure their talent is appreciated by many who are awaiting news of future discs.—MICHAEL HASPREY, Nutfield Avenue, Crewe, Cheshire.

(You tell us!)

Break for Toni?

NOW that "real singers" are back in the hit parade (e.g. Johnny Mathis, Perry Como, Malcolm Vaughan), is it too much to hope that Toni Dalli will be given the lucky break he deserves, and find himself with a hit record on his hands?

After seeing him in person recently, I couldn't help thinking that, given the right numbers to record, he would be very popular indeed.—Miss B. BAYLISS, Dormington Road, Birmingham, 22.

(We quite agree.)

Hat talk

IN reply to two letters in DISC (29-11-58), I am sure that Mr. Moores and Mr. Groom are talking through their hats. Cliff Richard's performances are great, and I'm sure

he isn't copying Presley, or anyone else for that matter.

We are bound to hear a lot more about his record successes in the future as he is certainly not an overnight sensation.—Miss ANNE REYNS, Balfem Grove, Chiswick, W.4.

(The hat bands are out of town!)

Bring on the girls

ALTHOUGH I admire stars like Tommy Steele, Marty Wilde and Cliff Richard, as well as countless other British stars, when we are going to get some young female singers to make a hit?

On reading through the current charts, I see only two female stars in the top twenty—both American.

Isn't it about time we had a nice young British girl sail into the hit parade?—J. K. SHINNIE, Staplehill Road, Northfield, Birmingham, 31.

(Now look at the opposite page—Ruby Murray's there again.)

Tchah! Tchah!

I HAVE been interested in the old world since the first days of rock 'n' roll. To try to take the place of beat, we had calypso, skiffle and many other forms of music. But when an "oldie" is dug up and the words



"I said, 'I hear your daughter has received the record I sent her!'"

"cha-cha" added, well, this is the limit.

I am afraid this idea is a flop before it starts, as even listening to the titles is enough to annoy anyone. Can we either have something really new and original, or be left with the beat?—Miss D. E. WHEELDEN, Maidwich Road, South Yardley, Birmingham, 26.

(Wonder what they'll do with beat when beat is "oldie"?)

Buy British

ISN'T it wonderful how British singers are coming into the limelight now?

Just take a glance at the hit parade and you'll see what I mean. What's more, our British vocalists are making a big impact in the U.S., too. Mike Preston was a box office attraction over there, as were Frankie Vaughan and Jackie Dennis. Julie Andrews was a hit in "My Fair Lady," and Russ Hamilton is a firm favourite, too.—Miss EDITH GEAR, c/o 61442 Sgt. L.A.D. R.E.M.E., 2nd Royal Tank Regt., B.F.P.O. 17.

(Many people see more glamour in imported talent, and ignore the home-grown.)

DISC PIC

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★ IT'S A PICNIC FOR THE TEDDY BEARS! ★

RUSHING UP THE CHARTS - No. 18

TO KNOW HIM IS TO LOVE HIM

RECORDED BY

The Teddy Bears on LONDON

Bourne Music Ltd. ★ 21 Denmark Street ★ London, W.C.2

BOBBY DARIN QUEEN OF THE HOP

HLE 8787  45/78



TONY OSBORNE—watch him.

TOP TWENTY

Week ending
December 13th

Compiled from
dealers' returns from
all over Britain

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

ONES TO WATCH
I Love To Play My Ukelele Max Bygraves
I Want To Be Happy Tommy Dorsey; Tony Osborne
Cha-Cha

BILLY GRAMMER GOTTA TRAVEL ON

HLU 8752  45/78



BUDDY HOLLY—he's in.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 13th)

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

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

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending December 13th)

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

ONE TO WATCH

Whole Lotta Lovin' Fats Domino



Billy Eckstine
PRISONER OF LOVE

MERCURY AMT1005 (45 & 78)

Julius La Rosa
LET NATURE TAKE ITS COURSE

COLUMBIA DB4213 (45 & 78)

The Elegants
PLEASE BELIEVE ME

H.M.V. POP551 (45 & 78)

Cozy Cole
FATHER CO-OPERATES

MERCURY AMT1015 (45 & 78)



COOL FOR CATS

JOAN IS IN HER THIRD PANTO

GOLDEN-HAIRED singer, Joan Regan, who also came on "Cool" to give us her new H.M.V. release "Love Like Ours," could have been a famous model. She was chosen by the late Baron as one of the ten top beauties of 1956, and she's certainly one of the most photogenic personalities in the entertainment world.

Joan (she's pictured on the right) has two small sons, Rusty, 9 and Dan, 11, of whom she's very proud. She told me this little story about them.

Seems they were at a variety show where she was appearing, and when Joan came on, Rusty was heard to mutter to Dan: "Come on, let's go to the cloakroom while mummy's on, so's we don't miss anything."

Joan also has a daughter, Donna, who's only a few months old. Lucky for Joan she can't talk yet.

Joan has appeared in just about every type of show, including variety, cabaret, films, radio and television. She had a big success in 1957 when she co-starred at the London Palladium with Max Bygraves.

This Christmas she is in her third pantomime when she will play the leading role in "Cinderella" at the Chiswick Empire. Shortly, too, she'll be seen in a sequence in a new musical film, "Sonia Henie In London."

Her new disc, "Love Like Ours," was written by her accompanist for many years, Trevor (Terry) Standford. During that time he promised to write a song for her, and Joan, in turn, promised that when he did she would record it. Both promises have now been fulfilled—



and in the intervening years Trevor has found fame on his own account under yet another name—you'll know him as Russ Conway.

20,000 sequins

ALSO a charming guest on "Cool" was the "girl with a growl," better known as up-and-coming star Janice Peters. Her number for us was her Columbia release, "This Little Girl's Gone Rockin'."

Janice used to work for a leading London fashion house, and the experience has come in very handy. Now she designs and makes all the gowns she wears in her television and stage appearances. At least 20,000 sequins are sewn by hand on her gowns.

After completing several TV dates, Janice will start a cabaret tour. With her growl and movements she is so different from any other singer that I think she's got a very big future.

AS soon as his lightning tour of the Continent is over, Frankie Vaughan will be dropping in on

"The Bristol Club." Recently, he called in to talk to me and our producer John Simmons about this appearance, which will be broadcast on Christmas Day.

Frank is very pleased at the progress his protégé, trumpeter Murray Campbell, is making. Murray has just finished a disc for Philips. One side, "Hey Cabbie," features interruptions by an unnamed voice—in case you don't pick him, it's Frank.

Stay-at-home 'Cool' after all

CONTRARY to what I had expected, "Cool" will not be going out-of-doors on Christmas Day. Plans for a transmission from the heart of London have been changed, and instead our show will come from our studios on the evening of Tuesday, December 23. Note the change of date—the usual Friday show is off, too.

But we think you're going to be pleased with this special edition. For we'll be presenting a lot of well-known disc stars in a real "Cool" Christmas beano. Our director Brian Taylor, who's been away for a time to direct "Rush Hour," is back in his office planning the show.

He won't tell me the names of the artistes he's lining up. I think he wants to keep them a surprise for me as well as "Cool's" fans. And though I don't like being left out of secrets, I guess this time I'll just have to put up with it.

Sweets for Barnardo singers

SIX years ago, Nixa issued a disc featuring the children of Dr. Barnardo's Home, and titled "Where Did The Snowman Go?"

DISC CHOICE: THIS WEEK IT'S A REVIEW OF 1958

USUALLY under this heading I pick out some discs from ones I've heard that I think you'll go for. But this week, being some sort of an occasion, I'm going to vary the routine, and sort out a few records that I've particularly liked in the past year.

Maybe you won't agree with my choices; in any case I haven't got space to mention all I'd like to. But hold tight, and let's see how far we go together.

Record of the year, for me, was the Perry Como ballad, on R.C.A., "I May Never Pass This Way Again." Perry made wonderful hits during the year, but this was superb. And do you remember the Louis Prima "Bona Sera," (Capitol) that stayed in the charts for weeks? I think Peggy Lee improved on her "Fever" with her new Capitol release, "Sweetheart," which sounds much the same but has a better backing. Elvis Presley fans needn't start calling me "square" yet—but do they feel as I do that his best 1958 record was "Hard-Headed Woman" (R.C.A.)? And if anybody gives me a desert island for Christmas, I hope they'll be good enough to package up a copy of Dean Martin's "Return To Me" (Capitol) to go with it. And for female companionship, I'd like the girl who won top

place in the charts from the long line of male singers—Connie Francis, with her record "Who Sorry Now?" (M.G.M.). Now let's look at the local scene. British artistes generally have been doing well, and one of the most successful was Mike Holliday telling us "The Story Of My Life" on Columbia. Tony Brent, on the same label, brought new life into the "oldie," "Girl Of My Dreams," and Marion Ryan made a fine job of "The World Goes Around and Around" (Pye-Nixa). For humour, I'd look outside the established comics and choose Tommy Steele with his song, "I Put The Light On" (Decca). Eddie Calvert was another artiste who gave us something new when he burst into song in "The Common Touch" (Columbia). Keeping up with the latest, how about adding Mike Preston's disc, "My Lucky Love" (Decca) to the list. And when the party's done, let's turn down the lights with Ronnie Carroll to sing, "Dormi, Dormi, Dormi."

So you still want a disc for NENT week? Okay, here goes with a brand-new platter that ought to make the New Year really h-a-p-p-y for Mike Holliday. It's "My Heart Is An Open Book," and it's on Columbia. Make sure this one's on your presents lists.

A Lot"). She's accompanied by Franchito and his Cha-Cha-Cha orchestra—"Franchito," by the way, is pianist Gordon Frank.

Dance time

MUSIC that you can dance to as well as listen to is always in demand. "Dance Craze," a Capitol long-player offers a choice for all ages, covering the period of pops from the Charleston (ask your Dad) to rock 'n' roll (now let Dad ask you). This is one of those records that's handy for any celebration, and it features such top-rate bands as Ray Anthony, Stan Kenton, Les Brown, Nelson Riddle and Pee Wee Hunt. Every member of the family can find something on this one; baby, for instance can do "The Creep."

Shorter selections of the pops are turned out regularly by Russ Conway, on the Columbia label. He's got an up-to-date disc out now to prove that of the keyboard artistes he's really "Mr. Pops."

If the older people "can't stand all them young folks bouncin' around," a reminder of their own young days won't do any harm—particularly if it's from the Philips LP "Ere's 'Olloway, with versatile comedian Stanley Holloway re-living the push days of the Edwardian music hall. The humour's mainly Cockney, all in the best tradition of English fun.

Girl fighter

A 21-YEAR-OLD girl, to whom handling a rifle and a machine gun has meant a serious purpose in her life, has just recorded her first professional disc a few weeks after arriving in England to live. She is Carmela Coren, tall, slim, with raven hair and grey eyes, from Israel, who recently married an Irishman, Jimmy Hogan.

Carmela had hoped to be a dancer, but broke her ankle when she was 11 years old, so she studied singing instead. She sang with the Israeli Air Force Orchestra, and then made a trip to America to appear on television. But she had to turn down a contract because of the Suez crisis, when she went back to join the Israeli Army as a fighter.

Her record, made by Oriole, is "The History of Love," and a cha-cha, "Te Amo A Ti" ("Love You



WE ARE RUNNING

Produced by:
FRED JACKSON
and GRIFF LEWIS

AT 142 CHARING CROSS ROAD, W.C.2

THE LATE LATE SHOW

(DAKOTA STATION * MILT BUCKNER * GEORGE SHEARING * COUNT BASIE)

WITH THE WOMAN FROM LIBERIA

(JIMMIE RODGERS)

WHILE THE RECORD
GOES AROUND

(THE PLAYMATES)

PLANETARY-KAHL (LONDON) LIMITED

PART 2 OF THE LONNIE DONEGAN STORY

YOU may know how Chris Barber, Monty Sunshine, Gyp Ray and I, with a drummer, formed a quintet, and how eventually we found an ace trumpet-player in the one guy we wanted—Ken Colyer.

Big money stuff? Not a bit. Ken decided, some months before he joined us, that it was vital to get to the U.S. to study jazz, so he joined the Merchant Navy, left his ship when it docked in New York, hitched to New Orleans and spent about six weeks there studying jazz.

When we got our group together we invited him to join us, and I expect that Ken's finances at that



"One reason deterring me from accepting the U.S. offer was the fear I might be soon forgotten when I came back," says Lonnie. This happy picture of him with some of his fans shows just how wrong he was.

£2 10s. - MY FEE FOR A MILLION DISCS

time were about equal to our own. Non-existent! So we teamed up—and as the result of the publicity we all got on his return to Britain, we managed to get a month's tour of Denmark. That was my first full-time pro job.

And it seemed that it would never pay a living wage. Big figures are often misquoted in our jazz world. Well, I can tell you that when we came back from Denmark, the only job we could get was at the London Jazz Club on week-end evenings. We were paid £5 10s. 0d.!

"We're not supposed to eat," we said, "just play jazz!"

Yet, it was in the middle of this financial plight that our form of skiffle was born. As for making big money from it, well that might be a hope for the future. At that hard-working period, our skiffle group just grew out of the Chris Barber Band.

Our little group was Chris on bass, the drummer, sometimes a man on the washboard—and me. Then, because it became popular very quickly, we hired another guitar-player and a singer, Dickie Bishop, just for the skiffle group and not for Chris's main band.

I know a lot of boys in our game love to tell their disc stories. Mine is really rather sad. I know it's often been told that I got only £2 10s. for making my first record, but frankly I find some people think that is just a good publicity story, and no more true than most. Well, it does happen to be true, and here's the explanation.

Hill-billy stuff

It was as recently as 1954 that we made the Chris Barber Band's first LP for Decca, and we prevailed upon the A. and R. man to let us insert a skiffle number.

"But this isn't jazz, it's folk music. Hill-billy stuff," Decca told us. "It'll never succeed."

However, we kept on pleading, with the result that as part of a Chris Barber Jazz LP we did Rock Island Line and John Henry. Decca were astounded to find that the LPs were such a good financial proposition, and they re-recorded all the numbers on 78. In time for Christmas, 1955, all the titles were released singly.

Unfortunately, this meant no fortunes for us, as musicians in my position were paid just the ordinary recording-session fee of £2 10s., and, frankly, it never occurred to us to ask to be put on a royalty basis. We had confidence in skiffle. Decca hadn't. But either way, we had no crystal ball, and never

dreamed of a fortune being made.

As events proved, Rock Island Line was the last of the 78 singles to be issued, and it sold—a million copies. (Remind me to buy myself a recording company one day!)

I have often paid a tribute to Chris before, and I'm glad to do so here again in the pages of DISC.

He has been most self-effacing, in view of the great wave of popularity that sprang up for our new style of music. Pretty soon Decca were telling us that Rock Island Line had sold 700,000 platters in the U.S., and we were bombarded with offers to go over. But here

was a difficulty. They didn't want the band as a whole. They only wanted me. What was I to do?

Chris and I had always worked as a team—in fact, ever since the days when he once worked as a trombonist with our little Ilford group.

'Your baby ...'

While I was still moping about it, Chris came up and said: "Lonnie, you must go. It'll make you. And what experience! Skiffle was your baby in the band—don't be afraid

to take your chance now it's offered."

Even then I don't think I had positive hopes that skiffle would live for ever, and I told Chris that one reason deterring me from accepting the U.S. offer was the fear I might be soon forgotten when I came back.

"Go—see the jazz, and join us again when you come back," said Chris, and in all the circumstances, that was a most generous offer.

It's an old story now of how I did go first to America, appeared on the Perry Como Show (banned by the Musicians' Union from

by LONNIE DONEGAN

playing my guitar!) . . . followed Harry Belafonte and Martha Raye at the Town and Country Night Club in New York . . . toured the U.S., from Memphis to New Orleans to New York again. . . .

When eventually I returned to Britain and formed the Lonnie Donegan Skiffle Group, Pye-Nixa offered me a platter contract. I made an LP, went straight on the road on a twelve-week variety tour, and eventually brought skiffle to top-of-the-bill at the Prince of Wales.

My own boss

My *Lost John* was number two on the hit parade, and with this assurance I began my skiffle career with myself as boss.

Now you can see why I felt that taking skiffle to Oxford, where there are so many skiffle groups, is a bit of a feather in my cap.

But is skiffle really breaking snob barriers, and starting to "put on the style"?

I wonder. . . . Maybe the best judge is Alan Freeman, the A. and R. expert of Pye-Nixa, who knows from cash takings what the public really wants, and which section of the public likes skiffle—well, the brand of skiffle I play, anyway!

—COMING— NEXT WEEK

"I felt a proper Charlie standing there doing my comedy in front of rows of chairs, a battery of phones, Miss Douglas and Mr. Good. . . ."

That's his own comment on the beginning of the

JIM DALE STORY

Don't miss it in next week's 'DISC'

COVER PERSONALITY

JANE MORGAN

SUCCESS CAME BY ACCIDENT

SEEING Jane Morgan's recording of "The Day the Rains Came" enter the Top Twenty last week gave me a considerable lift, for I have long been an admirer of her vivacious vocal style.

It is certainly an overdue honour for this delightful artiste and, on reflection, it hardly seems like August, 1952, that I first had the pleasure of meeting her when she made an extensive tour of Britain which culminated in her successful engagement at the London Palladium.

For many readers, of course, "The Day the Rains Came" will be their first introduction to Jane.

Born in Boston, Massachusetts, but later spending most of her childhood in Florida, Jane's first thoughts as a singer were on a serious plane and she studied in New York as a lyric soprano.

To pay her tuition fees, she used to sing for her supper in New York clubs.

Recognition was not to come initially from her own country and the real change in her career came about when she was spotted by famous French impresario Bernard Hilda, who

offered Jane a contract. In a matter of weeks she was the rage of Paris, starring at the Club de Champs Elysees.

The French loved this vivacious American who, though unable to sing in their language, made herself understood through her songs. But soon she had mastered the tongue.

Her reputation as an entertainer rapidly spread throughout the Continent and she starred in Rome, Madrid, Geneva, Brussels and along the swanky French Riviera.

Passion for hats

By this time America was clamouring for Jane to star in top clubs back home, and when she returned to the States she did so as an international star.

Billed as "The American girl from Paris," Jane Morgan has since scored in every field of American show business.

She has a dynamic personality, a tremendous singing style AND she looks good.

One of Jane Morgan's passionate interests is hats and I have seen some of her fantastic collection. Everywhere she travels she cannot resist buying

more and her collection is never less than 200.

Apart from her many personal appearances, Jane Morgan is a prolific recorder and the American public go for her records in a very big way.

One in particular, "Fascination," has sold over the million mark and this, by any standards, is a "whole lotta records." It is said that this particular record almost happened by accident. Jane dropped in on a recording session by The Troubadours and, after they had completed their "takes," she was asked if she knew the song.

Not only did she know it, but offered to sing it there and then as a gag without rehearsal. But without her knowledge, the recording machine had been left running. On play-back the result was so exciting that it was decided to release the impromptu version immediately.

Within a fortnight of release, this version of "Fascination" had become a best-seller.

She brings lustre to her records; a perfect example of which is on her latest London release.

DOUG GEDDES

SIDE TRACKS

Vince Taylor's sideboards

'DISC' READERS WILL CHOOSE 'ON' or 'OFF' WITH 'EM!

"TO shave or not to shave," that is the question that is bothering yours truly and also that fine, upstanding scoundrel by the name of Vince Taylor. Vince, a rockin' roller who hails from California, rejoices in a massive pair of sideboards, and to be honest the very sight of them fair turns me up.

He is not keen on the idea of pruning his pet piece of shrubbery. In fact, he almost smiles in his efforts to persuade me to forget the whole thing. And brother, when Vince Taylor tries to smile, he's really worried. But I am not to be charmed from my intent. "They must come off," I reaffirm, doubtless subconsciously quoting some episcopal ecclesiastic or other.

I think no more about the matter—then, bingo! One fine morning the question of Vince Taylor's sideboards becomes a source of nation-wide discussion, owing to the publicity given it by our biggest "national daily!" "Are they coming off?" is for Vince and me no longer an ambiguous and slightly offensive question—to us a continual irritating probe into the future of Taylor's hirsute extensions.

It's driving me potty. So once and for all the question "to shave or not to shave" must be settled. By YOU, the readers of DISC. Vince and I have agreed to abide by the decision of the majority of DISC readers who cast a vote.

One card—one vote

And in order to prevent large scale fiddling, one vote equals one letter or postcard. It makes no difference how many signatures there are on one reply. It is the number of letters or post cards that counts. Got it?

Please don't think this isn't important. It is desperately important to us. Let me state my case. It is all right for an American in the States to wear sideboards if he wants—it is just eccentricity over there, like a handlebar moustache is over here.

But in this country, sideboards are an emblem of the old-fashioned Teddy Boy. Even if you like the Teds—and I don't particularly mind them, so long as their knuckledusters are kept for ballast only, in the pockets of their drainpipes—sideboards are so out of date now. They are finished—like velvet collars.

Nowadays if you want to be "one of the boys" you've got to get yourself a short, sharp Perry Como cut and a drop of

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



the Italian suiting. We don't want any museum exhibits on "Oh Boy!"—Vince should move it with the times and shave 'em off.

Point number two. Everybody is bound to say when they see him framed in sideboards that he's just another copy of Elvis. I know—I know they'll say that anyway, 'cos they always do. I'm sure somebody has even said that about David Whitfield at some time or other. But if Vince has sideboards it will seem like final proof. And Vince's style isn't like El's. He doesn't look like El really, nor does he sing or move like El. So why the El does he encourage the comparison?

Finally, when I first auditioned Cliff Richard he had a guitar and sideboards. I had both removed. It did the boy no harm, and what's sauce for the goose is sauce for the gander. And if you don't believe me, have a gander at Cliff (or do I mean a "butchers"? for yourselves. And on that hilarious note

I will close this enthralling topic—saying only, please, PLEASE VOTE. This means a lot to me. And it means Vince's lot too, I hope.

Address your votes to "Sideboards," DISC, Hulton House, Fleet Street, London E.C.4.

Commodore 'conversion'

YES indeed folks, the stage show at the Commodore Cinema, Hammersmith, will be the complete "Oh Boy!" show in the flesh. What a bill! What a line-up! Cliff Richard, Lord Rockingham's XI (with "Hoots Mon" Robinson), Cherry Wainer, The Dallas Boys, Neville Taylor and The Cutters, Peter Elliott, Cuddley Dudley, The Vernon's Girls, Vince Taylor and the Playboys and maybe—yes, yes; no, no—maybe Marty Wilde. Dig this! Sorry, I mustn't say that—get that! I kid you not, the like of it has never been seen on the stage before. And never will be again, I reckon.

For one thing—we can't tour because of our rehearsal commitments from Monday to Friday. And what's more it would cost the earth. The business of making any theatre or cinema making any carrying "Oh Boy!" is worse than converting it for Todd A-O or Cinarama.

The Commodore stage has to be extended by ten feet to accommodate our huge set, for a start.

A lot of extra lighting equipment must be specially installed in order to achieve something like the unique "Oh Boy!" lighting effects.

It looks as if we might even have to knock a chunk out of one of the walls in order to be able to carry the huge arc light that must be specially installed. So you can see—the Commodore's week of "Oh Boy!" from January 25 to February 1 will probably be the only time the show is presented fully and properly on stage.

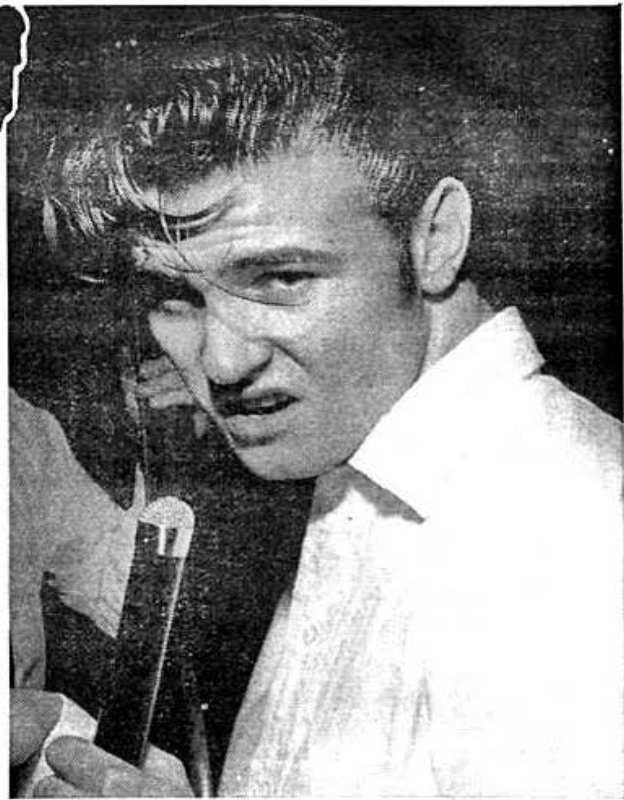
Not Sir Malcolm

FRIENDS, I have in my possession conclusive evidence that "Miguel Rico," the name that is billed with the band who has just

There's only one Dale, Jeem

NOW "Six-Five" has been given the "wind up," perhaps Jim Dale will retrace his steps and pick up the threads of his career as it was before he became "Six-Five" compe, with the impossible task of having to follow Pete Murray.

Back to the vintage days of "Be My Girl." Then he was really somewhere. But there is talk of him going even farther back to his early days in



VINCE TAYLOR—not keen on pruning his shrubbery. But he may have to . . .

made "Land Of Hope And Glory Cha-Cha," is not a pseudonym for Sir Malcolm Sargent, as was widely rumoured.

He is, of course, a genuine Latin-American bandleader coming from the famous musical Rico family.

His brothers Nino, Luis and Andre are also bandleaders, I am told, though they sometimes assume British names for their non-Latin American discs.

Moaners

I CAN'T let an issue go by without treating you all to my "Moan of the Week." There has been an increasing wall going up about standards of musicianship in pop music going down the drain. Pop music, we are told, has reached an all time low in trashiness, and is being played by musicians unworthy of the name. And the good musicians, when they do get work, are asked to play this trash, and what is worse, accompany singers who ought never to be allowed to perform.

We should have, it is said, tests of musicianship before a man is allowed to earn his living as a musician, and a boycott should be placed on trashy music like rock and skiffle, since the purveyors of

this so-called music are only churning it out to make money.

This is what is being said by some people in the business, and at first sight there may seem to be something in it. Look again and you will see that there is nothing in it at all except a bunch of sour grapes.

So we are expected to support a move to ban rock and skiffle? In other words, the public mustn't be given what it wants, but what is good for it. This is suggested in the name of better popular music. But the one thing that distinguishes popular music from other kinds of music is that it is "popular." And if you boycott the most popular forms of music the remainder may be good, but it can't be accurately called "popular music." And another thing—whose going to decide what is good music and what is bad? Music is a thing that no two people agree about.

Who's to judge?

And who is going to judge whether a musician is capable or not? It surely depends on the idiom in which the musician is playing. And as the people who are doing the complaining obviously don't understand the first thing about the latest pop idioms, how can they possibly judge? It's like asking Sir Alfred Munnings to give a report on a Picasso.

But the last straw is this "they-are-only-doing-it-for-the-money" angle. What crass hypocrisy! How most of these lofty lads would love to cash in on the current trends—if only they knew how, and could do so without appearing ridiculous. It is precisely because they have lost the popular touch that they are so niggled. It is thought of others making money where before they ruled the roost that must be most irksome. And so immediately their reactionary minds run on the lines of boycotts and tests. But you can't boycott the public and the only test of ability is results.

The only alternatives left for the moaners are:—

(a) give the public what they want to the best of their abilities, or

(b) shut up and retire,

Thank you JACK GOOD for featuring
"WOMAN FROM LIBERIA"
as recorded by
Jimmie Rodgers on Columbia
in "OH BOY!"

PLANETARY-KAHL (LONDON) LTD.
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EXTENDED PLAY

**KEN GRAHAM LISTENS TO THE EPs WITH
A CHRISTMAS FLAVOUR**

Four stars for most of them



... but not for Mario

THERE has been such a flood of Christmas EPs that I will have to do a quick run through in order to find the space to get them all in the column in time for the 25th.

Firstly, a cute idea comes from the Philips stable, where they have produced a disc made up like a Christmas card. The artists taking part are **The Beverley Sisters** with "I Saw Mommy Kissing Santa Claus," **David Hughes** singing "Santo Natale" and two from **Wally Stott**, "Happy Holiday" and "White Christmas." (Philips BBE 1225****)

Now we switch to "Mr. Ease," **Perry Como**, with six tracks from his successful Christmas LP. Good stuff this which will receive a welcome on anybody's turntable. (R.C.A. RCX-120****)

From Perry to Pet. And it's **Pet Clark** with a stereophonic recording of seven songs for Christmas. The wonderful round-

carols here—all good. (Parlophone GEP8706****)

The **Michael Sammes Singers** bring us back into the adult world with their very slick harmonising of four songs always in demand. Good listening. (Fontana TFE 17065****)

For children

Children's corner. First we have "Flick the Little Fire Engine," a happy little tale narrated by **Robert Dann**. I won't spoil the fun by telling you the plot. (MGM-EP 674****)

There are also some fine singing games and party songs for the youngsters. (H.M.V. 7EG8414****)

From that talented lass **Shirley Abicalé** come two tales about her friend **Tumbarumba**. Number one tells of the adventures with the "Bunyip" and on the second album are two tales for the price of one—**Tumbarumba** and his meetings with "Whurlie The Wildcat" and "King Billy," the reel. (Fontana TFE17054 and 17063****)

The negro voice is perhaps one of the finest in the world. We have two fine examples in this round-up. Firstly there is the **Wings Over Jordan Choir** who present four beautiful spirituals. (Parlophone GEP8712****)

Then we have the **Golden Gate Quartette** who bring us "Christmas In Harlem." (Columbia SEG 7842****)

Ragtime music

For the sing-song around the fire what better than some ragtime piano music. **Eddie Miller** supplies this. (Parlophone GEP8713****)

And for another approach in the same style try **Frankie Froba's** "Bar Room Piano." (H.M.V. 7EG 8408****)

If you like to sing while you are knocking back a "pint of wallop" then **The Blazers** give out with some fine college drinking songs for you. (H.M.V. 7EG 8406****)

One of the favourite stand-bys for Christmas sing-songs with record buyers has been **Dick James** with his entertaining med-

leys. Well Dick hasn't let us down this year. (Parlophone GEP8708****)

And for those who like to join in and sing some Country and Western type songs **Johnny Duncan** has provided a "Tennessee Sing-Song" with four lively medleys. (Columbia SEG7850****)

Pianist **Russ Conway** and orchestra leader **Tony Osborne** have combined to help your party go with a swing with their music for "Musical Chairs" and the "Palais Glide." (Columbia SEG7837****)

And lastly in our round-up we come to maestro **Laurie Johnson** who can always be relied upon to turn out some really lively music that goes with a swing. He hasn't failed with his "Songs of Three Seasons" sample featuring the current season "Winter." (Pye-Nixa NEP24095****)

MARIO LANZA
A Merry Christmas

Away In A Manger; O Little Town Of Bethlehem; Deck The Halls; Joy To The World; It Came Upon The Midnight Clear.

(R.C.A. RCX-123)***

THERE is nothing exceptional about this recording. Mind you, it is better Lanza than some of his discs over the past three years. But to my mind he has never really recaptured the fire of his first couple of hits.

This record, of course, will please his fans, who seem to be more consistent than most, but I can't see it setting the world aflame.

The songs are beautiful and well presented, that's a fact. The accompanists, too, are good—Ray Sinatra, Henri Rene with the Jeff Alexander Choir. But the record as a whole failed to excite me.

RATINGS

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

ness of this exciting new recording technique brings out the best in Pet's voice. Good. (Nixa NSEP 85001****)

Over to some orchestral treatments now, and who better than **Stanley Black** to supply them? "Winter Wonderland" is the title of the album, and it includes that favourite plus three others. (Decca DFE6533****)

Harry Belafonte is the next to step up with his offering. And Harry is at the peak of his form as usual. In addition to three tracks from his wonderful LP, he throws in his big hit of "Mary's Boy Child." (R.C.A. RCX-122****)

Classic carols

Now for a spell of choral listening. Firstly the **Bach Choir** beautifully perform four classic carols under the baton of Dr. Reginald Jacques. Peaceful and wonderful. (Decca DFE6536****)

In similar vein the **Westminster Abbey Choir**, conducted by Dr. William McKie, have another four classics of the season. Also first class. (Decca DFE6534****)

Elvis Presley is also on hand to make his contribution towards the festivities. Four not-so-classical Christmas songs from the lad are bound to please his countless fans. I quite enjoyed them, too. (R.C.A. RCX-121****)

Closely associated with Perry Como on his highly popular TV show are the **Ray Charles Singers**. And they are recording artistes in their own right. They have turned out a really excellent little set which contains nine very popular carols. (MGM-EP-673****)

The sweet harmony of children's voices, raised in song is as much a part of the Christmas season as Santa Claus himself. The **Obernkirchen Children's Choir** are one of the best recorded examples of youthful songmanship. Four

PAT BOONE—THE FONTANE SISTERS—FRANK DE ROSA

London Hit Parade—No. 5
It's Too Soon To Know (Pat Boone); Chanson D'Amour (Fontane Sisters); Wonderful Time Up There (Pat Boone); Big Guitar (Frank De Rosa).

(London RE-D1145)****

TWO Pat Boone numbers make this good value for a start. And one of them, **Wonderful Time**, is, I think, probably his best this year.

Chanson D'Amour also rates as one of my favourite songs for 1958. **Big Guitar** is a rock-styled instrumental which swings along nicely. But even with these four good tracks I think it is difficult to find support for a disc of this nature. Fans of one artiste may not like the others and will, therefore, be put off from buying it.

However, in this case, I think it should find quite a wide hearing.

RONNIE CARROLL

Moonlight Becomes You; Stay Sweet As You Are; April In Paris; Love Is Here To Stay.

(Philips BBE12180)***

RONNIE CARROLL, one of this country's finest young stars, sets a dreamy mood with this set. His satin-smooth voice wraps itself round the lyrics like a second skin. This is definitely one of the romantics—particularly among the lasses.

On the whole the choice of song is good, with a couple of them perhaps a little overworked these days.

If you are unfamiliar with **Ronnie's** work then you must have been in hiding for a couple of years, but if such is the case, then please give this a spin—you'll find a new favourite added to your collection.

SHIRLEY BASSEY

As I Love You; Kiss Me Honey; Honey, Kiss Me; As I Love You; There's Never Been A Night; Hands Across The Sea.

(Philips BBE12212)****

SOME of the magic wears off when **Shirley Bassey** is not there to sing her songs in person. There is no denying that this miss is pure dynamite when it comes to projection of talent.

With the right songs in the right setting I don't think there is a performer to equal her. But the material must be a bit stronger than this to get the full effect.

JACK PARNELL

Kick Off; Topaz; Fuller Bounce; Knock Out.

(Parlophone GEP8707)****

ONE of the finest big swing bands to emerge during the last decade was that led by drummer **Jack Parnell**.

Alas, **Jack** has been promoted to TV musical director, and we no longer hear the wonderful sound that used to fill our dance halls. However, here is a fine souvenir of these halcyon days of the big band.

This is a finely balanced EP showcasing the abilities of that band. Personnel listed on the sleeve read like a Who's Who of jazz.

GWEN CATLEY

My Choice—Vol. 2; Love Walked In; Summertime; Waltz Of My Heart; Philomel.

(Pye CEC32007)***

I'M afraid **Miss Catley** has not the voice she used to have. I have long been an admirer of her artistry, but this EP was quite a disappointment to me.

Miss Catley was particularly weak in her singing of **Gershwin's** beautiful **Love Walked In**. She is more her usual self on the other side of this album, singing a song by **Ivor Novello** and one by **André Messager**.

THE McGUIRE SISTERS

Volare; Do You Love Me Like You Kiss Me?; Ding Dong; Since You Went Away To School.

(Coral FEP2006)****

THESE girls form one of the most polished vocal teams on the music scene today. Although they haven't made any personal

appearances here yet, readers will be familiar with their visual work through their many appearances on American tele-recordings shown over our TV networks.

On records they are well established with British audiences and a listen to this album will help you understand why. Their vocal harmonies fairly zip and zing along with a happy-go-lucky feeling.

These are four excellent songs sung in hit parade manner. Don't miss this album.

CONNIE FRANCIS

Heartaches; Carolina Moon; You Always Hurt The One You Love; I'm Sorry I Made You Cry; Heartaches.

(M.G.M.-EP-677)****

CONNIE FRANCIS has won my admiration following her recent visit here. Usually when a new artiste comes over with one hit record to his credit he falls down visually. But not **Miss Francis**. She proved a real trouper with her excellent TV presentations.

Four good tracks here in the wistful **Francis** style. I can find no fault whatever with any of the titles.

Keep up the good work, **Connie**, and may you come back soon with another couple of hits to your credit.

* YOUR WEEKLY ***

DISC DATE

with DON NICHOLL

THERE are ten cha-chas altogether in this week's bag, and there's no doubt about it, Santa will be shimmying down the chimney to a Latin beat this year.

Ted Heath and the Dorsey band are among the probables this week, with Ted digging up nursery rhymes and Warren Covington leading Tommy's orchestra through another splendid coupling.

Other big side to make note of: Matt Monro singing "Prisoner of Love." If this one doesn't bring the British vocalist into high places then he can rest assured it won't be because of any fault on his part. Listen to it, and give yourself a treat.

Santa comes in on a cha-cha beat

MORRIS AND MITCH Bird Dog; Highway Patrol

(Decca F11086)***

BRITISH disc humorists Morris and Mitch get going again with some of their satires.

This time their targets are television show "Highway Patrol" and the Everly Brothers.

Both halves are good for grins and a laugh or two, though I think they could have had more fun with Bird Dog.

Highway Patrol whips up a nice little fantasy, and hits the Brod Crawford programme with almost Freberg precision. This is one of the best things the couple have cut. Particularly enjoyed their tangle of "ten-fours."

TED HEATH Cha-Cha Black Sheep; Curly Headed Baby Cha-Cha

(Decca F11093)***

THEY are really digging down for old tunes to turn into cha-chas! Ted Heath and his Band go back to the nursery to remember "Black Sheep, Black Sheep Have

You Any Wool?" and other rhymes.

These they weave into the Latin, and they should set a few cradles swaying. Raise your kiddie on this side and he'll be saying "ole" before "Dadda." Pleasant half.

Old ballad "Ma Curly Headed Baby" gets similar treatment for the reverse. Here the band make some good sax sounds in a fashion reminiscent of Billy May in his slurring days.

Fine for those dancing feet.

JULIE LONDON Blue Moon; Man Of The West

(London HL8769)****

JULIE is my darling, and she doesn't diminish my good opinion of her with this fine performance of the great standard Blue Moon. One of the best numbers Rodgers and Hart ever penned, it has taken to more arrangements than I'd care to count—even Presley has had his hit with the ballad.

Julie's singing is soft and delightful to an outstanding guitar accompaniment. Listen and be enthralled by the partnership.

Man Of The West is a film title song which opens hauntingly in echo. Difficult slow ballad that won't be a hit parader, but it's definitely something different for your shelves.

DANNY DAVIS Trumpet Cha-Cha-Cha; Lonesome Trumpet

(London HL8766)***

THE Danny Davis Orchestra roll out a slick version of the Trumpet Cha-Cha-Cha featuring trumpets in unison as well as some pleasant solo blowing. Group of men supply the "cha-cha-chas" in between.

But the side lacks the gloss—and the excitement—of the Calvert. Pity, but it just falls short for me.

Lonesome Trumpet is a slow bluesey thing with the trumpet man living up to his title. Sad, wandering wailer that needs an empty street backdrop.

DAVID SEVILLE— THE CHIPMUNKS

The Chipmunk Song; Almost Good
(London HLU8762)*****

BY far the best of the Christmas novelties so far is Seville's The Chipmunk Song. David, who started the speedy-tape gimmick with "Witch Doctor," uses it for a vocal group of "Chipmunks."

Introduced by their "trainer," the cute voices go into a slow, amusing waltz. Good for more than a couple of chuckles, it also happens to be very melodic. Seville

TONY SCOTT: He takes his crew through an oldie—with the Latin beat to it, of course.



really manages to give his strange little group personalities. Should sell, and sell, and sell.

Almost Good is a fine example of Seville's inventiveness once again. Piano and rhythm rattle through some intriguing toe-tapping bars, while a voice keeps interjecting his opinion in the words of the title.

JO MARCH

The Virgin Mary Had One Son; I
Said The Donkey

(London HLR8763)****

STRONG, clear-voiced Jo March is a girl who can handle material that's off the usual track. And she brings sincerity and simplicity to the song Virgin Mary Had One Son.

For those who want a religious item this Christmas. In excellent taste and far from some of the sugary sentiment which often coats such attempts.

I Said The Donkey again has guitar strumming behind Miss March while she sings another song based on the Christmas birth.

DR. BARNARDO'S CHILDREN —BILL SHEPHERD ORCHESTRA

This Old Man; Inn Of The Sixth
Happiness

(Nixa N15180)***

MALCOLM ARNOLD, who started the new craze for "Colonel Bogey" by dressing it up for the "River Kwai" film, may have done the trick again.

For the picture "Inn Of The Sixth Happiness" he has brought

RATINGS

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

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

the old schoolchildren's song This Old Man (Nick Nack Paddy Wack) out of storage and turned it into a marching song. Nixa use a choir of Dr. Barnardo's children to sing it here in company with stirring stuff from the Bill Shepherd orchestra.

On the other side—without voices—Bill guides his orchestra through the title theme music of the film. It is a warm, flowing melody for which he brings out the best in his string section.

TONY SCOTT You Go To My Head; Cha-Cha Pop Pop

(Parlophone R4510)***

TONY SCOTT leads a cha-cha band into the Latin pastures and takes up the oldie You Go To My Head. I wonder if those composers realised they were writing natural cha-chas?

They must be jolly pleased with the additional royalties the rhythm is now bringing them, anyway!

You Go To My Head takes naturally to the cha-cha, and I like the sound Scott gets out of his crew, but there are a few peculiar moments just past the half-way mark. The tempo changes completely—and it sounds as if part of another tape altogether has been cut into the side!

Cha-Cha Pop Pop is a quick one in the mood with some popping noises for gimmick effect.

MATT MONRO Prisoner Of Love; Have Guitar Will Travel

(Fontana H167)*****

HERE'S the best side Matt Monro has cut in a disc career that has been unlucky most of the way. His Prisoner Of Love is a revival of the oldie, which ought to make it a brand new hit.

Accompanied by the Ken Jones chorus and orchestra, Matt sings this one with a proficiency that would not shame a Sinatra or an Eckstine. First-class effort—and one which should bring Monro into the sellers for a place which has been denied him too long. Let's hope it gets the airings and publicity it merits. For merit is what it has plenty of.

Have Guitar Will Travel has plenty of guitar on the side, as you'll expect. A quickie based on the old music hall performers' advert, it develops into a swift

romancer. Matt handles it skilfully but it's necessarily an anti-climax after that extremely powerful Prisoner Of Love.

RAYMOND LEFEBRE The Day The Rains Came; What- ever Lola Wants

(Felsted SD80057)**

ALL right for dancing to, but that's about all.

Raymond Lefevre's orchestra plods through a version of The Day The Rains Came which makes the tune sound particularly dull.

There's a thin noise to the strings on this disc and I'm afraid Lefevre doesn't make Lola emerge as the she-devil she ought to be.

I've a feeling that this one sound is much at fault on this one.

JERRY MURAD'S HARMONICAS

Cocktails For Two Cha-Cha;
Honeymoon in Puerto Rico
(Mercury AMT1013)***

JERRY MURAD'S mouth organ musicians are new to me, but I'm willing to hear more after listening to their smooth cha-cha arrangement of Cocktails For Two.

The old Sam Coslow song has been battered around during the years—even recovering from a Spike Jones hammering. This time the melody scores with the harmonicas sounding very good indeed. Rhythm section and piano have a lot to say too.

Honeymoon in Puerto Rico is another Latin excursion as you'll gather from the title. Gliding melody which Murad makes the most of. First-rate for dancing.

PINKY AND PERKY The Velvet Glove; Tom Dooley

(Decca F11095)***

THE Dalibor Puppets have really caused a tremendous revival in the tune The Velvet Glove. So many requests have

been received about the tune the piglets perform to, that Robin Richmond's original disc has had to be issued.

Now Pinky and Perky the puppets have been brought to disc with their own little "yip-yip-yips" added as you hear them during their TV act. Eric Rogers provides the music.

The other side has the puppet noises—voices speeded up on tape—racing through the current hit parader, "Tom Dooley." Rogers gives them a fast guitar backing.

Television fans will be rushing for this disc.

BIG BEN BANJO BAND
Philadelphia U.S.A.; Be Happy
(Columbia DB4233)***

LONDON have a big American version of Philadelphia U.S.A., but Norrie Paramor's not daunted. He uses this breezy item for his Big Ben Banjo Band.

And, of course, it's a natural for the plunk-aplunk men. Rolls gaily along for a Dixie half. The men chant the lyric and there's some cheering fed in for atmosphere's sake.

The happy-go-lucky mood of this release is maintained with **Be Happy** on the turnover. A catchy tune with some chorus work again. Want a breezy party disc?

NORRIE PARAMOR
Enchanted April; Marianina
(Columbia DB4229)****

NORRIE PARAMOR already has his Big Ben men on show this week . . . now he brings out the concert orchestra for a lush trip into **Enchanted April**.

A glittering, rippling melody which Norrie develops beautifully. Strings are used sensitively to make this a fine colour poem. There's enchantment here all right.

Marianina is a familiar tune which trips through its side delightfully. Delicate pairing with just as much warmth as you'll find upstairs.

GEORGE JOUVIN

The Day The Rains Came; The History Of Love
(H.M.V. POP565)***

TRUMPET star George Jouvin fronts his ensemble for two big French tunes of today.

The **Day The Rains Came** is a good melody for a trumpet man, and Jouvin takes it clearly and steadily all the way while his rhythm men stride with him. Vibraphone has a lot to say in between Jouvin's blowing.

The **History of Love** moves into the Latin quarter. Another slow melody which features George on trumpet and which brings in an organ with the accompanying ensemble.

LAURIE LONDON

3 O'clock; Up Above My Head
(Parlophone R4499)**

LAURIE LONDON comes up for another attempt at the top twenty with a quick school time song **3 O'clock**. Gist of the matter is that school's dismissed at 3 p.m.—the time when little Laurie can be with his girl friend.

Geoff Love and the Rita

BILL SHEPHERD: He joins Dr. Barnardo's children.



MATT MUNRO: He cuts his best disc.

Williams Singers look after the background pacing.

On the other side Laurie returns to the spiritual mood which brought him his original success. Here he chants the well-known song which Sister Tharpe penned. In recent memory we've had better sides.

GRIZ GREEN
Be Happy; Morocco
(Mercury AMT1012)***

GRIZ GREEN, who used to compose his songs while on prospecting trips in Arizona, leads his Happy Timers through a pair of his numbers here.

Be Happy is a corny, happy-go-lucky bouncer which the chorus sing brightly while the musicians strum along chirpily.

Morocco goes all out for the Middle Eastern atmosphere while trying to cash in on the vogue for instrumentals of the "Gotta Match" ilk.

LES BAXTER

Come Prima; My Heart In Portugal
(Capitol CLM4964)***

THE Italian ballad Come Prima is only just getting off the ground in America, so it's not surprising that this orchestral version by Les Baxter is late in arriving. If you still need a copy of the melody, you could do a lot worse than spin Mr. Baxter's idea which makes large use of organ and rhythm section.

My Heart In Portugal is another very familiar—and very pleasant—tune. No vocals either side.

HERNANDO HOPKINS

Rudolph The Red Nosed Reindeer Cha-Cha; Notre Dame Victory March Cha-Cha
(H.M.V. POP566)*****

CHALK up victory to Mr. Hopkins for being first in the field with this year's Christmas natural. He has that old reindeer doing the cha-cha over the roof-tops.

And, waggle my antlers, he'll probably scoop up a bagful of royalties with this brassy, entertaining production.

Notre Dame Victory March has featured in almost as many films as there have been college football games, I'd say. The old rouser is dusted off for cha-cha by Hopkins, and the result is tremendously effective. Marching cha-cha could easily become a rage in itself.

ALLAN BRUCE
Mio Amor; Will Ye No Come Back Again?
(Fontana H169)***

ALLAN BRUCE reveals a voice which lies somewhere between Jimmy Young and David Whitfield as he sings the fast-moving Mediterranean song **Mio Amor**.

Well-controlled performance, but lacking something in feeling. The Johnny Gregory orchestra sweeps along at high speed with the singer. Nearly a very good one, but not quite.

Allan lives up to the Scottish flavour of his name with a sensitive performance of the traditional Scots' song **Will Ye No Come Back Again?** on the other side.

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For Christmas



Fred Waring and the Pennsylvanians—
'Now Is The Caroling Season'—T 898

For Pleasure



'This Is Dean Martin'—T 1047

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MR. CALVERT TURNS CRITIC

READING our Monday morning newspapers this week we were somewhat shocked by a comment attributed to our "Golden Trumpet" star, Eddie Calvert.

Eddie is quoted as saying of Louis Armstrong: "I think he's a lousy trumpeter. He might be a good entertainer, but he can't compare as a player with people like Harry James, Ziggy Elman and Bix Beiderbecke."

We would like to think that Calvert had not made such a statement, for the criticism of one's fellow entertainers, particularly when the spheres of operation are not dissimilar, is ill-advised. Yet it appears that the British trumpeter passed some opinion on Armstrong as he left London for Johannesburg.

One cannot help but recall that Armstrong's personal success has gone on much longer than Calvert's entire career, and he does not appear to have done too badly during his musical lifetime. And he is far from finished.

For many, the liking for and admiration of Armstrong has only been created through his recordings. In comparison with his disc sales, few followers have really seen him in person. Thus they have come to accept him as their favourite trumpet star without any of the visual entertaining advantages which Calvert suggests are his only assets.

Any attempt to belittle Louis Armstrong can do little damage and, even if he knows Calvert's work intimately, we do not think that Louis would make any attempt to retaliate. He is always guarded in his comments, backed up mainly by long experience.

We know that Eddie Calvert can be outspoken at times, but we feel that he has offended the tremendous following that Louis Armstrong has deservedly commanded for so long.

The "Daily Mirror" headlined their observation by "Sour Note," whilst the "Daily Herald" merely expressed their feelings with an "Ouch!"

We can only add to this: "Put a mute in it Eddie, and leave criticism to those who are paid to do it."

Belafonte 'goes BBC': for a reported £25,000

EXCLUSIVE, FIVE-YEAR CONTRACT

HARRY BELAFONTE has signed an exclusive contract which will give B.B.C. television sole rights to the singing star's services in this country. The contract, reported to be worth £25,000 to Belafonte, is for five years.

Singing stars in panto roles on ATV

SINGING stars, in their pantomime roles, will appear in next Sunday's A.T.V. presentation from the Prince of Wales Theatre.

In this novel production will be Joan Regan (Cinderella), David Hughes (Sinbad), Audrey Jeans (Idle Jack), and Edna Savage and Laurie London (Babes in the Wood).

The following week, December 28, the show returns to the London Palladium, when Wyatt Earp will be the headline during his season at the Dominion Theatre, Tottenham Court Road.

BOB HOPE will be seen by B.B.C.-TV viewers on Tuesday, December 23, when an American production of "The Bob Hope Show" is transmitted. The programme will also star young singing sensation Randy Sparks and Betty Grable.

Negotiations have been taking place for the past fortnight.

B. B. C. viewers will see Belafonte—in his second TV appearance this year for the Corporation—on Christmas night in a 45-minute programme of music and song suitable for the occasion. Three more programmes are



Belafonte

planned for him in the next 12 months; one will be "live," the others filmed.

The B.B.C. had an earlier "scoop" with Belafonte when he appeared in an exclusive TV show for them at the end of his London season at the State, Kilburn, last August.

An Associated Press report quotes Belafonte as saying of the B.B.C.: "Television as presented by the B.B.C. is mature and has meaning. There is no froth about ratings or worry whether you'll be on next season."

ATV holiday line-up COMMONWEALTH FLAVOUR

ATV have arranged festive fare for their viewers and, in addition to the mammoth Max Bygraves show announced in DISC last week, there are a host of shows featuring record personalities.

Next Sunday's "Music Shop" features an extra Johnson. For, in addition to resident host Teddy Johnson, his wife, Pearl Carr, and brother Bryan are appearing. Also in this show will be vivacious newcomer Janice Peters.

The following week, December 28, "Music Shop" will feature Petula Clark, Malcolm Mitchell Trio, Jimmy Lloyd and Lisa Ashwood.

For the Christmas Eve edition of the "Jack Jackson Show," ATV have lined up Malcolm Vaughan, Petula Clark, Ray Ellington, Cherry Wainer, and the Dallas Boys.

Another big feature on Christmas Day will be "The Cyril Stapleton Show," with a 35-piece orchestra.

This programme, which immediately precedes the Queen's speech, will include music and song from the Commonwealth.

Singing in this show with Cyril Stapleton will be Edmund Hockridge, Shirley Abicair, Inia Te Wiata, Victor Sovernall, Dickie Valentine and Eve Boswell.

SYD SEYMOUR, probably one of the first of the "crazy" band conductors, died last week-end at his Mill Hill, London, home, aged 52, after a heart attack.

His Mad Hatters band was a popular stage attraction for many years and his own brand of comedy was often copied.

CAPITOL ENTERTAIN A HOSPITAL WARD —and patients will broadcast, too

CHRISTMAS came early for the 23 patients of Ward 3a at the New Cross General Hospital recently, when Capitol records visited them to pre-record two sessions for their Radio Luxembourg show, due for transmission on December 23 and 30.

With the efficient help of Ward Sister Rosemary Brown, the paper-hatted patients, whose ages ranged from 7 to 70, prepared for their part in the programme when Capitol distributed Christmas crackers and song sheets so that they could participate in the show and enjoy the fun.

Capitol's Luxembourg compère and over to the bed of Mr. Miller, a London bus conductor, and invited Mr. Miller to pull his Christmas cracker. Inside was a slip of paper bearing the name of a record.

Mr. Miller was asked if he would like to dedicate the song to anyone in particular. He did and so, amid the bursting of balloons and cheerful laughter, the first record for the December 23 edition of the Capitol Show was spun, complete with the conversation between Ray and Mr. Miller and the latter's message.

This procedure followed throughout all the patients in the ward, and those who were fortunate enough to pull out a pink slip from their crackers, won an LP.

For their help in the programme, all the ward members were given an EP album entitled "Merry Christmas" which contained numbers by Frank Sinatra, Fred Waring and his Pennsylvanians, Tennessee Ernie Ford and Jackie Gleason.

This exciting seasonal interlude did much to cheer the patients, even though some of them had only been on the operating table that day.

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CLIFF RICHARD SPLIT WITH MANAGER?

ROCK 'N' ROLL STAR'S FATHER WRITES A LETTER

EXPLOSIVE rock 'n' roller Cliff Richard is the centre of a bombshell which burst this week to reveal that he has split with his personal manager, Franklyn Boyd.

Boyd, who is also well known as a singer, first learned the news from a letter he received from Cliff's father, Mr. Robert Webb. Mr. Boyd, surprised when he learned of the proposed break, would not comment about his position with Cliff Richard until he had taken legal advice.

It was he who has been the guiding hand behind the Indian-born

youngster's rapid rise to disc fame since Cliff Richard was first "discovered" by agent George Ganjou.

It is understood that a clause in the contract held by Mr. Ganjou allowed him to appoint anyone as Cliff Richard's manager as he saw fit. It was he who agreed to Franklyn Boyd acting in this capacity and he would prefer that this state of affairs remained.

As DISC closed for press, discussions were due to take place between Mr. Ganjou and Cliff Richard's father.



DISC Pic

BARRY BARNETT FOR 'DIG THIS'

B.B.C. producer Francis Essex is now completing the line-up for his new TV production, "Dig This," which replaces "Six-Five Special" on Saturday, January 3.

A dynamic show is promised: Bob Miller with the Millermen will be the main purveyors of the music.

This week further names are announced for "Dig This" and these include young singing newcomer, Barry Barnett, the great vocal team, the Polka Dots, and Barbara Young.

Barbara Young is currently with Jewell and Warris in their radio series, and she preceded this with the Henry Hall B.B.C.-TV shows.

Bob Miller's vocalist Susan Johns will be a resident of "Dig This."

Sorry, sold out!

WE advised early orders—but many of our readers have been disappointed because the first DISC Christmas Album is sold out.

"The best half-crown's worth ever," is typical of the readers' comments we have had since the 100 page, photograph-packed album was published last month.

The Bevs signing-off

THE Beverley Sisters complete their B.B.C.-TV series next Monday, December 22, with a special programme to fit the festive season.

The production, called "Those Beverley Sisters," has had a high viewing figure during its run, and many viewers will hope that the series will make the earliest possible return to television.

Famous voices

SPOTLIGHTING 30 years of film-making, the B.B.C. will introduce the voices of many famous musical stars, in the Light Programme's "The Talkies," next Monday, December 22. Among them will be Marlene Dietrich, Deanna Durbin, Bob Hope, Bing Crosby, Maurice Chevalier, Al Jolson, Marilyn Monroe and Frank Sinatra.

Count Basie's tour dates

JUST too late for publication last week was the news of the return tour in Britain by Count Basie and his Band. News of their trip had already been announced but without any definite dates. The Basie Band open their two-week stay with a concert at the Royal Festival Hall on Saturday, February 7.

Their tour, still incomplete, takes them to Liverpool (Feb. 8), Newcastle (Feb. 9), Glasgow (Feb. 10), Leeds (Feb. 11), Hanley (Feb. 12), Bristol (Feb. 13), Leicester (Feb. 16), Birmingham (Feb. 17), Cardiff (Feb. 18), Southampton (Feb. 19), Walthamstow (Feb. 20), and Manchester on February 21.

Three dates are yet to be announced, February 14, 15 and 22. Exciting singing personality, Joe Williams will, once again travel with the Basie orchestra.

NEWS in BRIEF

SANDY WILSON'S successful musical, "Valmouth," which ended its run at the Lyric, Hammersmith, last week-end, has had a last-minute "reprieve."

It was announced on Saturday that a "mystery" move had been made so that the show could open in London's West End early in the New Year.

Star of the recent production was Bertice Reading, but owing to a visit to the States shortly, it appears that she will have to drop out of the show on its West End opening.

WELL-KNOWN publishing personality Fred Jackson, until recently general manager of Mills Music, has now opened his new business in London's Charing Cross Road.

Jackson's new company, Planetary-Kahl (London) Ltd., will operate its publishing activities from 142 Charing Cross Road, W.C.2.

NEARLY 20 top stars, many of them favourites with record buyers, will be featured in one mammoth B.B.C.-TV production on December 25, called "Christmas Night With The Stars." The cast will include the Beverley Sisters, Charlie Drake, Billy Cotton and his Band, and Vera Lynn.

There is also comedy in abundance and Eric Robinson and his Orchestra will supply the main musical content.

"CHEEKIE CHAPPIE," comedian Max Miller, will be playing his first pantomime role this year when he is featured in the B.B.C.-TV production of "Dick Whittington."

The TV pantomime, produced by Richard Afton, will be screened on New Year's Eve. Max plays the role of Idle Jack, and is accompanied by a host of TV favourites including Jon Pertwee and Jean Kent.

★

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CARL MISSED HIS MARQUEE DATE

COLOURED American tenor saxophonist Carl Pepper—the man who has played with famous altoist Julian "Cannonball" Adderley, and pianist Phineas Newborn—did not make his scheduled guest appearance at the National

Jazz Federation's Marquee club, Oxford Street, on Friday.

He missed the session by seven hours.

He was to have made a guest appearance with the Chris Morris Quartet, from Luton, but shortly after midday on Friday, Carl boarded his plane for New York.

For several months, Carl had been stationed with the U.S.A. at Chicksands, near Bedford, and had played with the Quartet.

"Orders were posted about the flight, and that was that," Carl explained, shortly before leaving Britain.

"But I'm hoping to come back to England soon," he added. "I'm thinking about living here, and if the group is still swinging then, I'll play that Marquee date."

HMV 'West Side' EP

AGAINST considerable competition, E.M.I. recording manager, Norman Newell, has secured two of the principals of the London Production of "West Side Story."

Marlys Waters and Don McKay have been signed for an H.M.V. session in which they will record the main songs from the show for a January EP.

An LP of the complete American production has already been issued in this country by Philips.

Bravo, Frankie!

FRANKIE VAUGHAN scored a big personal success last Sunday when he appeared in the Royal Command show in Copenhagen and despite the tightly scheduled programme, such was Frankie's ovation that he had to return for an encore.

Vaughan was the only British male star invited to take part.

During his Copenhagen visit he did a TV show and was immediately invited to return in January.

Listen to Benny and Nat

SONG personality Benny Lee, and Nat Temple and his orchestra, will be featured in the new Michael Bentine series which starts on the B.B.C. Light programme on Boxing Day. The programme, called "Round the Bend in Thirty Minutes," is produced by Charles Chilton and will run for a 13-week series.

EARLY 'DISC' NEXT WEEK

In common with other weekly publications, next week's issue of DISC will be on sale earlier than usual because of the Christmas holiday break.

DISC for the week ending December 27 will be on the bookstalls from TUESDAY, December 23.

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

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

THE BIG BEAT



D.N.T.

JACK SCOTT

Geraldine; With Your Love (London HLU8765)

JACK SCOTT took almost six months to reach our top twenty with his last coupling. Now that the fans have found him, he should move quicker this time out. And he's got good beating stuff in "Geraldine." Backed up by a group called The Chantones, he also has a steadily beating band behind him.

Tune and lyric are both easy to catch. "With Your Love," however, is the side I'd pick as the big one. A slow surging ballad with a built-in beat, it's got hit-appeal all right. Scott handles it strongly and deeply. This one ought to be even better in the sales charts than Scott's recent success.

that will captivate a load of customers.

DON GIBSON

Look Who's Blue; Give Myself A Party (R.C.A. 1098)****

DON GIBSON has yet to click in this country, a surprising fact since he is one of the most tuneful and affable Country and Western specialists.

He's riding high in the States once more with the top deck of this pairing, and should surely build up extra British following. **Look Who's Blue** is a steady beating ballad which Gibson whips across in a dark voice to a good rhythm group backing.

Give Myself A Party is a slower loping song on which Don is joined by girl group for the simple lyric idea. Rhythm group's good again behind the star.

JACK SCOTT'S THE MAN FOR YOUR MONEY

—BY DON NICHOLL—

WITH cha-cha capturing the main attention of the band leaders right now, there's something of a falling off in the number of rock rhythm offerings.

What there are emerge with an almost quiet deference, and with a definite country flavouring.

Jack Scott seems to me to stand the best selling chance of all those on view in this section this week. His "With Your Love" will be collecting a lot of your money, I reckon.

BILLY GRAMMER

Gotta Travel On; Chasing A Dream

(London HLU8752)*****

BILLY GRAMMER has the kind of surname which leaves him open to plenty of cracks, but he can afford to ignore any jokes.

Because he'll have the last laugh. **Gotta Travel On** is a cute beatty little ballad which the boy sings effortlessly in company with a girl group.

This one should find its way into the big sellers before the end of the year. A natural for jukes as well as for home playing. Attractive

sound and catchy tune. It'll travel on, all right.

Chasing A Dream opens with a honking sax before the gentle Grammer tones slide into position. Slow, waiting-for-you ballad in country manner. Not so potent as the other slice, but it'll serve its time in the shadows anyway.

RAY CHARLES

Rockhouse (Parts I and II)

(London HLE8768)****

RAY CHARLES and his orchestra continue the trend for double-sided entries. **Rockhouse**

continues with the turnover here—no doubt in the hope that it will become another "Topsy."

But it lacks the punch and melodic style of the drum hit.

Not to say that **Rockhouse** is a poor effort—it isn't. Opens quietly and efficiently with emphasis on piano and rhythm. Saxes creep in, but don't expect **Rockhouse** to mean that this is a roar of noise. It's a simple rhythmic production which keeps its voice down all the way.

CHUCK BERRY

Joe Joe Gun; Sweet Little Rock And Roll

(London HLM8767)****

CHUCK BERRY goes rocking through a "Jungle Tale" as he chants **Joe Joe Gun**, a story of a monkey who worked up a battle between a lion and an elephant.

Guitar strums behind **Berry** as he revives memories of some of Hoagy Carmichael's early yarns with this quick-fire patter.

Sweet Little Rock And Roll is a steadier chanter which Chuck tells easily. Good juke box beat here, though it doesn't seem to me to be quite up to the standard of previous **Berry** winners.

CHARLES FRANCIS SCARRATT III

Lovemobile; Two Innocent Lovers (Felsted AF113)****

WELL this is just about the fanciest name I've come across on record... I thought **George Hamilton IV** was a hot one, but how can you top **Charles Francis Scarratt III**?

And out of that lush moniker comes a sharp rocking vocal style! Mr. C.F.S. the Third whips brightly through **Lovemobile** to a brisk orchestral backing and might easily find himself among the high sellers if customers can remember his name.

Two Innocent Lovers is a slow country ballad which the boy sings simply and affectionately. The voice is to be classed with the better practitioners of this particular field. I think you'll like him.

SHEB WOOLEY

Santa And The Purple People Eater; Star Of Love (M.G.M. 997)****

SHEB WOOLEY, who first introduced us to his "Purple People Eater," now revives the idea for a good Christmas novelty.

Steady beat number with a lyric which tells of a sputnik getting in the path of Santa and his sleigh. "Purple People Eater" comes to the rescue by pushing sputnik out of the way.

Cute stuff, though missing the impact of **Wooley's** first hit.

Star Of Love is another of **Wooley's** own compositions, and it's the better deck of these two. To a good choral and orchestral assist

by Gus Levane. Sheb sings a pleasant easy-beating ballad that may get under your skin after a couple of plays.

JIMMY JAQUES

Barb'ry Ann; For A Lifetime

(Fontana H161)****

FONTANA'S young British boy **Jimmy Jaques** has a folksy item in **Barb'ry Ann** which could sleep its way into high sales.

Some whistling and a slick punchy backing from **Johnny Gregory**, while **Jaques** races through a very good production. Has the ability to take you running along with it.

For A Lifetime is a pounder which **Jimmy** sings soulfully after the fashion of C. and W. specialists. Not a bad tune, not an exceptional one either.

THE FIVE KEYS

Really-O Truly-O; One Great Love (Capitol CL14967)****

THE FIVE KEYS come out of their Capitol corner with a good up-tempo offering in **Really-O Truly-O**. The young coloured quintet make it all sound so easy, and what short solo work there is comes from **Maryland Pierce**.

Being so simple makes it quick to hold the ear.

One Great Love changes mood and tempo. **Rudy West** takes the solo spot on this slow beat ballad, while the other four **Keys** ooh-oo behind him. Another performance

CHUCK BERRY: He rocks through a jungle tale.



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YOUR CHRISTMAS DISC SUMMARY



By
**DON
NICHOLL**

★
A Christmassy-looking
Bing sings two attractive
ballads.

Belafonte's hard to beat

HERE'S a reference list of 78 r.p.m. discs that have been made with a special eye on Christmas time. All those in this collection have already been reviewed, but you might find this refresher a useful shopping guide.

Harry Belafonte's got a great group going strong headed by

his last year's hit "Mary's Boy Child" (R.C.A. 1022). His other two are "The Son Of Mary" and "I Heard The Bells On Christmas Day" (R.C.A. 1084); "Silent Night" and "The 12 Days Of Christmas" (R.C.A. 1085). For sincere melodic material Belafonte's hard to beat at this time of the year.

Winifred Atwell: "The Golden Carol" and "Christmas Morning"—Ave Maria and Greensleeves under new titles—Decca F11088.

"Let's Go" (Decca F11073) is Winnie's party disc this season.

Shari: "Going Home For Christmas" (Decca F11069)—pleasant ballad by new songstress.

Jo March: "The Virgin Mary Had One Son" and "I, Said The Donkey" (London HL R8763)—strong girl voice on sincere religious songs.

Bing Crosby: "It's Beginning To Look Like Christmas" and "I Heard The Bells On Christmas Day" (Brunswick O5764)—attractive ballads from the Groaner.

Bobby Helms: "Jingle Bell Rock" (Brunswick O5763)—not the old "Jingle Bells" but a new country number.

Russ Conway: "More Party Pops" (Columbia DB4204)—piano playtime.

Hernando Hopkins: "Rudolph The Red-Nosed Reindeer Cha-Cha" (H.M.V. POP566)—we'll everybody's doing it! Orchestral with the modern look.

Sheb Wooley: "Santa And The Purple People Eater" (M.G.M. 997)—well, of course.

Stan Freberg: "Green Christmas" and "The Meaning Of Christmas" (Capitol CL4966)—for those who like a splash of satire in their stockings.

Basil Kirchin: "Cha-Cha Bells" (Parlophone R4511)—"Jingle Bells" with the Latin look.

Martina: "Cha-Cha Momma Brown" (Columbia DB4223)—an instrumental special for pub parties in contemporary bars.

The Four Aces: "The Christmas Tree" (Brunswick O5767)—

a ballad you'll find underneath their ballad "The World Outside."

Ken Platt: "Snowy The Christmas Kitten" (Parlophone R4507)—will go down well with the kiddies and comedian Ken's regular fans.

Johnny Mathis: "Sleigh Ride" and "Winter Wonderland" (Fontana H165)—two evergreen snowdrops in the marvellous Mathis manner.

The Chipmunks: "The Chipmunks' Song" (London HLU8762)—taped-up group "trained" by David Seville have a novelty "natural" for the silly season.

HARRY BELAFONTE has a great group headed by "Mary's Boy Child."



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

RUISLIP, MIDDX.

A GROUP from Ruislip, started out as "The Drifters" and under that name they entered the Mecca "Singing in Harmony" contest. Since then Cliff Richard and his group have established claim to the name of Drifters, so the Ruislip group will be finding another—probably "The Harmony Drifters."

They have won the London area final in the contest, and early next year they will be taking part in the national final—which may even have a television airing. The group was formed for the purpose of the contest, so they have done no public entertaining. But they meet frequently for practice and to tape some of the group's own compositions.

The group consists of Edmund Ford and Jean Ritchie, who

THE SUNSET SEVEN—favourites with New Orleans enthusiasts in Manchester.

were previously associated in another group called the "Rock a Billies," and Neville Blaney of North Hillingdon.

LIVERPOOL

ANOTHER 14-year-old who has already packed a load of experience into his few years is singer John Marlowe, of Old Swan, Liverpool, 13. Like Johnnie Payne, this John has won several talent contests, and he can number among his achievements an appearance at the Empire, Liverpool.

SUNDERLAND

FOUR good solo turns is a lot more than many groups can boast and so it is no wonder that the Blue Notes Rhythm Group are doing well in the north. Piano, bass, drums, saxophone and guitar make up the outfit and the singers (two of whom double in instruments as well) cover everything from rock to ballads.

his hopes were dashed to the ground again because of the technicalities of getting a disc on to the market.

Other titles for which Derek is responsible include "Don't Walk Away," "Serenella" and his competition winner, "Gibraltar Rock."

Derek thinks up the lyrics and the tune, and then gets a professional composer to do the technical business of setting out the music on paper.

He is still writing, and his friends are confident that he will break through the barrier into big-time song-writing.

least one person as far away as Liverpool. From there came a letter telling us about them.

The group, formed about a year ago under the name of The Tempest Skiffle Group, consists of Brian Cox (vocalist and guitarist), Robin Cox and Ted Williams (guitarists), Brian Jennings (double bass) and Ray Bailey (washboard). Brian Cox is leader of the group, and for professional purposes has taken the name of Val Alton.

Under this name he has composed a number of songs—"London Bound," "Be My Wife," "Going to be a Daddy," "Valerie" and "Why, Why, Why."

They have put on a number of shows for Dr. Barnardo's Homes, and they are now putting high hopes on the chance of having a recording made by H.M.V.

CHINGFORD, LONDON

DEREK NORRIS, a 23-year-old salesman, has been writing songs for some time now, and people who have heard them played at a local dance hall agree that they show a great deal of talent.

Derek has discovered, however, that this business is full of frustrations and disappointments. After encouragement from band-leader Will Allen, and prospects of a large disc output for his song "When You Fall In Love,"



MANCHESTER

SEMI-FINALISTS in a national jazz competition, the Sunset Seven are favourites with enthusiasts of the New Orleans style in Manchester—particularly at the Club Southside, where they often appear.

The Seven are led by Hugh Goodwin (trombone), a 22-year-old soap-maker from Hale Barns, Cheshire, and Anthony Duckworth (clarinet), a 22-year-old electrical engineering student from Rochdale.

Hugh's 18-year-old music student sister, Natalie, strums the piano and the rest of the group is: Keith Pearson (drums), Bob Leaver (bass), Jim Ashe (banjo) and Geoff Wilde (trumpet).

Hugh and Tony, old school friends, started it all in the summer of 1957 when they decided to try and "blow some instrument." Gradually the group was built up, and it is now well in the upper stratum of amateur jazz-land in the north-west of England.

The Seven are now proposing to open a club of their own, and with their talent and enthusiasm they should make it a big hit.

ALNESFORD, ESSEX

THE success of Val Alton and his Tempests, an Essex skiffle group, has already reached at

PUTTING ON THE STYLUS



ROGER WILLIAMS Plays Christmas Songs

White Christmas; Santa Claus Is Coming To Town; Winter Wonderland; Christmas Song; Silver Bells; Sanctissima Silent Night; Adagio Fidelity; The First Noel; O Holy Night; Little Town Of Bethlehem; Hark The Herald Angels Sing; Jingle Bells; Deck The Halls; It Came Upon A Midnight Clear; Away In A Manger; We Three Kings Of The Orient Are; Oh, Come Little Children; Oh, Christmas Tree; Toysland; Joy To The World; Angels We Have Heard On High; Lo, How A Rose; Jesu.

(London HA-R2124)★★★★

ROGER WILLIAMS has a brilliant technique at the keyboard, and he plays these Christmas melodies with just that little bit extra magic that leaves an impression with the listener.

On this set Roger Williams here plays solos, and occasionally using the multi-dubbing technique, duets.

The music is always offering some new thrill with Williams' excellent interpretations.

Definitely one of the finest Christmas albums I've heard so far this year. You'll share my opinion I know if you have a listen yourself.

CHRISTMAS EVE

Carol Service In A Country Church

O Come All Ye Faithful; As With Gladness Men Of Old; Once In Royal David's City; The Holly And The Ivy; Joy To The World; The First Noel; Good King Wenceslas; Hark! The Herald Angels Sing; Angels From The Realms Of Glory; Away In A Manger; While Shepherds Watch Their Flocks By Night; Lullay Thou Little Tiny Child; I Saw Three Ships; Silent Night, Holy Night.

(R.C.A. RD27083)★★★★

THIS is the perfect Christmas record of all time. And the idea is simplicity itself. Just take a recording car to a country church and tape their Christmas carol service.

Here is the true spirit of Christmas which should bring joy to many, many people.

How about doing a good deed for your parents or grandparents, or even an old friend? Just slip this on the turntable for them, and you'll have provided a real moment of happiness.

And you'll very probably enjoy the simple beauty of this album yourself.

CAROL SERVICE HAS THE TRUE SPIRIT OF CHRISTMAS

TERESA BREWER At Christmas Time

Take A Step In The Right Direction; Untwelve Days Before Christmas; Christmas Cookies And Holiday Hearts; Listen My Children; Dawn The Holiday Trail; The Flynn Suit Song; Hush-A-Bye, Wink-A-Bye; My Christmas Rosary; The Imp; The Gingerbread House; Lost A Little Puppy; Mary Make Believe; Because Him Is A Baby; Goodnight God.

(Coral LVA9091)★★★★

BRAVO Teresa Brewer! You've turned out a very beautiful album. Aided by the voices of her three children, Tessie has gathered some little known songs together to turn out one of the most attractive albums among the Christmas flood.

I know that possibly your little brother or sister may have been a bit of a terror during most of the

TERESA BREWER
—helped by her
three children



RATINGS

★★★★—Excellent.
★★★★—Very good.
★★★—Good.
★★—Ordinary.
★—Poor.

year, but why not let the season of goodwill help you forgive and forget and tie this disc on the Christmas tree for them.

And I'll bet that you will give it many a spin yourself, because I think it is just about the cutest thing I've heard in years.

Old Fashioned Revival Hour

Jesus Saves; Stand Up, Stand Up For Jesus; My Father Watches Over Me; The Lights Of Home; Lily Of The Valley; At The End Of The Road; Chorus Medley; Heavenly Sunshine, All Because Of Calvary; Thou Wilt Keep Him In Perfect Peace, Glory, Hallelujah; The Old Fashioned Meeting; Sweet By And By; My Faith Looks Up To Thee; This World Is Not My Home; Just A Closer Walk With Thee; Softly And Tenderly; Prayer Of Thanksgiving.

(R.C.A. RS50003)★★★

LONG PLAYING REVIEWS

FOR THE FESTIVE SEASON by KEN GRAHAM

Christmas Songs; Medley Of Christmas Carols; Santa Claus Is Here Again; Sleigh Ride; The Christmas Waltz; Santa From Santa Fe; Silver Bells; Ring Those Christmas Bells; Merry Christmas From Our House To Your House.
(Coral LVA9090)★★★

CHAMPAGNE music? Well, it certainly sparkles in parts but I also found it occasionally "flat."

The album is pleasant, and that's about the highest praise one can give it. It lacks that little bit extra to raise it above the ordinary.

Well, it is one of the biggest names in America's entertainment world but he has never really taken on big in Britain.

This one is up to you. It may just be the record you have been looking for. If so, you'll enjoy it.

PERCY FAITH Hallelujah!

Hallelujah Chorus; Away In A Manger; We Three Kings Of The Orient Are; Gesù Bambino; Angels We Have Heard On High; Bring A Torch, Jeanette, Isabella; Good Christian Men, Rejoice; Carol Of The Bells; I Wonder As I Wander; I Saw Three Ships; What Child Is This?; Angels, From The Realms Of Glory; O Tannenbaum; Christians, Awake.

(Philips BBL7278)★★★★

HERE we have the music of Percy Faith's Orchestra giving out with some exciting and inspired interpretations of well-worn favourites for Christmas.

At times dramatic, at times wistful, this album is always providing some new thrill for the listener.

A disc I strongly recommend for all ages particularly at this time of the year.

Listen in particular for the superb "Hallelujah Chorus," the beautiful "What Child Is This?" and, in fact, all the excellent tracks of this fine LP.

LET'S HAVE A PARTY

Auld Lang Syne; St. Louis Blues; Beer Barrel Polka; These Is A Tavern In The Town; In A Shanty In Old Shanty Town; Shake, Rattle And Roll; Rock Around The Clock; Stardust; The Hokey Pokey; Put Your Little Foot Right Out; Three O'Clock In The Morning; Jingle Bells.
(Brunswick LAT8271)★★★

LET'S have an American party would be a much more apt title for this album I think. Although most of the artists should be quite familiar to our readers, I feel that this album is not the ideal thing for the British market. Mind you there is nothing really wrong with the album apart from the fact that I found too strong a

contrast among the artistes concerned. Judge for yourself—Eddie Condon and Guy Lombardo don't quite mix for me. And what about Bill Haley and Russ Morgan for another coupling?

This album is strictly a matter of personal taste.

FRANKLYN BOYD, JEAN CAMPBELL, BENNY LEE, JULIE DAWN, THE CORONETS accompanied by the **STEVE RACE FOUR** with **HAROLD SMART** at the Hammond Organ

Complete "Sing It Again" Programme (41 Songs). With Well-known Artists.

(Columbia 33SX1124)★★★★

HERE'S the happiest, breeziest record of the week. It is an LP showcasing the bright and lively radio programme "Sing It Again" and it features 41 non-stop songs sung by a bevy of talent. The talent, incidentally, who also perform the actual broadcasts.

And these artistes are Jean Campbell, Julie Dawn, Franklyn Boyd and Benny Lee plus, of course, The Coronets. These are names you don't often see in the Hit Parade, which is a great pity as they are some of the finest vocalists we have. Always an admirer of Benny Lee's vocal ability, I was particularly pleased to note that he surpasses himself on a couple of his solo spots. And that goes for the entire cast.

A word of praise, too, for the accompanists—the Steve Race Four and organist Harold Smart.

An excellent disc in every way. Buy it!

VICTOR SILVESTER Plays For Your Party

The Charleston; The Valet; Two Step—Blaze Away; Barn Dance; Silvery Thompson Medley—The Honeyuckle and The Bee; Lily Of Laguna; Good Bye-ee; The Cokey Cokey; The Anniversary Waltz; Happy Birthday To You; I'm Twenty-One Today; The Gay Gordons; St. Bernard Waltz; The Palais Glide; Poor Little Angelina; Ten Pretty Girls; La Conga; Booms-A-Daisy; Rock Around The Clock; Auld Lang Syne.
(Columbia 33SX1126)★★★

NO prizes for guessing the orchestra if you spin this without looking at the label first. Yes, it's the old Silvester magic at work again. You know there are many people who look down their noses at this leader and mutter "corny" under their breath.

These people should have such a happy bank manager as Mr. Silvester.

Yes, success has a lot to do with proving someone's ability to please the public as a whole, and there are not many successful as this quiet maestro.

Here is the perfect dance album for enthusiasts. No need to urge you to buy this if you are a Silvester fan.

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THIS is one of R.C.A.'s "Sacred Music Series" albums, and it presents an interesting, if unusual, look at the work of a fervent religious body in America. I may be wrong, but I think this is the team which broadcasts regularly over Radio Luxembourg, bringing a light and happy approach to religion.

The music is certainly gay and lively in parts, and it is understandable why this group are largely responsible for a religious reawakening in America.

Apart from its religious content and the entertaining performances of the music, this album should be of interest to collectors.

LAWRENCE WELK

Jingle Bells

Jingle Bells; Let's Have An Old-Fashioned Christmas; The

SPOTLIGHT

ON NEVILLE TAYLOR

ARTISTES IN WONDERLAND

Changed his name, switched back from ballads to rock for his first discs

WHEN I met Neville and Grace Taylor they were just off to buy their first car.

"We've been thinking about it for some time," laughed Grace, "but Neville's lived in Scotland so long that he's acquired the Scottish habit of being careful with money!"

Glasgow-born Grace is just now beginning to see West Indian-born Neville's hard work in show business pay off in terms of national recognition.

With a Parlophone record contract in his pocket, and a resident featured spot in the top TV pop programme "Oh Boy!" this tall, handsome coloured boy's future has never looked brighter.

The day before our meeting he

After the war Neville decided to study law.

He applied for a place at Oxford and Cambridge, but could not be accepted immediately and entered Glasgow University instead.

"I didn't have much money to pay for food and digs, so I began singing in my spare time. As I became known locally I got theatre and club engagements.

"Eventually I came to the point where I was singing every night until 11 o'clock. Then I'd go back to my digs and sweat law and history books until four in the morning. A few hours sleep then I was back studying again by nine o'clock."

Nev gave up law for song

had spent a day at a film studio shooting his first film... a featured guest spot in a picture called "Climb up the Wall," with Jack Jackson.

"I don't know that everyone would agree with me, but I've done everything that's come along. I've turned up my nose at nothing. You can't be choosy when you're on the way up," is Neville's philosophy.

In his latest disc, a Christmas release *A Baby Lay Sleeping and The Miracle Of Christmas*, we hear a different Nev Taylor from the fast-rocking, zippy leader of "Oh Boy's!" coloured singing group.

In fact, there are probably few of Neville's fans south of the Scottish border who realise just how versatile he is.

"You see, I'm no newcomer to show business," he told me. "When I was 12 years old I had my own radio programme on a local station in Georgetown, British Guiana.

"I used to sing, joke a little, but it was all just a hobby. It didn't enter my head to make a career of show business."

HELD UP THE SHOW

In fact, he had already started "messing about with test tubes" as a student, but lost his enthusiasm for them when one blew up in his face.

So in 1944 Nev left the West Indies and volunteered for the R.A.F. He entertained his pals when he was not on duty as a radar mechanic.

"Once they even held up a show while I was in quarantine with German measles," he remembers.

"After three years of studying, and playing most of the theatres in and around Glasgow, the strain began to tell, and I finally had to decide whether I would go on studying to get my degree or turn professional singer.

"I had no money, and I had to eat, so singing won, and I left university.

"I did just about everything during my summer shows in Glasgow, Rothesay and Aberdeen," recalls Neville.

BIG CHANCE WITH '6-5'

"I'd sing rock numbers, ballads, folk songs, negro spirituals. Sometimes I'd put on a kilt, which I have still, and sing a medley of Sir Harry Lauder's songs.

"I'd tap dance a bit and act the fool. I'm a qualified ballroom dancer, so I'd like the chance to dance again later on."

Neville's first television appearance was as far back as 1954 when ex-R.A.F. showman Ralph Reader gave him a spot in one of his shows.

"But my big chance was given to me by Jack Good. He was producing 'Six-Five Special' and brought the show up to Glasgow. I guested on the show and Jack promised not to forget me should another opportunity arise.

"It did when Jack was planning 'Oh Boy!' but as I was still practically unknown in the South he said I'd have to form a singing group. That's how the Cutters came into being."

Meanwhile Neville had been working on getting himself a disc contract.



He went to see a prominent A. and R. man and tried him with a ballad.

"Sorry, Neville, you sound too much like Billy Eckstine." So that was that, and Neville switched back to rock, since that was the current demand.

Soon a young man by the name of Hal Munro was making a big impact on one of the smaller labels, Embassy. His *Jailhouse Rock* with *You Send Me* on the flipside was followed by five more 78s and an EP.

Hal, alias Neville Taylor, was really sending the kids with his easy relaxed style of putting over the rock beat.

NOT LONG TO WAIT

It was inevitable that a major disc company would latch on to this talented West Indian before long.

I Don't Want To Set The World On Fire sang Neville on his first Parlophone disc, and the backing *Tears On My Pillow* was compared very favourably with Little Anthony's record which was then number five on the American hit parade.

Maybe Neville hasn't set the disc

world on fire yet, if you think only in terms of the Top Twenty.

But I'll wager it is just a question of time before the spark he has lit in Tin Pan Alley will roar into a blaze of stardom.

His Christmas record could well be the fuel to do it.

The Miracle Of Christmas side introduces Neville's six-year-old son, Bryan, who is already, in the words of his proud Mum and Dad, "show business mad."

I asked Neville if he could foresee the trend his future will take, or whether he had any fixed ideas on the subject.

"I want to be an all round entertainer, and I'll do anything that comes along."

"When I first turned professional I set out to be a ballad singer. When I found rock singing was in demand I switched to that, but it wasn't just a matter of convenience. I believe in and enjoy everything I do. In this business you must have sincerity; any insincerity comes across in your performance."

No one could accuse Neville of insincerity. He has come up the hard way, taking no short cuts and every bit of success that comes to him now will have been well earned.

Joan Davis

An A to Y round-up of disc stars in pantomime

BERNARD BRESSLAU "Sleeping Beauty," London Palladium; **EVE BOSWELL**, "Aladdin," Empire, Newcastle.

RONNIE CARROLL, "Goldilocks," Lyceum, Sheffield.

CHARLIE DRAKE, "Sleeping Beauty," London Palladium; **JACKIE DENNIS**, "Babes in the Wood," Empire, Edinburgh; **LONNIE DONEGAN**, "Aladdin," Globe, Stockton; **LORRAE DESMOND**, "Cinderella," Royalty, Chester.

VINCE EAGER, "Mother Goose," Garrick, Southport.

DAVID HUGHES, "Sinbad," Alhambra, Glasgow; **EDMUND HOCKRIDGE**, "Sleeping Beauty," London Palladium; **RONNIE HILTON**, "Dick Whittington," Alhambra, Bradford.

AUDREY JEANS, "Jack and the Beanstalk," Theatre Royal, Nottingham; **FOUR JONES BOYS**, "Dick Whittington," Grand, Wolverhampton.

KATHIE KAY, "Humpty Dumpty," Empire, Glasgow; **KING BROTHERS**, "Christmas Show," Gaumont, Southampton.

LAURIE LONDON, "Babes in the Wood," Empire, Sheffield; **DENNIS LOTIS**, "Puss in Boots," Alexandra, Birmingham.

CHAS McDEVITT, "Babes in the Wood," Hippodrome, Stockton; **RUBY MURRAY**, "Old King Cole," Theatre Royal, Dublin; **THE MUDLARKS**, "Aladdin," Hippodrome, Hullme; **GARY MILLER**, "Pied Piper of Hamelin," Connaught, Worthing.

DES O'CONNOR, "Cinderella," Opera House, Belfast.

LITA ROZA, "Babes in the Wood," Pavilion, Liverpool; **RONNIE RONALDE**, "Cinderella," Royal Court, Liverpool; **JOAN REGAN**, "Cinderella," Empire, Chiswick.

JOAN SAVAGE, "Dick Whittington," Grand, Wolverhampton; **EDNA SAVAGE**, "Babes in the Wood," Empire, Sheffield; **TOMMY STEELE**, "Cinderella," London Coliseum; **HARRY SECOMBE**, "Large as Life," Opera House, Manchester.

DICKIE VALENTINE, "Aladdin," Empire, Finsbury Park; **FRANKIE VAUGHAN**, "Christmas Show," Gaumont, Southampton.

MARTY WILDE, "Babes in the Wood," Hippodrome, Stockton; **DAVID WHITFIELD**, "Robinson Crusoe," Hippodrome, Birmingham; **MIKE AND BERNIE WINTERS**, "Babes in the Wood," Southsea.

YANA, "Cinderella," London Coliseum; **JIMMY YOUNG**, "Cinderella," Empire, Chatham.

in my view

by
**RUSSELL
TURNER**

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

ANDY AND THE BEY SISTERS SET THE PHONES RINGING

WE'VE had a number of really outstanding artistes on "Six-Five" during the past months, but few have created such interest amongst viewers, or made such an impression upon the musical world as Andy and the Bey Sisters. As soon as the show was off the air the phones started to jangle.

People of widely differing musical taste—highbrows and lowbrows, symphonics to skiffers, all sang the praises of this coloured trio.

It is an encouraging thought that followers of "Six-Five"—noted for its noise, its rock 'n' roll, and its brashness—were unanimous in their acclaim for what is probably the most musically and polished act of its type in Britain at the present moment.

Andy and the Beys, real life brother and sisters—there are six more girls in the family as well—were born in New York's Harlem, one of the homes of jazz, and have played at all the top niteries and on the major coast to coast TV shows in the States. They go home for a season at the Copa Cabana in New York in January. Let's hope they soon pay us a return visit!

Talented act

LOOKS like the Big Time is also on its way for another coloured and highly talented act which made a tremendous hit on their recent "Six-Five" appearance in the same show.

I am talking about Emile Ford and George, who set all the record boys agog, and I understand we can expect them on wax early in the New Year.

I feel that these brothers will be a big teenage hit.

They come from a wealthy Nassan family and recently threw up their electronic and engineering studies to go into show business because of the insistent urging of all their student friends who raved about their coffee bar performances.

Statistics

STATISTICS are fascinating. Sometimes they are quite shattering. It has been estimated that if you stood all "Six-Five" viewers shoulder to shoulder they would stretch eleven and a half times round the world.

Further, if they climbed up on each other's shoulders they would reach to the moon and back again almost twice.

The credit for those staggering figures which make "Six-Five" the most successful light entertainment series ever seen on British TV, must go to all the people who have worked so enthusiastically in front of, and behind, the cameras; the originators of an idea, a new con-

Dale, he took one step too many in a backwards direction, and but for his acrobatic abilities and the hasty help of the crowd around him, Drake would have made Progress in a different direction from that which we all intended.

The young lady Charlie deposited in the bath provided for himself to illustrate his "Splish Splash," was the most surprised person in the studio, and she has probably never blushed so much in her life.

If you read this, dear miss, my thanks to you for being such a sport—and I never even found out your name.

Drake's ducking!

TO all those who have inundated the office and almost swamped my staff with inquiries about Charlie Drake's brilliant clowning on last week's show, here is the lowdown.

Charlie was almost rushed off his feet with rehearsals for his own TV show and his forthcoming pantomime that he was only able to get to the studio shortly before we went on the air. Consequently he had just the briefest of rehearsals for his spot. With his genius for spontaneous humour, however, none of us had any worries about his ability to have everybody rolling in the aisles.

But Charlie got a laugh that even he did not plan. Gagging up his "Itchy Twitchy Feeling" on a moving stage pulled along by Jim

DISCONNECTED JOTTINGS

FOR the past few months I've been hearing from American friends visiting this country about a new cabaret performer tearing them up in Ben Blues plush niterie (where he once served behind the bar) in Santa Monica. That's where my wife went to school—Santa Monica, I mean, not the niterie! His name is Richard Cannon, and his first waxing **St. Louis Blues / The Best Things In Life Are Free** was released in this country yesterday. He takes the blues at a furious vocal pace and is backed by a powerful rhythm and bongo beat which goes like mad developing to a big climax, which, as the Americans would say, "stacks up to a certain winner." Personally I pre-



RICHARD CANNON takes the blues at a furious pace.

style and the recording remind me of the thirties.

Yet another sound and another old number have been harnessed to the cha-cha wagon. This time it's the harmonica—or old fashioned mouth organ before the Adler era—in the able mouths of Jerry Murad's Harmonicals with that City Slickers classic "Cocktails For Two." Very nice too.

Columbia thrush Valerie Carr is urging us to "Look Forward," a pseudo-religious ballad which she puts across with feeling and backs with "Bad Girl." Not bad, girl!

Well, at last I've heard a Purple People Eater speaks. It's all done with the aid of a speeded up track to which is added wild feminine screams, plenty of noise, a solid rock beat and Sheb Wooley dressed up as Santa Claus on his latest M.G.M. platter. The A side is a natural for the popularity stakes. Wooley's own composition "Star Of Love" has a catchy and original backing provided by the rocking strings of Gus Levene.

Cozy Cole of "Topsy" fame comes up with a quite different version of the "St. Louis Blues" on the Mercury label—a modern technique is apparent, but both the

Newcomer from Ceylon, Bill Forbes, has recorded the number which brought him to everyone's notice on TV recently—"God's Little Acre." It certainly livens up the old plantation.

JOHN GAYNE SPEAKS OUT

AS it is just before the festive season of Santa songs and hangovers, now is the traditional time in show business for the moaners to take their place "up stage."

So it is that at the moment we have on the one hand the wail: Times are getting hard boys, there's a slump on.

And on the other hand comes the cry: Nonsense—discs are still selling.

What are the real facts? Just how badly off is the business? Not nearly as bad as the moaners make out.

Of course, not nearly so many records are being sold as, say, a year ago. But can you wonder?

After the war there was such an overwhelming boom in the disc business that it could never keep up such a volume nor would anything compare with it other than weakly.

Golden discs of success buzzed around the scene like so many glittering flying saucers, making names and fortunes for a score and more personalities.

Mind you, they were invariably artistes who had made the trudge of years of small-time experience, had the developed talent needed for true stardom and deserved their rewards.

But then, to keep the wagons moving, to keep the record cutters working at white-hot overtime, the gimmick was edged into the picture. And the spinning disc business went berserk.

Please get this straight—the record business was at one time, in the immediate years after the war, in such a head-breaking state of upheaval with executives losing sleep worrying about their rivals, with A. and R. men giving up all else in their search for the newer, the crazier, the more mixed-up gimmick vehicle, that more than one gave up and left the business.

A score and more record pluggers ran off the grooves and tossed the business out of the window and went into something else.

And musicians became even more cynical at the stuff to which they were reduced.

Then the only people who didn't moan were the accountants

with gleaming eyes on the soaring piles of sold records, the almost ceaseless chug-chug of the pressing machines.

This was mad, synthetic, inflationary business. This was unreal demand... and everybody who was really honest with themselves knew it couldn't last. And it didn't.

But now when the first signs show their heads to indicate that at last the levelling out is on our doorsteps, the levelling out that will lead to more stabilised, more realistic record business, the boys who want it their way all the way send up a moan that is supposed to panic somebody into action.

The only people who need worry are the record executives who might be facing the problem of revising their recording programmes in face of lower sales. Economies might be on the way... stars might not make a record a month so regularly, whether they have a good musical vehicle or not... build-ups and ballyhoo might not be so glittering, though more solid and better directed and less indiscriminate.

Certainly what is on the cards for sure is a basic re-styling of the disc business as we have grown to know it up to now.

The arrival of the so-called cut-price discs has faced the established labels with a simple and direct problem about which they must very soon make a decision if they are to survive without drastic inroads being made on their positions.

The problem is: How soon and to what extent can the production of 78 and 45 standards be dropped?

And here's a prophecy that I'll give although it isn't quite the end of the year and time for resolutions and foresight.

Before very long, most of the top big labels will drop 78 and 45 r.p.m. production and, what is more important, the artistes who make only that type of disc.

The big labels will concentrate on the new walking pace 16 r.p.m. discs, about which I told you a couple of weeks ago, and 33 1/3 I.P. albums... with the stars we know today working exclusively on that medium.

The standards will be left to the up-to-the-minute pop songs, brash and breezy, here today and doesn't matter if they're gone tomorrow. And the cheaper these records will be, the better they will sell—not to be hoarded, but to be listened to and discarded as the new songs replace their successors.

There is no slump, only more sensible, more reliable, more choosy buying, and it's going to get even choosier.

TEDDY JOHNSON'S

MUSIC SHOP

THIS week I met one of America's finest straight actors—and got the surprise of my life. I met William Marshall in Denmark Street. He stands some six foot six inches and was brought over to Britain by B.B.C. TV to star as "De Lawd" in the classic "Green Pastures."

Big Bill will be a big hit

His depiction of God earned him plaudits from every quarter of the

What would he sing on "Oh Boy!" was my question. "Everything," he announced. "I love all folk music—and jazz numbers like Billy Strayhorn's composition Lush Life and similarly styled numbers." This Gary, Indian-born personality will, I know, cause a storm once his voice is heard. He projects with an amazing vitality.

Press . . . so you can understand why I could have been knocked over with a copy of DISC when he told me of his next TV booking . . . on "Oh Boy!"—AS A SINGER! Yes, Jack Good has pulled another big surprise.

I sat in the Tin Pan Alley office and listened to the singing of William Marshall. I remembered Jack Good's opinion—"He's a young Paul Robeson—and very handsome."

Jack is right, so right. Bill Marshall has a great and wonderful sound as he sings. When he speaks his voice is arresting and attractive.

And the song he was singing? A serious work by the pop-kind Paddy Roberts. Entitled The Great Architect, it is at one time a moving and happy story of the creation.

Records? William (he prefers his full name to an abbreviation to Bill) had nothing to say. But

gossip in the street indicates that more than a couple of companies are eager to gain his services. So make a date for Christmas Saturday, December 27. You will see the birth of a singing star.

QUICK thought: Welshman Harry Secombe has just recorded "GOD BLESS THE PRINCE OF WALES." Harry's residence? CHEAM. Coincidence?

Object lesson

MET my old chum Cyril Stapleton this week—we talked shop. I asked about his new disc on Decca, "Nick Nack Paddy Whack." Reason for the revival of this oldie from my schooldays is that it is the theme from the film "The Inn of the Sixth Happiness." And it could become a world hit. It is a re-styled score by Malcolm



CYRIL STAPLETON praises school choir.

Arnold. Remember Malcolm's last big hit? He did a wonderful job on Colonel Bogey, making it into the theme for "Bridge on the River Kwai." Everywhere—but Britain—it became a number one best seller. "The Inn of the Sixth Happiness" is, of course, the starring vehicle for Ingrid Bergman and the

late Robert Donat. Already Fleet Street critics are hinting at it being an Oscar nominee.

In the film the song is used as the climax as the missionary girl, played by Ingrid Bergman, leads a bunch of schoolchildren over the hills in a trek to escape from the advancing Japanese. It is a most touching and moving moment as they chant this English song.

The children on the Decca release come from the Willows School at Mitcham in Surrey.

"Their ages range from five to fourteen," Cyril told me.

How did they take to the studio? As my recording manager, Dick Rowe, said, "They were an object lesson to everyone in our business! No bother at all—did exactly as they were told—and their manners and discipline were impeccable," Cyril enthused.

No bagpipes

BILLY VAUGHN, the musical director of Pat Boone and founder-member of the Hilltoppers vocal group, can claim the right to sing "I Belong to Glasgow."

That was his birthplace . . . But 4,000 miles from Scottish shores—way down in Kentucky, U.S.A.

This 39-year-old conductor has a new disc out on London this week. It is a revival of the oldie "Cimarron." And you can't hear a bagpipe once!

Pearl Carr's Corner

LOVELIEST story of the week. Each week Harry Secombe and Peter Sellers arrive at the Camden Theatre in North London to pre-record the Goon Show.

They draw up in their newly acquired Rolls Royce cars and park one behind the other. But latterly it has been noted that a small child's scooter is parked in between these two monster examples of motoring luxury.

My spies told me that the owner of this very non-U vehicle is band-leader and comedian Ray Ellington.

I taxed Ray. "Well, Pearl," he said, "you are so right. It is all a matter of economy you see. By travelling on the scooter I save shoe leather. Only wears out one shoe. See?"

I didn't tell him that my spies also stated that he arrives near the theatre in his new black and cream Zodiac—and then lifts the boot and pulls out this tiny vehicle and scoots around the corner to the Rolls.

His six foot three on that tiny toy must look fantastic.

FOOTNOTE. I asked Ray the colour of Peter Sellers' car. "What else could he choose to go with Rolls, but coffee and cream," he answered. I gave up.

BY this Saturday—when Scotland's killed swinger, Jackie Dennis, opens at the Edinburgh Empire with Jack Radcliffe—every pantomime north of the border will have started.

So now is probably the best time to take stock of Scottish festive theatre fare . . . and how it affects and is affected by disc-land.

Never before has this part of the entertainment world been better represented. I'll give you the names to conjure with—David Hughes, Kathie Kay, Nicky Kidd, Penny Nicholls, Alistair McLarg.

Quite a galaxy of recording talent, enough to float a good television show on panto, for any enterprising TV company.

But it takes ATV to do a show like that—and this Sunday from the stage of the Prince of Wales Theatre in London, Bernard Delfont will present people from the season's new pantos.

David Hughes, as Sinbad the Sailor, will be Scotland's one representative there. And we can expect him to be given a very big spot on the show. For Hughes as "Sinbad"—as I suggested a few weeks ago—will be a wow on the small screen.

Let's take a quick run round the other disc people in pantos, though, in Scotland—and consider their merits.

KATHIE KAY, as principal girl in "Humpty Dumpty" at the Glasgow Empire, is obviously "in" on her reputation and undoubted popularity. But

OVER THE BORDER

by Murray Gauld

PANTO DRAWS DISC STARS

she can scarcely claim to be just made for the part. She doesn't . . . but she fills her spot in the show nicely enough, the way she can, as an individual artiste of quality and a recording star who makes no pretence towards stage prowess. Kathie is carrying on with her "Billy Cotton Band Show" radio programmes—and is still as busy as ever.

I should add that everyone in "Humpty Dumpty" is overshadowed by the brilliant Margo Henderson who seems ready for greater things now.

Margo, principal boy in the panto, has been on the threshold of real stardom for so long now. But her recent B.B.C./TV series may have sparked off a real national interest.

NICKY KIDD: Strictly speaking, not in panto. Nicky, polished and suave performer who accompanies his own songs at the piano, retains his strong

appeal without any rock leanings at the Metropole where the long-running "Thistle o' Scotland" show has its own big public in the west.

It amazes me that Nicky has never really hit the top as a disc performer.

PENNY NICHOLLS: Has Glasgow Pavilion audiences raving by her sparkle, vitality and artistry in "Jack and Jill"

where she is Jill opposite the very funny, under-rated JACK MILROY.

Jack himself caters for rock fans, hula-hoops and generally makes this his best panto. Again, it must be a question of just how soon before he makes the big time—at least on our side of the border.

But Penny makes no less a personal hit. And her spot in the show one of the best parts of the whole panto.

ALISTAIR McHARG: Plays a Puppeteer—but sings more than he plays with puppets in "Mother Goose" at the King's Theatre, Edinburgh. And the McHarg voice has as much personality as any other in this country. It does seem a pity he has not more scope to use it—although his beautifully produced song spot must be the most tasteful backing for any singer in any panto this season.



WILLIAM MARSHALL—great singer, arresting speaker.

THE BEST IN

FLAMINGO

IDOL GOSSIP

Worried about the cost of presents?
Britain's top jazz critic, TONY
HALL, suggests you

Have an EP Christmas!



I REPORT some interesting developments on the London jazz club scene, especially with regard to the cha-cha invasion. First came the news that the Marquee was to feature Andre Rico's 16-piece Cha-Chaleros every Sunday. This week is announced a complete change of policy at the Flamingo, where the Latin rhythms were first introduced to clubland. Now it's bye-bye cha-cha: there's all jazz at the Flamingo again. Says clubowner Sam Kruger: "The Flamingo is known all over the world as a very fine jazz club. And I intend to keep it that way."

beat has become the place to go for a (sometimes not so) quiet drink.

● Mention of Tubby Hayes and Mike Senn reminds me that "The Little Giant" is re-forming his storming little eight-piece band for a session at the Flamingo this Sunday. With all the old scores—and a new one or two—in the book, the all-star line-up should comprise Hayes and Ronnie Scott (tenor and baritone), Mike Senn (alto), Bert Courtley, Les Condon (trumpets), Terry Shannon (piano), Jeff Clyde (bass) and Bill Eyden (drums). Should be rough and

DONALD BYRD'S JAZZ GROUP
Crazy Rhythm; Hank's Other Tune.

(7in. Esquire EP-149)****
PERSONNEL: Byrd, Joe Gordon ("Crazy" only) (trumpets); Hank Mobley ("Tune" only) (tenor); Horace Silver (piano); Doug Watkins (bass); Art Blakey (drums).

THE Jazz Messengers of late 1955 in a blowing date. *Crazy*, hitherto unissued, is a stimulating "cutting" march between Byrd and Gordon. Both wail, but Joe's virility scores more effectively than Don's comparative delicacy. Mobley's delightful theme is off the LP (32-013). The great rhythm section rides under enjoyable, melodic solos by Byrd, Hank and Horace. Very good value for money. Thoroughly recommended.

ELLA FITZGERALD
Ella Sings "Pal Joey"
The Lady Is A Tramp; I Could Write A Book; Bewitched.

(7in. H.M.V. 7EG8327)****
PERSONNEL: Ella with orchestra directed by Buddy Bregman.

IF you dig Ella, but can't afford the latest four-volume Fitzgerald-Ellington collation, try this for size. Three of the best tunes from the "Pal Joey" score extracted from her "Rodgers and Hart Song Book" LPs. *Tramp Swings*, *Book* is pretty and *Bewitched* is beautifully sad. True artistry. This will make many people happy on Christmas Day.

BILLY ECKSTINE ALL-STAR BAND

A Date With Rhythm
I Got A Date With Rhythm; Good Jelly Blues; Opus X; Blowing The Blues Away.

(7in. Parlophone GEP8672)****
PERSONNEL include Eckstine (vocal); Dizzy Gillespie, Freddie Webster (trumpets); Trum my Young, Jerry Valentine (trombones); Budd Johnson, Wardell Gray, Dexter Gordon, Gene Ammons, Leo Parker (saxes); John Malachi or Clyde Hart (piano); Oscar Pettiford or Tommy Potter (bass); Art Blakey or Shadow Wilson (drums), etc.

AN exceptionally important collector's item. These 1944 big band sides show the growing influence of the Minton's period boppers on the big band scene. "B" sings on all but *Opus*. There's an interesting tenor "battle" between Dex and Gene on *Blowing*. Composer Valentine, incidentally, has written the scores for a fine new Prestige LP ("Outskirts of Town") by a 10-piece band called the Prestige Blues-Swingers.

BUDDY ARNOLD
Wailing
It's Sand, Man; No Letter Today; P.U. Stomp; Moby Dick.

(7in. H.M.V. 7EG8342)***
PERSONNEL: Arnold (tenor); Gene Quill or Dave Schildkraut (alto); Dick Sherman (trumpet); Frank Rehak (trombone); Johnny Williams (piano); Teddy Kotick (bass); Shadow Wilson or Osie Johnson (drums).

ARNOLD, 32, is a Bill Perkins-Richie Kamucha-type tenor man, competent and spirited, but unexceptional. The last three tunes

are by Bob Brookmeyer, Phil Urso and Dick Sherman, with Bobby's possibly the best. Kotick is first-class in section and solo. So, too, are Williams, Wilson and Johnson. Schildkraut and Rehak are more adventurous than their other front-line colleagues.

SO you want to give records for Christmas? But you can't afford an LP apiece for all your friends? EPs are the answer to your problem. And here are capsule comments on a few recent releases chosen at random from the review pile. . . .

PERSIANY MEETS THE VICE-PRES
Broadway; I Cover The Waterfront; Live At Five; Pepe Meets The Vice President.

(7in. Columbia SEG7845)****
PERSONNEL: Persiany (piano); Paul

Quinichette (tenor); Wendell Marshall (bass); Ed Thigpen (drums). PERSIANY is a French pianist, stylistically somewhat Shearingesque. That sort of piano sounds out of place alongside Quinichette at his most delicate, airy and Lester-like. Rhythm section is good. The best track by the blues (Pepe). Recorded in 1957.

BENGT HALLBERG
Piano With A Soul
The Touch Of Your Lips; Where Or When; Little Man; You've Had A Busy Day; So Long Blues.

(7in. Philips BBE12208)****
PERSONNEL: Hallberg (piano); Gunnar Johnson (bass); Anders Burman (drums). RESTFUL, tasteful, charming—but not particularly exciting—jazz piano by the very talented Hallberg "Little Man" is unaccompanied. The best track by far is the blues, where Hallberg's soul is definitely audible.

BOY, WHAT A BAND!

THE JAZZ COURIERS
In Concert

What Is This Thing Called Love?; Some Of My Best Friends Are Blues; The Serpent; Guys And Dolls; Time Was; Speak Low; Check To Check.

(12in. Tempo TAP22)****

PERSONNEL: Ronnie Scott (tenor); Tubby Hayes (tenor, vibes); Terry Shannon (piano); Phil Bates (bass); Bill Eyden (drums).

ALTHOUGH this writer was concerned in the production of this LP, I don't think that fact should preclude a mention of it here. Because The Couriers are, to my mind, the most outstanding regular jazz combo ever produced by this country.

They have given me, beyond any doubt, more wholly satisfying musical and emotional pleasure than any other British band that I have ever heard during the 18 or 19 years in which I've been listening to live local jazz.

I sincerely believe that when this band is in top form (which is quite often—it seems to get better every week—and it's never less than good), it ranks alongside almost any regular jazz group working in America—or anywhere. Some statement? Some band!

This LP is a representative example of the way The Couriers sounded in February, '58 (at the time they were touring with Brubeck).

All the tracks are good. My possible preference is for Tubby's *Serpent* and *Guys and Dolls*. And Ronnie's *Blues* also roars well (dig Terry on this one). Both tenor men prove their technical and harmonic superiority over all-comers in this country (though special mention must be made of the ever-improving Art Ellefsen).

The rhythm section is the most continually swinging one in Britain.

The Couriers should go to the States as soon as possible. They'd be excellent for Anglo-American relations.

FLAMINGO POLICY CHANGE

It's bye-bye to cha-cha; Jazz is back

To combat the cha-cha, I shall often put in three-band bills. Don Rendell, Dill Jones, Bob Efford and the Heath boys are lined up for future dates. They'll play opposite our two great resident bands, the Kinsey Quintet and the Couriers."

Sam's son, agent Jeff Kruger, returns this week from an extended American honeymoon. He'll find that his former employee Pete King is now an agent in his own right and is managing The Jazz Couriers (among others) from his old Compton Street office address.

● In the basement below Pete's office is the jazzman's latest rendezvous, the Downbeat Club. The owners: former Tubby Hayes' band saxists Jackie Sharpe and Mike Senn. Musical policy of the club is currently confined to a pianist and bassman. But I bet there'll be some sessions there over Christmas.

I've told that members include many disc-jockeys, journalists and disc-world personalities. Since The Star (in Wardour Street) faded away, the Down-

beat ready—but roaring!

● Back in town and blowing a storm is exciting young trumpeter Stuart Hamer. He has been in Germany for the past 18 months. Whilst there, he broadcast with Kenny Clarke and Zoot Sims. The sound of his horn is a welcome addition to the local scene.

● Ever watch ATV's Sunday afternoon "Music Shop" show? I do, every week. It's good to see the Jack Parnell boys getting solo spots. Bassist Lennie Bush gassed me the other week with "Ow." And a few weeks before, Bob Burns played a ballad beautifully on alto.

● More jazz on TV comments. How poor Terry Walsh suffers every Tuesday night when the cameras concentrate on his guitar solos with the Steve Race Sextet in "Late Extra"! Keep your ears open for Steve's hectorically boss sessioner tenorman, Derek Collins. Shades of Rollins in some of his solos!

I've heard many jazzmen say how much they'd like to hear him after six months (of starvation?) in the jazz clubs.

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TRADITIONAL

jazz

by OWEN BRYCE

Christmas Flavoured

CHRISTMAS will soon be on us. The record world goes mad, as it always does at this festive season. Issues pile up on the poor reviewer who faces once again a barrage of pre-Christmas listening. One would have thought Crosby's "White Christmas" said the last word, 10 or so years ago!

It still continues to be a best seller at this time of the year. One wonders why anyone else bothers to issue special records. As in the past, my New Year resolutions come in the second week of December: to cut the cackle and catch up on those review copies. So let's do just that and see what Santa offers us this year.

SEASONAL GREETINGS

The Happy Wanderers

Jingle Bells; White Christmas; Rudolph The Red Nose Reindeer; I'm Going Home For Christmas; The Christmas Song; Sleigh Ride; God Rest Ye Merry, Gentlemen; Silent Night; Hark The Herald Angels Sing; Christmas Awake; The First Noël; Good King Wenceslas.

(Esquire 20-096)

THE possibility that some traditional jazz fans still buy Happy Wanderers' records cannot be omitted entirely. I

can no longer take the group seriously. As enjoyment it's agony to me. As historical interest, it's more than made its point.

SHINE LIKE A STAR

Peggy with Penny and Barbara Seeger
Amen; Child Of God; Pretty Little Baby; Great Big Stars; Shine Like A Star; The Angel Band; Watch The Stars.
(Topic EPTOP38)

THIS is a delightfully sung collection of Christmas songs and others considered suitable for the occasion.

Even without the extra-colourful sleeve and the Christmas tag this would still be a worthwhile issue.

The more I hear of Peggy the more I go for that straight, vibrato-less style of singing. I know no one else who can so touch my heart strings with unaccompanied voice. She has the gift of being able to pitch her notes just where she wants them, without relying on the harmonies so essential to most vocal artists.

Some of these have been issued before, my children assure me, and they should know. They are almost as big Peggy Seeger fans as I am.

REVIEWS

LAS VEGAS PRIMA STYLE

Louis Prima with Keely Smith
Them There Eyes; Honey-suckle Rose; Tiger Rag; Embraceable You; I Got It Bad; Should I; I Can't Believe That You're In Love With Me; White Cliffs Of Dover; Holiday For Strings; Greenback Dollar Bill; Love Of My Life; Too Marvellous For Words.
(Capitol T1010)

LOUIS PRIMA, in spite of his present day popularity, gets into this column on account of having once interested us with recordings made in New Orleans with men like Pee Wee Russell.

This disc, is a veritable mixed bag, and proves only one thing—there's no such thing as Las Vegas style. It's simply rock and roll. Louis Prima, showmanship, corn, swing-style riling, commercial syrupy sugar, soft inconsequential night-club music all rolled into one.

Prima plays an interesting trumpet and the boys enjoy themselves. So do the patrons. I doubt, however, whether you will.

BUDDY DE FRANCO plays Benny Goodman

Benny's Bugle; A Smoothie One; Seven Come Eleven; Rose Room; Sweet Lorraine; Body And Soul; Memories Of You; Airmail Special; Goodbye.
(H.M.V. CLP1215)

WHY should de Franco, who never was a good clarinet player, play Benny Goodman? Goodman does it much better. Goodman has already done it, and much better.

De Franco's tone is thin and lifeless. The intricacies of some of

Disclosures

I KNOW you all get excited when you see Elvis Presley's name in print, but how would you stand up to the strain if I told you there were rumours flying around that he will be spending Christmas in London?

I'm only telling you this because SHOULD Presley arrive, I don't want you to hit back and say that you were never informed, and if he doesn't . . . well, a very happy Christmas anyway.

YOUNG H.M.V. recording star Billy Raymond had some news for me when I recently bumped into him.

Billy, who hails from Paisley, Scotland, told me that he has been invited back to his home town to "guest" in "Cinderella" at The Theatre (that's its proper name). It was at The Theatre that he made his first professional appearance some six years ago, and during his stay this time he celebrates his 21st birthday in January.

Happy birthday and congratulations from all of us.

ONE panto I'm looking forward to seeing this season is "Cinderella" at the London Coliseum.

For those of you who are lucky enough to hold tickets for the first night, you'll be interested to learn that plans have been made for Oscar Hammerstein to fly over.

As you know, Rodgers and Hammerstein are responsible for the musical score, and bearing in mind that among other hits they wrote the score for "South Pacific," it seems a certainty that this is another they can add to their lists.

NEWS AND VIEWS FROM BEHIND THE LABEL

TOMMY STEELE celebrates his 22nd birthday this Christmas with fish and chips instead of the traditional turkey.

Tommy is sharing his birthday with some members of the old folks association, who will join in the celebrations and then be taken to see Tommy in "Cinderella."

I think that's a lovely gesture and I wish I were old enough to appreciate it.

FRANK SINATRA and Grace Kelly, complete with Prince Rainier, will be coming back to our screens in the New Year.

This incomparable trio have just completed a documentary entitled "Invitation to Monte Carlo."

There will be no singing, I'm afraid, as the film only shows Sinatra during his visit there.

WE'VE had Spike Jones do a skit on Liberace and Stan Freberg act Jack Webb with "Little Blue Riding Hood." Now those two zany comics, Morris and Mitch, have aimed their wit at another widely popular small screen programme—"Highway Patrol."

Not so long ago they gave us "The Tommy Rot Story," which was a roaring success, so it seemed natural enough that they would give us the same brilliantly amusing time on their follow up. This they have certainly done.

Jean Carol



BUDDY DE FRANCO

the runs get him tied into knots. Although I noted he quickly got himself unravelled.

As an interesting footnote, let me add that Victor Feldman plays vibes, George Auld, tenor sax and Don Fagerquist (from the West Coast camp), plays trumpet.

FRED FYDLER AND THE SAINTS JAZZ BAND

Fred Sings
Shine; Stars Fell On Alabama; Lazy River; Dallas Blues.
(Parlophone GEP8709)

EVER since the days in the early 'thirties when the lazy-dazy lush tones of Mr. Jackson

on Shine, with a lot of rooty-tooty trumpet in the opening chorus, Dallas Blues leans over backwards to take off the old Fats Waller/Ted Lewis version.

MURDERER HOME (Part 3)

Stackerlee; Prison Blues; Black Woman; Old Dollar Mamie.
(Nixa NJF1064)

THIS is a further selection from the original 12in. Nixa of the same title, recorded in a State Penitentiary. Stackerlee, particularly, is excellent. If you missed the first issue or do not have parts one or two, you won't go wrong with this. The review of the previous issues should suffice. They're all worth the money.

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ROUND and ABOUT
with DISC photographer
RICHI HOWELL

GIRLS in the NEWS
THIS WEEK

(Left) That pocketful of energy, **LISA NOBLE**, returned from entertaining troops in Cyprus to appear on "Six-Five" last Saturday. It's rumoured she's doing a Granada show in the near future.

(Right) Beautiful new singer with the John Barry Seven is **LISA PAGE**. She's Jill Day's sister.

(Below) Caught by the camera during "Six-Five" rehearsals were (left to right) the "Six-Five Dates," **JANICE PETERS** and **LITA ROSA**.



A reception at the Savoy launched the new Chantal Juke Boxes. One is here being inspected by **EDDIE CALVERT**, pointed out by **DICK GIELGUD**



... AND THE MEN

JOHNNY STEWART, tipped by DISC as a promising newcomer to the comedy vocal field, has really arrived. Last Sunday he was seen on TV's "Sunday Night at the Prince of Wales."



The expression on the face of **BASIL KIRCHIN** as he's on the drums, in there swinging with his **Rock a Cha Cha Band**.

