

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 106 Week ending April 2, 1960  
Every Thursday, price 6d.

## 16 PAGES

They're spoiling  
Cliff Richard  
by JACK GOOD  
★ NEWS  
★ REVIEWS  
★ FEATURES

ALMA  
COGAN  
Straight  
Talking  
'You can't  
fool people'



THE KING BROTHERS—standing on the corner.

# Record tax to be abolished?

### PUBLIC WOULD GET BENEFIT

RECORD prices will be slashed immediately if any purchase tax cut is announced in the Budget, said spokesmen for the leading record companies this week. EMI and Decca companies promised that the disc fan would get the full benefit of any cut—big or small—but dealers would be entitled to continue charging at pre-Budget prices for records from stocks for which they have paid tax.

## Kings waited 3 years

THE King Brothers' new record "Standing On The Corner" is a number they have waited three years to record in Britain.

Dennis King told DISC: "We first heard the number while the show was on Broadway, although we were wild about it we could not record the number because it had not been released.

"We have not had anything in the hit parade since "White Sports Coat," but we are much better off financially now than we were when we had that record in the charts, but it would still be nice to make it with "Standing On The Corner."

But most of them would shoulder their losses and pass on the benefit of a long-overdue reform to the record buyer.

The record companies and MPs, both Conservative and Labour, have been agitating for the total abolition of purchase tax on records.

Last year the tax was cut from 60 to 50 per cent, and the record buyer received the full benefit. But this was only a temporary solution to the problem and a deputation of record company chiefs and MPs saw the Chancellor of the Exchequer, Mr. Heathcoat Amory, about a month ago.

Mr. Amory was sympathetic. But since then the Government has made it clear that more money has to be found for other things.

Britain's defence commitments may mean that the record buyer will have to go on being penalised.

Dr. Barnes Stross, MP, chairman of the Opposition's Arts and Amenities Committee, told DISC that most people in the industry would be happy for a 25 per cent cut in purchase tax on records—although the aim of interested MPs had been to get rid of the tax altogether.

"The purchase tax on records in this country is the highest in the world," he said. "In other countries it is only about four or five per cent."

"The public have a right—and a need—to get the best records as cheaply as possible. Record collecting



Presley... his first disc since he joined the U.S. Army.

## RELEASE DATE FOR ELVIS' FIRST DISC

IT has now been announced that Elvis Presley's latest recording, which was made in America less than two weeks ago, is available from this Friday (April 1) on RCA.

Titles are "Stuck On You" and "Fame And Fortune," and because of his long absence from the recording field, RCA decided that this disc should be released simultaneously in both America and Britain.

The tapes, cut during a twelve-hour recording session only a fortnight ago, were flown over to England last Friday.

Continued on page 9.

MAKE A DATE WITH

# The King Brothers

who are

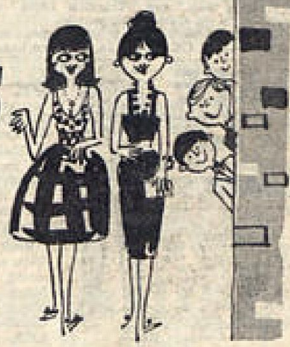
## STANDING ON THE CORNER

(from "The Most Happy Fella")

with The Waiter, the Porter and the upstairs Maid 45-R4639

PARLOPHONE RECORDS

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# LYRICS?



*They don't want them*

Each week an LP is awarded to the writer of the Prize Letter ... and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

The Bonus winner for March is  
R. J. LEWIS  
16, Australian Avenue,  
Salisbury, Wilts.

## JUST AS GOOD

JUST because Bobby Darin starts reviving old songs such as "Beyond The Sea" and "Mack The Knife," why should he rank as another Sinatra? And why does Peter Miller (DISC 12-3-60), think that it is a poor reflection on the taste of the recording public, that he started his success with discs such as "Splish Splash"? The tunes which Darin used to sing, are the tunes of today, and are just as good as the oldies that he has started to revive. — SHEENA BARKER, 6, Park Road, Juniper Green, Midlothian.

## BOOST IT

ALTHOUGH I am a great fan of Cliff Richard and Elvis Presley, I still have a great admiration for country and western music. This style is well established in America, but is still struggling in this country. I think it deserves a boost. I recently bought Josh Macrae's record of "Talking Alan Blues," which is backed with "Talking and Guitar Blues." This is a great and good value for money. — GRABAM J. SQUIRES, 30, Churchleigh Road, Kings Teignton, Devon.

# IT'S THAT MAN GOOD AGAIN

SOME of Jack Good's statements seem to have little or no thought behind them. A couple of weeks ago he stated that Dickie Pride was the best male singer in Great Britain. Does he mean the best singer in the operatic, musical comedy or pop field, or is all three? If the latter is the case, I would very much like to hear Dickie sing an aria, or any song from "Brigadoon"! — HOWARD WILLIAMS, 91, Langley Park Road, Sutton, Surrey.

JACK GOOD is entirely wrong about Cliff Richard not being well known in Germany. May I tell you that Cliff got to number 10 when the most popular singers were chosen in "Bevo," a German teenage magazine. His songs, "Living Doll" and "Travelling Light" were, and still are, in a very high position in the German hit parade. So you see, Cliff Richard is quite famous over here, and he has certainly many fans. — ULLI GRIMME, 16, Ahnen/Lahn, Borgasse, 9, Germany.

**FREE**  
Ladies' Belt with Gift Bag  
with every pair of these  
**IVY BACK AMERICAN STYLED SLACKS**



Exciting new slacks for modern free. Shrink-resisting English fabric, raised waist, button, zip fly, 3 strap pockets and 2 hip pockets. Try back strap and 3 belt loops. — Terrapin 14 in. Colors: Walnut and Blue, or Black, Medium or long leg. Customized front and back set. Only 25/-, plus p. 2/6. Money Refused Guarantee. NORTHERN MENSWEAR, Dept. D.C. 47, Foreway, Hudd.

## BE HONEST

I HONESTLY cannot understand how many people believe rock to be dead. On a close examination, it can be seen that after the flood of records which marked the birth of rock, the number of recordings has decreased, but the standard has improved enormously. Rock never died, it just settled down to maturity and a long life. So please, ballad fans, forget your prejudices and be honest with yourselves. — ROGER WILLIAMS, 38, Glensylon Road, Eitham, London, S.E.9.

## WELL ARRANGED

I WOULD like to thank the numerous musical directors who arrange all the record backings. Tastes have changed a great deal in the world of rock, yet these arrangers have still been able to think up more and more ideas all the time. No sooner do the public start to tire of one sound, than up pop the arrangers with something entirely different. — KENNETH HARPER, 77, Cullen Street, Liverpool, 8.



GENE VINCENT—idol.

## 'DISC' DID IT

AT last the time has come now, when British disc stars are able to compete favourably with their American counterparts for places in the British Top Twenty. I believe moreover, that the prime reason for this is the introduction of your award of a Silver Disc for a quarter-million sales in Britain. This is, I think, the most progressive step which any record paper could have taken, and I am very proud to be able to congratulate DISC on its achievement.

# FANS!

Who is Britain's most devoted fan?  
WATCH OUT NEXT WEEK FOR THE RESULT OF 'DISC'S' FASCINATING CONTEST

Long may we continue to see our own stars in our own top twenty. — RICHARD MORGAN, 31, Ambourne Avenue, Earley, Reading.

## THEIR IDOL

GENE VINCENT is most delightfully the idol in our house. My four-year-old daughter is dancing to "Say Momma," and my wife and I gyrate to everything of his. I even sing to Gene Vincent at business, for I take my portable tape recorder with me. So you can see what Wildcats we are. — W. BURNS, 62, Seaton Road, Hemel Hempstead, Herts.

## SPECIAL FACT

I HAVE recently noticed one special fact about the majority of records in the current hit parade. Not only are they good, but the backings are excellent, giving them far more vitality than usual. Cliff Richard is lucky to have such a good group as The Shadows, and they certainly make his records really palatable. The same goes for Adam Faith and Bobby Darin. It certainly seems that a good backing is becoming increasingly important. — JOHN EVANS, The Croft, Park View Road, Woldingham, Surrey.

The Editor does not necessarily agree with the views expressed in Post Bag.

# ? WHO WHERE WHEN ?

## DISC'S AT-A-GLANCE CALLBOARD FOR WEEK BEGINNING SUNDAY, APRIL 3

- BIRMINGHAM**  
Hippodrome Theatre: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Sun.).
- BLACKBURN**  
King George's Hall: Paul Robeson (Tue.).
- BRADFORD**  
Gaumont Cinema: Coast Road Band (Sat.).  
St. George's Hall: Sister Rosetta Thorne and Chris Barber Band (Sat.).
- BRIGHTON**  
Hippodrome Theatre: Robert East, Vic Oliver, Dennis Spicer (wk.).
- BRISTOL**  
Colston Hall: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Mon.).  
Hippodrome Theatre: Humphrey Lyttelton Band (Fri.).  
Michael Holliday, Audrey Jean, Johnny Whitacre and The Tribulations, Murray Campbell, Johnny Stewart (wk.).
- CARDIFF**  
Prince of Wales: Paul Robeson (Fri.).
- COVENTRY**  
Gaumont Cinema: Craig Douglas, Madlarks, Avons (Sun.).
- DONCASTER**  
Gaumont Cinema: Everly Brothers, Dallas Boys, Cherry Wainer, Lance Fortane, Danny Hunter, Fire-Rakkers (Sat.).
- EDINBURGH**  
Usher Hall: Everly Brothers, Dallas Boys, Cherry Wainer, Lance Fortane, Danny Hunter, Fire-Rakkers (Thurs.).
- GLASGOW**  
Empire Theatre: Cliff Richard, Jones Boys, Jimmy Lloyd (wk.).  
Odeon Cinema: Everly Brothers, Dallas Boys, Cherry Wainer, Lance Fortane, Danny Hunter, Fire-Rakkers (Fri.).
- GRANTHAM**  
Granada Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Fri.).
- GRIMSBY**  
Central Hall: Sister Rosetta Thorne, Chris Barber Band (Thurs.).
- HAYES**  
Savoy Cinema: Craig Douglas, Madlarks, Avons (Tue.).
- HEREFORD**  
Kemble Cinema: Craig Douglas, Madlarks, Avons (Fri.).
- IPSWICH**  
Gaumont Cinema: Everly Brothers, Dallas Boys, Cherry Wainer, Lance Fortane, Danny Hunter, Fire-Rakkers (Mon.).
- KINGSTON**  
Kingston Baths Hall: Acker Bill Band (Sat.).
- LEEDS**  
Empire Theatre: Donald Peers, Mike and Bernie Winters, Nancy Whiskey, Albert and Les Ward (wk.).  
Odeon Cinema: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Wed.).
- LIVERPOOL**  
Cavern Jazz Club: Humphrey Lyttelton Band (Sun.).
- LONDON**  
Savoy Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Tue.).  
Granada Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Mon.).  
Troscadero Cinema: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Sat.).  
Finbury Park Empire: Gene Vincent, Eddie Cochran, Billy Raymond, George Fosse, Dean Webb, Peter Wyane (wk.).  
Lanzshout Jazz Club: Marquee Jazz Club.  
New Victoria Cinema: Everly Brothers, Dallas Boys, Cherry Wainer, Lance Fortane, Danny Hunter, Fire-Rakkers (Sun.).
- MALVERN**  
Water Gardens: Humphrey Lyttelton Band (Sat.).
- MANCHESTER**  
Free Trade Hall: Sister Rosetta Thorne and Ken Mackintosh Band (Fri.).  
Odeon Cinema: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Fri.).  
Palace Theatre: Max Bygraves, Sid Midward's Nitswits, Janet Richmond, Tony Payne (wk.).
- MIDDLESBROUGH**  
Town Hall: Sister Rosetta Thorne, Chris Barber Band (Fri.).
- NEWCASTLE**  
Empire Theatre: John Hawes (wk.).
- NEWPORT**  
Lyceum Theatre: Acker Bill Band (Sun.).
- NORWICH**  
Theatre Royal: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Thurs.).
- NOTTINGHAM**  
Albert Hall: Sister Rosetta Thorne, Chris Barber Band (Wed.).
- PORTSMOUTH**  
Guildhall: Paul Robeson (Sun.).
- SHEFFIELD**  
Gaumont Cinema: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Alan Field, Bob Miller and The Miller-men (Thurs.).
- SLOUGH**  
Adelephi Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Sun.).
- SUNDERLAND**  
Empire Theatre: Edmund Hoekbridge, Lorrae Desmond, Des O'Connor (wk.).
- SWINDON**  
Locarno Ballroom: Acker Bill Band (Thurs.).
- TAUNTON**  
Gaumont Cinema: Craig Douglas, Madlarks, Avons (Thurs.).
- WALTHAMSTOW**  
Granada Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Wed.).
- WINCHESTER**  
Lido Ballroom: Acker Bill Band (Fri.).
- WOOLWICH**  
Granada Cinema: Adam Faith, John Barry Seven, Little Tony, The Honeyes, Don Arrol (Sat.).
- WORCESTER**  
Gaumont Cinema: Craig Douglas, Madlarks, Avons (Sat.).



# MARINO MARINI

ROMANTICA

durium

45-DC 15045 45 rpm

## AMERICAN

These were the ten numbers that topped the sales in America last week (week ending March 26)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	2	He'll Have To Go	Jim Reeves
3	3	Wild One	Bobby Rydell
4	4	Handy Man	Jimmy Jones
5	5	Baby	Brook Benton and Dinah Washington
6	6	What In The World's Come Over You?	Jack Scott
7	7	Puppy Love	Paul Anka
8	8	Sweet Nuthin's	Brenda Lee
9	9	Teen Angel	Mark Dinning
10	10	Harbour Lights	The Platters

### ONES TO WATCH

Greenfields	Brothers Four
Am I That Easy To Forget?	Debbie Reynolds
Money	Barrett Strong

## TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending March 26)

Last Week	This Week	Title	Artist
1	1	Poor Me	Adam Faith
2	2	Running Bear	Johnny Preston; Garry Mills
3	3	Delaware	Perry Como
4	4	Slow Boat To China	Emile Ford
5	5	Why?	Frankie Avalon; Anthony Newley
6	6	My Old Man's A Dustman	Lonnie Donegan
7	7	What In The World's Come Over You?	Jack Scott
8	8	Who Could Be Bluer?	Jerry Lordan
9	9	Be Mine	Lance Fortune
10	10	Summer Place	Percy Faith

Published by courtesy of "The World's Fair"

## JUKE BOX

# JAMBALAYA

# BOBBY GOMSTOCK

LONDON

45-HEE 9080 45 rpm

# 2 NEW SHOW-STOPPERS ON ONE RECORD

"STANDING ON THE CORNER"

from "The Most Happy Fella"

"SUNDAY"

from "Flower Drum Song"

# THE FOUR LADS

with Ray Ellis and his orchestra and chorus PB1000



# PHILIPS

Philips Records Ltd., Stanhope House, Stanhope Place, London, W2

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending March 26, 1960

Donegan out on top...  
with Richard climbing  
... 'Fings' in at No. 10

Last Week	This Week	Title	Artist	Label
3	1	My Old Man's A Dustman	Lonnie Donegan	Pye
2	2	Delaware	Perry Como	RCA
1	3	Running Bear	Johnny Preston	Mercury
4	4	Summer Place	Percy Faith	Philips
17	5	Fall In Love With You	Cliff Richard	Columbia
6	6	What In The World's Come Over You?	Jack Scott	Top Rank
5	7	Poor Me	Adam Faith	Parlophone
8	8	You Got What It Takes	Marv Johnson	London
—	9	Beatnik Fly	Johnny and The Hurricanes	London
—	10	Fings Ain't What They Used To Be	Max Bygraves	Decca
12	11	Slow Boat To China	Emile Ford and The Checkmates	Pye
9	12	Who Could Be Bluer?	Jerry Lordan	Parlophone
—	13	Handy Man	Jimmy Jones	MGM
14	14	Hi! And Miss	John Barry	Columbia
7	15	Why?	Anthony Newley	Decca
—	16	Do You Mind	Anthony Newley	Decca
11	17	Be Mine	Lance Fortune	Pye
15	18	Pretty Blue Eyes	Craig Douglas	Top Rank
—	19	Looking High, High, High	Bryan Johnson	Decca
—	20	He'll Have To Go	Jim Reeves	RCA

### ONE TO WATCH

My Heart - Gene Vincent

PE records present

DAVY JONES

"AMAPOLA"

PYE 7N 15254 (45 rpm)

MIKE SHAUN

"HO DEE-ING DONG"

INT. 7N 25053 (45 rpm)

A GREAT E.P. by

EMILE FORD

"EMILE"

including

"RED SAILS IN THE SUNSET"

PYE NEP 24119

DICKIE VALENTINE

"STANDING ON THE CORNER"

PYE 7N 15255 (45 rpm)

JOE "Mr Piano" HENDERSON

"OOH! LA! LA!"

PYE 7N 15257 (45 rpm)



# CABLE FROM AMERICA

## DJ's pay for their discs now

SINCE the Payola war here most of the radio stations now BUY their albums and single records. This will be quite a big saving for the record companies, when you think there are more than 6,000 radio stations, and more than 1,300 DJs. It can be a very costly business sending a promotion copy of every record made, as has been the method to date. The record companies now figure that if the stations buy the music, they will at least play it, so in all they are very happy about this move.

Our own Annie Ross is out with a new album this week, backing by Zoot Sims. This gal just improves all the time and the album really lives up to its title "A Gasser."

Although the name of Lawrence Welk may not mean much to you, he has one of the most successful and most highly paid commercial bands in the States, with one of the biggest rated TV shows of the week. Proof enough just how popular he is, is the fact he is to cut 21 albums this year for Dot Records, ranging from ragtime to waltz.

Frank Sinatra is at last to re-make some of his big hits of the early '40s which have all been released in original form on Columbia and Philips. The new ones will be on Capitol, his label now for many years. Rumours have it, however, that after 1960 Frank will release all his records on his own label, which will be fully formed in 1961.

### Kern scores found

A CASE containing more than 75 unpublished songs by the late Jerome Kern, who died in 1941, has been found in a safe in the offices of Chapells here. They may be used in the forthcoming musical version of "Hold Back The Dawn." His widow, Eva is naturally very thrilled about this.

LOOKS like Rome will become the little Las Vegas this year. With the Olympics taking place there this year, already booked to appear are Lena Horne, Johnnie Ray and Johnny Mathis, all at the lovely Casa Cugat Club in the heart of the city.

Paul Evans, who had a big record here of "Seven Little Girls" looks as if he will soon be having another big, big one with "Madnight Special." He has already sold more than 500,000 copies to date, and is moving up all the time. Paul's big hope is this time to do the same in England, but if I remember rightly Lonnie Donegan had a version of this one a couple of years ago, so it is anybody's guess how it will do.



MARIE MACDONALD . . . "The Body Sings."



JONI JAMES . . . thrilled about Britain.

Biggest selling album here at the moment is "The Sound Of Music" from the hit show by Rodgers and Hammerstein and starring Mary Martin, the same combination which gave us "South Pacific" which has now sold more than 2,000,000, only second to the biggest-ever album seller, "My Fair Lady," which is well over 2,500,000.

Vaughan Monroe is trying to come back with his big hit of a few years ago, "Dance Hallena, Dance." This time it is a much fuller version, done slightly with a cha-cha-cha beat.

"Music To Make Housework Easier" reads the cover of a new LP I have just heard. Cute idea, I think. Titles included are "Aprons Away," "Pancake Parade," and "Perky Percolator."

### ANKA, PRODUCER

PAUL ANKA, apart from writing and recording himself, is branching out in the production side of the record biz. His first, billed as a "Paul Anka Production," is by "Junior And His Friends." Titles are "Who's Our Pet, Annette" and "ABC Of Love." Jimmy Rodgers is very happy with the sales of his new one, "Joshua Fit The Battle Of Jerico." It is already in the charts, with sales of more than 100,000. Certainly sets your foot a-tapping.

Joni James, since her return to the States from England, has not stopped raving about the wonderful time she was given there, how well business is conducted and so on. She hopes before too long to return again. The albums she cut during her stay are receiving wonderful reviews, and getting plenty of radio plays . . . especially her Italian and Irish numbers.

The Coasters have a two-sided version of "Besame Mucho," out this week, which is just great.

Society songstress, Lyda Fairbanks, a pal of Judy Garland, says that Judy's autobiography will begin "Ever since I was two and a half, I have been working to support somebody."

Eartha Kitt, who is appearing in New York's Latin Quarter, wears in her act a gown worth more than 18,000 dollars, made of leopard and sable. It is almost as wonderful as her act!

### SO IS DEBBIE

DEBBIE REYNOLDS is turning producer for a forthcoming picture, "Champagne Complex." Debbie seems to be very happy again these days. After her great upset, she puts this down to plain hard work.

Lou Waltery will produce a one-night night club spectacular at the Miami Beach Fontainebleau for the 20th anniversary of a tobacco company. Lou's budget is 50,000 dollars and among the stars will be Jane Powell and your own Frankie Vaughan.

One of the most important musical plays to open this spring on Broadway will be "Christine." It is the first musical to have a libretto written by a Nobel prizewinner, Pearl Buck. Also it features the stage debut of lovely Maureen O'Hara.

I ran into Marie (the body) Macdonald, who is so excited about the album she has just cut, "The Body Sings." Also about the new club she has opened in Phoenix, called "The Black Sheep Club." Both, I am sure, will be highly successful for her.

Latest news on the Elvis front is that he says he will never go back to the long sideburns he made so successful. He says too many other singers now use this gimmick, so he will find something new. Can't say I'm sorry.

## STAR BILLING? IT DOESN'T WORRY ME A BIT

"YES, I know that when I tour back home I take top billing, but it doesn't matter to me whether I am the star or not. I have reached a point where the reaction from the audience is the only thing of any importance to me. Providing they appreciate me and accept me, I'm happy."

The speaker was Clyde McPhatter, the coloured singer on the Darin-Eddy package show who has been called the most underrated artist to visit these shores for many a long day.

Clyde is practically unknown over here because his records, the latest being "Think Me A Kiss," have had only a moderate success.

He doesn't know why this is so, "After all the applause I get from the audiences on our tour is overwhelming," but there is likely to be a big drive to make the name of McPhatter better known in Britain. More records will be released later on in the year, though he won't be cutting any while he is here for the tour.

But after this present trip Clyde will be coming back. "It will definitely be later on this year, though I can't give an exact date as it has not been fully tied up with your Grade Organisation."

Would he be coming back to star in his next British tour? "I don't know. I hope that when I do come back my record sales over here will warrant me starring." Clyde didn't deny that he had taken quite

says Clyde  
**McPhatter**

a cut in money to make this trip. "I can't over here because I have some very good friends in Bristol. This trip won't do me any material good, it is more for prestige.

"Britain's not a little place. It means a lot in America if an artist can say he has appeared over here. And, of course, for me it's new territory."

When I spoke to Clyde he was in the process of fulfilling a lifelong ambition—seeing Scotland. "McPhatter's my real name and, of course, it's Scottish."

Almost as soon as he arrived in Glasgow for the first full week of the tour he went out and bought himself a tartan!

"Glasgow," he said, "is the first spot where we've had a chance to sit down and get to know the folks."

"I get a great kick out of talking to the kids. They're just the same as they are back home. I'm sure that really there isn't any basic difference between people the world over."



In his sit down and meet the folks week Clyde has been seeing as much of Scotland as he could. "Only the other day we went to Edinburgh and saw all the castles. Your Duke of Edinburgh was also there at the same time. We didn't have the opportunity to see him, but I must say we were mighty flattered to think that we were in the same town at the same time!"

John Wells





THE  
**KING  
BROTHERS**

**Standing  
on the Corner**

FROM  
'The Most Happy Fella'

Parlophone 45-R4639



The **Best** in  
pop entertainment

FROM



The greatest  
recording organisation  
in the world



**FABIAN**  
**String Along**

HMV 45-POP724



**JONI  
JAMES**

**You Belong To Me**

45-MGM1064



**RONNIE  
HAWKINS**

**Clara**

Columbia 45-DB442



**MICHAEL  
HOLLIDAY**

**Dream Talk**

Columbia 45-DB4437



EMI Records Limited  
25, Great Castle Street London, W1

**SARAH  
VAUGHAN**  
**Sweet Affection**

Mercury 45-AMT1067



**STRAIGHT**

THE PUBLIC  
KNOW  
WHAT THEY  
WANT AND

**You  
can't  
fool  
'em!**

I'VE learnt quite a lot since I started out in the pop business, but one thing really stands out—you can't fool the public. And anyone who thinks they can might as well run into deep water with lead weights tied around his waist.

The public are not going to be beguiled or coaxed into buying something they're not sure about.

Try to get a disc played by every disc jockey in the country. Advertise it. Shout out its title from the rooftops. Do what you will in an attempt to make it catch on, if that record hasn't got that little extra something that fires people's imaginations, it may still get nowhere.

I'm not suggesting that exploiting a record doesn't help. Of course, it does. There are records that take the public's fancy right away. But there are others that take time to catch on and for this kind of disc the more publicity you have the better.

But I'm convinced that no matter how hard you may work on writing a song, recording it and then selling it, if it didn't have that magic something to start with nothing can pull it up into the charts.

Another thing I have found is, a singer can stumble across a hit. I did. I was doing a television show. I was short of a number and I wasn't quite sure what to put in. Then I came across an old song which rather appealed to me. It sounded fun so I put it in.

When the show was over I was amazed at the interest taken. Hundreds wanted to know if I had recorded it. I hadn't, but I soon did. It was called "Last Night On The Back Porch."

Another thing I think difficult to

**NEXT  
WEEK**

**Anthony Newley**



(DISC Pic.)

**TALKING**

says

**ALMA COGAN**

do in the pop business is to follow a pattern. By that I mean to style a new recording on your last one because it was a hit. This may work for two records, but it doesn't follow that you can go on doing it.

Then there is the old, old question: How important is it to an artist to get his or her recording into the charts?

**Great booster**

Some singers say they don't mind very much whether their discs get there or not. Others say their careers depend on it.

Well, I think that somewhere between those two you have the answer.

It's a great booster to have a hit whoever you are. It attracts good publicity and builds a name. But hit records should not be vital and they are not in the case of an artist who has a strong personality and has built up a large following. They will be popular hit or no hit.

Another thing I have learnt about the disc business is people do not necessarily only follow one singer because they happen to be a fan.

Putting it another way: I think we all have our favourites, but that doesn't make us close our ears to everyone else. I think many teenagers support pop music generally rather than, say, Cliff Richard or Marty

Wilde in particular.

In my opinion a Cliff Richard fan is not going to refuse to buy a Marty Wilde record that she likes because she is a Cliff Richard fan.

And that is a good thing. Today a pop singer can make a name far quicker than he or she could six years ago, when I was trying to get a hit. Then the teenage programmes, record and beat shows were not so plentiful.

I see many new singers because, when I have time, I judge singing competitions.

Do I see any exciting new talent? Yes, indeed—and lots of self-confidence. Some of the singers are only 16 or 17, but they perform before the mike like old-timers.

There is something they ought to watch, though. They have a tendency to sing songs one immediately associates with well-known artists.

My advice to them would be: search for old songs that could be revised. Emile Ford has done this very successfully and new singers, if they search carefully, could find a song they could call their own.

What I aim for in the pop business is something my recording manager, Walter Ridley, told me when I first started.

He said the greatest compliment a singer can be paid is when someone turns on the radio in the middle of one of your recordings and knows who it is without having to be told.

When people hear my new recording, "O Dio Mio," I hope they will be able to do just that. If they can I will feel well satisfied.



FEARS . . . HOPES . . . DREAMS . . . they're all centred on that

# RECORDING TEST

"CLIFF RICHARD? I reckon I can sing as well as he can . . ." "Connie Francis? My voice is as good as hers any day . . ."

Well, you may be right. Certainly thousands of young singers in this country think like that, and until a couple of weeks ago I must admit I was one of them—though I did not put myself on such a high level as these two top stars.

Just put me in front of a mike and I'll slay 'em, I thought, but since then I've had a recording test—and I've changed my mind.

Many would-be stars are given tests every week in one or other of the recording studios, and I reckoned that my voice was as good as the next person's, so why shouldn't I try and do the same thing?

So I sent in a tape recording to EMI and waited hopefully. I was lucky and received an invitation to do a test. Most people are not so fortunate.

All they wanted was my presence and some short music. This was not so easy, for being female, I could hardly chant "Living Doll" or belt out "Way Down Yonder In New Orleans."

## Four weeks

I decided to settle for a standard. I reckoned I could hardly go wrong on one of the many.

A few days later the family moved out, unable to stand the strain of my bathroom practice. Altogether I spent four weeks singing songs, which I thought would possibly be suitable for the record.

I finally decided on three numbers, and here let me give you aspiring singers a word of advice. If any of you are lucky enough to see the inside of a recording studio, please sing something you feel comfortable with. Much as you may like all the new hit parade tunes, if you don't think you will be happy singing them in front of a recording mike, then DON'T, for this is where so many mistakes are made.

I reached the recording studio at three o'clock on a Wednesday afternoon, the journey from my home to St. John's Wood having felt endless.

Ron Richards, the A & R man in charge, tried to make me feel at home (as if he could), but I would

have been happier heading for the gallows.

After a while, Ron called me into studio C, and introduced me to my pianist for the session, Bobby McGehee, who was extremely helpful and charming. The first step was to set to work with Bob to find a suitable key—no easy task, I assure you. On top of all this, I discovered that I hadn't brought the right sheet music with me.

Finally we settled a key, Ron Richards disappeared into the sound box, and I was left to my own devices, having previously been instructed that when the red light came on I was on tape.

## Horrified

An eight bar intro was played, and I went into "Let's Do It" with a greater show of confidence than I felt.

We finished the number and the time came for the playback. I'll spare you my feelings and words when I heard it, but I was literally horrified. It wasn't so bad when I later learnt that the tape is amplified quite considerably for the playback, picking up all faults in the singer's voice.

Ron Richards then politely suggested that perhaps we should try another number, maybe with a little more life in it.

So back I went to the studio mike, which was becoming a friendly enemy by now, and an astute challenge to my vocal chords.

For my second attempt, I sang "The Lady Is A Tramp," without, I felt, doing it too much justice. Having completed my act, I turned once more to the amplifier, and the comments from Ron Richards.

Here they are, and I hope they will



JUNE HARRIS braves the mike in the EMI studios.

serve as a guide to all you budding young singers.

I asked Ron point blank whether my larynx was any worse than others

he had tested.

"No," he said, much to my surprise. "In fact, you are capable of singing quite well, but your voice is not distinctive enough for records, and you looked as if you had never been in front of a mike before."

"A great many people who come to be tested can sing. But that is not what we are after. There are some people whose sounds are so unconventional that they must be given a

recording contract, for their voices will be recognised immediately on disc. It is these people we are looking for.

"But when we test young singers, we are not only looking to the voice. In most cases we look beyond it, to the character and personality of the person himself.

"If he is late for his recording test, for instance, it is not a good sign, for it gives the impression that he is not particularly concerned with his appointment. It is far better to be early, and show that he is conscientious.

"Again, there are many young singers

To find out what it is like on the receiving end DISC sent June Harris along to take that first and biggest hurdle of a pop singer's life.

who come here with no idea what number they are going to do, and in what key. They should sort this out before making the trip to the studio.

"As for the test itself, well, I know this is difficult, but they should really try to relax. And please, don't sing the latest pop song unless you really enjoy doing so, and don't try anything too sophisticated, for unless your voice is really good, this sort of number does not reproduce well on tape.

## Their favourite

"It's an interesting fact that when I talk to my prospective singers I can find out how serious these singers' intentions are by asking them who their favourite singer is.

"A true rock singer is a staunch fan of Elvis Presley. Talk to any one of our top rock stars and they will agree. A ballad singer, however, is most likely to record a Sinatra standard, and a jazz singer is an avid fan of Ella Fitzgerald, Joe Williams or Billy Eckstine.

"If a ballad singer waxes an Elvis Presley favourite, it is quite obvious that he is only trying to cash in on being commercial."

Ron Richards is a very patient A & R man—he has to be. In the course of a year, EMI receive several hundred tapes from young singers. Each one is heard and if it is agreed that there is some recording potential there a test is arranged.

Cliff Richard commenced his recording career this way, and so did several of our other top stars.

So there is a chance for you—if your voice is good, if it is different, if you have personality, and if you have more nerve than I had in front of that recording studio microphone!

# Musicians? Soon there won't be any left! says Ken Jones



KEN JONES—"There's a shortage of good musicians."

HE writes musical scores for films, he accompanies and supplies backings for recording stars . . . he broadcasts . . . and a month ago he cut his first record on his own—"Two Way Stretch" and "Paper Chase."

His name is Ken Jones and he is one of the ever diminishing group of good musicians still in the business.

"And," says Ken, "if something doesn't happen by the next five years or so, there won't be ANY musicians left at all."

Exaggerating?

"No. There is a shortage of good musicians at the moment. If a couple of film companies have sound-track sessions and disc companies have recording sessions on the same day, it's difficult to get a decent band. In fact, if the session is sprung on you suddenly, it is very nearly impossible.

"I've been forced to make backings in the past with a band which I knew was inferior simply because there were not enough experienced men available.

"I've had them in the studios rehearsing until there was only two minutes to go before we had to record. Eventually we've had to record complete with the mistakes because it was financially out of the question to rehearse any longer!"

But with this music business in general expanding, why aren't there sufficient numbers of experienced musicians?

"Because," says Ken Jones, "there aren't enough bands out on the road

with whom the younger people can get experience.

"I suppose the average age of most session men is about 45. And they learnt their trade with the big bands. There were fifteen or twenty of them out on the road when they were young. Today there are about three.

"Most of the younger musicians get their experience nowadays with trad bands and skiffle groups and that doesn't really qualify them to play with the big bands.

It's a vicious circle. There aren't enough big bands for musicians to get experience with. There aren't enough experienced players to become session men, which record companies need. And people in Ken's position can't afford to train session men.

## "I daren't"

"I'm now in a position to give some of my old friends work with me on a session. But if they haven't already had session experience I daren't do it.

"A mistake in a recording session or making a soundtrack for a film can cost hundreds of pounds. And it's my head which rolls.

"In five or ten years' time something will have to happen. You can't have a session band made up of musicians topping the fifty-year-old mark."

But something will happen, providing musicians don't price themselves right out of business altogether. "If their rates go up, I'll have to use

a smaller band."

Ken foresees, and hopes for, a return to the big bands. That would solve some of the problems.

"As the pace of life increases, so I think more and more people will turn to music for relaxation—mood music, light orchestral, that sort of thing.

"And I think the young people, the majority of the record buyers, will also go for this type of music. But not until a lucky orchestra leader comes out as a personality.

"Perhaps someone will do a TV series and strike it lucky. That will start the trend. But there must be personalities and not just musicians.

"But a personality from the field of the lighter mood music must arise sooner or later, and it will give new life to the business.

"We must have the young bands out on the road to give the young people experience."

The experience about which Ken talks is not simply the ability to play a certain musical instrument well. There is another essential—being able to work to a stopwatch.

Ken does a lot of work for film companies and the sound-tracks that he writes and arranges are timed to a third of a second. He writes with a piano and stopwatch. His musicians have to play it to the second.

"You don't learn how to do that playing jazz or skiffle."

DAVID MARSHALL



## FOR THE FOLK FAN

JAZZ and folk music groups will be well represented at the Seventh Annual Guitar Festival, to be held this year at St. Pancras Town Hall on Wednesday, April 6.

Dir. Disney and his String Quintet, which includes Jim Bray on bass, will be the star attraction as far as jazz fans are concerned, whilst from the folk angle that indefatigable pair, Robin Hall and Jimmy MacGregor, will provide the thrills.

The bill also includes a wonderful array of classical and popular talent in the world of the guitar. John Colley, Michael Jessett, Michael Stannard, Dorita y Pepe, Ken Sykora, Bert Weedon, Bo Innes, and Louis Gallo will all appear.

Flamenco will be featured in the hands of Antonio and Chelita Navarro. What more could any guitar fan require?

★ ★ ★  
LAST Thursday I went along to the BBC studios to try to solve the Big Mystery of the Jazz Year. It centres around the Mike Daniels Band, one of our finest outfits. I wanted to know the answers to three questions:

Why hasn't the band got thousands of enthusiastic followers?

Why don't they broadcast at least once a month?

Why aren't they on record?

Mike thought he knew some of the reasons. When I told him he should be popular as he used to be, he just laughed.

Listening to the band I came to the conclusion there is only one reason. They're just too good and too musical. They try things so ambitious they make you (and all the folk around you) gasp at the sheer audacity of it!

They're not hide-bound or restricted in any way whatsoever though their programme is in the main devoted to the studio music of the 1925-29 period.

But they don't "rave" . . . they don't fluff notes . . . their only gimmick is music. Mike thought that might be one answer to my three questions.

Mike has been in the business a long time. Probably longer than any other traditional band leader of the moment. His newest member, incidentally, has been with the band four years.

I'll stick my neck out. This band will, in two years time, be universally acknowledged as the best in the country. Only a few fellow musicians and critics know it now.

Where can they be heard? Every Friday at the Thames Hotel, Hampton Court. Once a month at Croydon. And generally around the better London Jazz Clubs. For they remain a semi-pro group. THE BEST SEMI-PRO GROUP WHAT'S MORE!

★ ★ ★  
BABY girls are in season! Terry Lightfoot's wife, Irlis, presented her popular husband with one, to be named Michele, beating Acker's wife, Jean, by a few hours. Acker Bill, always one to do things in a big way, became on Thursday the proud father of a nine and half ounce girl, name still not decided at Press time.

Owen Bryce

# Why must they make Cliff so ordinary

I MUST say I think Cliff Richard is really getting some tough treatment these days. Everyone in show business seems to be trying to turn a phenomenal artist into an ordinary performer. At least, that was the impression I got from the Cliff Richard Spectacular the other week.

Cliff himself did what he was required to do very well. He was required to be mildly amusing—and was. He was required to be rather pleasant—and was. He was required to give the impression that he could dance a bit—and he did. It seemed to be forgotten, though, that Cliff has been and can still be, sensational.

He was given no chance to show this. The only inkling we were given of this power of his personality, was by hearsay, in the lyrics of a song about him called "A Guy Called Cliff," which was sung by Al Saxon and Peter Elliott.

Very embarrassing it was too, to see two younger singers guest on Cliff's show, singing a song in fulsome praise of their boss. It must also

have embarrassed Cliff somewhat. But the details are unimportant, though painful. The principle I keep questioning, without ever getting an adequate answer, is this:

"Why is it the ambition of the powers of show business to turn every powerful rock 'n' roll performer they can lay their hands on into a budding Max Bygraves?"

Must be partially Max's fault—be makes it all look ridiculously simple, whereas his style is probably the most difficult to acquire of them all. The rocksters should no more try this sort of thing, than Max should think of singing "Willie And The Hand Jive."

I am convinced that Col. Parker, Elvis Presley's manager would rather have paid ATV 200,000 dollars than have Presley make such a TV appearance as Cliff had to make.

Cliff is still tremendously popular, his records are still selling very well. It is not too late—yet—to reverse the policy on the way he is exposed on television.



Cliff can be sensational says Jack Good, and it's not too late to stop making him ordinary.

## says JACK GOOD

### TV's leading beat show producer



## FAITH V. FAITH

I BET Adam Faith is not too pleased that "Ah, Poor Little Baby" is being released by Top Rank. It will mean Adam will be competing with himself when Parlophone releases "Big Time," his latest. And Adam is very keen to make the last-trick of consecutive number ones—something that has never been done before.

Another artist who is currently being released simultaneously by two labels is Clyde McPhatter, who is over here with the Darrin/Eddy tour. One is "Thank Me A Kiss," released by MGM, and the other is "Just Give Me Ring," on London. Both are good, but for my money the latter has the edge.

### Crucial cut

"FAME And Fortune" and "Stuck On You," the first post-army Elvis recordings (release uncheduled as yet), must be the most crucial pop records ever to be made . . . crucial not only to Elvis Presley but to the whole of the business.

### Really time

ONE of the important reasons why an artist like Lonnie Donegan is such a powerful and consistent record seller is that every disc he makes is a real live performance. You can almost see him doing it.

There are very few recording artists with this sort of graphic talent. Lurly Richard was one, Jerry Lee Lewis another. Yet another is Jackie Wilson who, although he has been a sure-fire record seller in the States, has not been appreciated to the same extent over here.

I was very impressed by his latest, "Magic Of Love" and "Doggin' Around." The latter in particular catches a mood very strongly. Don't listen to it if you're feeling depressed though. You'll end up by feeling terrific.

This is more than a record—it's an experience.



## 'Like hitting a puff-ball with a steam hammer'

ONE of the reasons that "Beyond The Sea" didn't do as well as it might have for Bobby Darin was that it didn't have such a powerful lyric content as "Mack The Knife"—and the same goes for "Clementine." Using the "Mack The Knife" treatment on these songs is rather like hitting a puff-ball with a steam hammer.

## THIS WEEK'S TOP RANK TEN

1. JACK SCOTT  
What In The World's Come Over You  
JAR 250

2. BERT WEEDON  
Big Beat Boogie  
JAR 300

3. FREDDY CANNON  
California Here I Come  
JAR 309

4. CRAIG DOUGLAS  
Pretty Blue Eyes  
JAR 268

5. DAVID HUGHES  
Mi Amor  
JAR 316

6. FREDDY CANNON  
Way Down Yonder In New Orleans  
JAR 247

7. GARRY MILLS  
Running / Teen Bear / Angel  
JAR 301

8. JANET RICHMOND  
You Got What It Takes  
JAR 288

9. VINCE EAGER  
Lonely Blue Boy  
JAR 307

10. WEST TEXAS MARCHING BAND  
The Drums Of Richard A. Doo  
JAR 316

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Lonnie Donegan closed the bill at last Sunday's Spastics "Record Star Show" and he and Hattie Jacques were caught by the fans.

## Lonnie's been caught!

IT was a hurry away—hurry away back stage at the Spastics "Record Star Show" at Wembley on Sunday last. It was so quiet there that one wondered if there were any artists at all.

Everybody arrived in a hurry after hectic travelling or from rehearsals of other shows, and immediately they were off stage they dashed away again—some to travel north, others to rehearse and perform elsewhere.

But they nearly all said: "We always dash away from here because if you get caught by this crowd it takes hours to get away."

Quite a number even left with FULL MAKE-UP on their faces.

They all felt sorry for Lonnie Donegan who closed the show and who would not be able to get clear before the crowd got to the stage exit.

## MAX PLAYS EXTRA WEEK

WITH the success of his current touring show of "Me! Me On The Corner," Max Bygraves is to play an extra week in variety before commencing work on a new film.

Following their three weeks in Birmingham, which conclude on May 23, the show will be staged at the Hippodrome, Brighton, for a week commencing May 25.

THE THREE BELLS, newest signings on Pye Records, whose first disc was released two weeks ago, have been signed up for a summer season at the Pavilion, Glasgow, from June 20, until mid-September.

## Rabinowitz joins TV as conductor

HARRY RABINOWITZ, conductor of the BBC Revue Orchestra, is to join the BBC Television Service as a conductor for a period of one year, commencing August 1. This will not jeopardise the position of Eric Robinson as a conductor, which remains unchanged.

Rabinowitz has been the leader of the BBC Revue Orchestra since 1953, and, as a pianist, has also had his own radio series.

## Connors with M.C.A.

AMERICAN jazz singer Chris Connors, whose discs are released in Britain on the London label, has signed an exclusive contract with M.C.A., one of the most influential agencies in the U.S.

Under this new contract, Miss Connors has already been booked into several night spots, where she is already a top attraction. Currently she is appearing in New York.

Chris Connors will also be appearing in the Ed Sullivan TV show on April 10.

COMMENCING Thursday, April 7, the BBC Light programme are to present the first of a thirteen-week series entitled "Fresh Airs," featuring Alan Paul and his Quartet with Harry Rabinowitz and the BBC Revue Orchestra.

Each programme will spotlight the best in popular and light music by well-known and new composers. There will be no vocalists in the 45-minute shows.

## More for Cliff

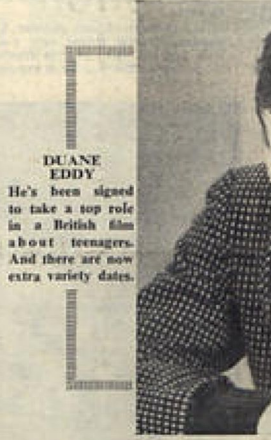
ANOTHER date has now been added to the series of one-night engagements for Cliff Richard, which, as reported in DISC last week, are due to commence on April 24 at the Gaumont, Worcester.

Now added is a concert at the Eutoldo, Clacton-on-Sea, on Saturday, May 14.

## Rose topping

ROSE MURPHY, the original "chee chee" girl, together with American bass player Slam Stewart, is to top the bill of tonight's Granada TV production "The Variety Show," (Thursday).

Slam Stewart has been touring with Rose as her accompanist for the past three years.



DUANE EDDY  
He's been signed to take a top role in a British film about teenagers. And there are now extra variety dates.

## Duane to stay here for variety and film

DUANE EDDY, together with his group, the Rebels, has agreed to stay in Britain for a further two weeks, after his concert at the Odéon, Guildford, on Sunday, April 10.

Plans are in hand for Eddy to appear in a further week in variety, commencing on Easter Monday, most probably in the North.

Extra dates which have now been added include two Sunday concerts, the first being at the Gaumont, Cheltenham (April 17), with a final show at the Granada, East Ham, on Sunday, April 24.

Week commencing April 11, Duane Eddy will be topping the bill at the Finsbury Park Empire. He will be joined by Australian singer Frank Ifield, The Four Playboys, Des O'Connor, Kathy Kirby and the Taylor Maids.

Duane has also been signed to a top role in a new British film, "Nineteen Nights," and will begin filming early in May.

The film, to be made over here, is being produced by Michael Brighton and is the story of the British teenager.

## Bevs cut with E.M.I.

SINCE their exclusive long-term signing with EMI Records last week, recording manager Norman Newell has already had the Beverley Sisters wax their first single for the Columbia label.

The Bevs cut, "Green Fields" and the "Skye Boat Song," last Monday at EMI's St. John's Wood Studios.

The disc is due to be released on April 8.

# Cannon wins golden disc

FROM Swan Records of America, DISC learned this week that Freddy Cannon has been presented with a Golden Disc—his first—for his recording of "Way Down Yonder In New Orleans," one of the most outstanding best sellers in the U.S. and here.

## Hockridge stars

EDMUND HOCKRIDGE is to star in two programmes for ATV during April.

To be titled "Edmund Hockridge Sings," these two shows, each running for twenty-five minutes, will be televised on April 10 and 17. The first show will be "Live" and the second telefilmed.

## Laye commeres

MUSICAL comedy star Evelyn Laye is to star in her first radio series since the war, when she returns to the BBC as commere of "On Stage, Everybody," commencing on Sunday, April 3.

"Way Down Yonder." Freddy's third single release over here has already afforded him a Silver Disc, which will be presented to him during his next visit.

Plans are now definitely in hand for Freddy Cannon and his recording boss, Bernard Binnick, to arrive in Britain a few days ahead of schedule, their opening concert being on May 8.

Currently in Australia, where his disc is still in their best sellers, Freddy returns home to the U.S. at the end of this week. Immediately on his return, he will embark on a series of one-night engagements in the Mid West, followed by a series of one-nighters on the East coast, in a show to be compered by disc jockey Alan Freed.

After completing his U.S. engagements, Freddy will then be heading for Britain, where he has a rigid series of engagements lined up until June.

# Triumph

## Preston, Twitty arrivals set

ARRIVAL dates have now been set for Johnny Preston and Conway Twitty.

Preston will be arriving in Britain on Friday, April 8, at 9 p.m., and as his literary stands at present, will be leaving this country on June 19, to return to the U.S.

Conway Twitty will arrive on May 2—six days before his opening at the Rialto, York, on May 8. Unable to stay for any length of time, he will be leaving Britain on June 1 to return home for further engagements.

## Cab joins Humph

SINGER Cab Kaye cut his first LP with the Humphrey Lyttelton rhythm section last week, final tracks being completed last Tuesday.

Entitled "Cab Meets Humph," this has been waxed under the Lansdowne label for release by EMI at a later date.

The Lyttelton rhythm section consists of Eddie Taylor (drums), Ian Armit (piano), and Pete Blannin on bass. Blannin joined the group last week and this is his first recording.

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To be re-released April 22—ROSE THROUSE IN SOUTH AMERICA—The Rio Carnival Orchestra



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ANGELA MIA;  
A tear, a kiss, a smile  
45-F 11221 Decca

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**JERRY LEE LEWIS**  
I'LL SAIL MY SHIP ALONE  
45-HLE 9063 London



# first in U.S.

## DATES FOR PRESTON

**MORE** dates have been announced for Mike Preston, who has recently completed a tour with Emile Ford and Adam Faith. Through his services with his Decca recording of "Mr. Blue," Mike turned to show business full time, and soon he is to have many TV dates. Preston is currently appearing in cabaret in Manchester, and during this week, will telecast an appearance for Granada's "People And Places." On May 2 he will be appearing in Anglia TV's "Mid-day Show," and in June he returns to the South for a series of programmes on Southern TV.



In America Marty Wilde appeared on the Mill Grant TV show. Next month he'll be home to a busy life.

## Marty booked for tour

**ON** his return from America, next month, singer Marty Wilde is to embark on a seven-week variety tour for Mess Empires. Marty will kick off his tour with a week at the Empire, Leeds (May 9). This will be followed by further weeks at the Empire, Newcastle (16); Palace, Manchester (23); Empire, Glasgow (30); New Theatre, Cardiff (June 6); Hippodrome, Birmingham (13); and a final week at the Royal Theatre, Nottingham, on June 20.

## Heath records for Luxembourg

**TED** HEATH and his Music are to record four quarter-hour shows for Radio Luxembourg on April 26. As yet, no commencing date has been given for this series, but it is most likely they will be broadcast at irregular intervals during the summer.

## Summer show

**GARY** MILLER, who recently signed a two-year contract with ATV, has been booked to star in a summer show at the Winter Gardens, Margate, to commence in June.

Other plans for Gary include a return visit to "Jake Box Jury" for two weeks during April. He will be appearing on April 16 and 30. He is to be especially released from his ATV contract to make these appearances.

## Lyttelton booked up

**SOLO** television and radio dates for Humphrey Lyttelton during the coming month, include an appearance on the panel of "Juke Box Jury," on Saturday, April 30.

In addition to this, Humph can be heard in "Mid-Day Music Hall" on Friday, April 1, and in the BBC Light Programme, "London Lights," on April 6.

Jazz dates for Lyttelton include: a concert at Liverpool (April 5); Marquee Club, London (6); Colston Hall, Bristol (with Dil Jones) (8); Malvern (9); Belton (12); Marquee, London (13); Uxbridge (15); Tunbridge Wells (16); Lowestoft (17); Ipswich (18); Wandsworth (19); Grimsby (22); Burslem (23); Aylesbury (26); Catford (27); Brighton (29), and a concert at the St. Pancras Town Hall on April 30, in aid of the World Refugee Fund.

**DUKE** ELLINGTON fans can hear his orchestra on a 15-minute spot on Radio Luxembourg, Sunday, April 3, at 7.30.

In addition to Ellington, other artists who can be heard in single quarter hour spots include Connie Francis, April 5 (9.00), and Frankie Avalon, April 6 (9.00).

## EMI appoint Joe Zerga

**EMI** have announced the appointment of Mr. Joe Zerga as International Manager of its music publishing activities, to take effect from the beginning of May.

Under this position, Zerga will supervise and direct all activities concerned with EMI's music publishing concerns other than Capitol Records subsidiaries, Ardmore Music, Beechwood Music and Ardmore and Beechwood Ltd., with whom he will closely liaise.

Joe Zerga will be based at the EMI headquarters in Hayes, and will be directly concerned with their music publishing companies in the U.S.A., the UK, Australia, Belgium, Denmark, France, Germany, Italy, Spain and Sweden.

## Purchase tax

Continued from page 1

is the least mischievous hobby there is." Whether Mr. Amory is in a position to give relief to disc fans is anybody's guess.

"We are quite hopeful about a slight reduction, at least," said an Imhof executive.

But an HMV sales manager said: "Everyone is convinced there will be no reduction. There have been so many statements about the Government expenditure running high."

Of course if purchase tax came off in one fell swoop, it could be embarrassing for dealers who have stocks on which they have paid tax. They have a legal right to sell on the same tax-paying rates but the majority would cut the purchase tax on their own stocks and sell at the new, reduced prices.

"There would be no increase in prices to cushion the losses. Records are among the very few products whose prices are comparable to pre-war prices—although the costs of raw materials and artists have gone up."

"The price of an LP is 30s. plus purchase tax. For just the 30s. the record buyer would get the same value as he did before the war. We feel a reduction in purchase tax would be putting rights a wrong and getting rid of an anomaly. There is no purchase tax on books, and surely a paper-back is the equivalent of

## on 208

**NEWLY**-formed Triumph Records have booked a series of 13 programmes on Radio Luxembourg to commence on Wednesday, April 6, at 9.15 p.m.

Their programmes, each of fifteen minutes, will most likely be broadcast twice a week.

## Soundtrack on M.G.M.

**CAPITOL** RECORDS in America, has acquired the sole rights to the original sound-track from the film of "Bells Are Ringing," starring Judy Holiday and Dean Martin, who already record for that label.

The film, being produced by MGM, has only recently been completed, and, as yet, no American release date has been set.

Capitol Records will also be releasing the album over here.

## GIRL FOR MACBETH

**MRS. MACBETH**, wife of Pye recording artist David Macbeth, last Friday gave birth to a 7lb. baby girl, at her home town of Sunderland. As yet, the Macbeths have not decided on names for the baby.

**HUTCH DAVIE**  
SWEET GEORGIA BROWN

5-HLE 9078 London

**MANTOVANI**  
THE ORANGE  
VENDOR

45-F 15216 Decca

**MAX BYGRAVES**  
FINGS AIN'T WOT THEY USED T'BE

F 11214 (45/78) Decca

**A CLOSER WALK**  
**ETE FOUNTAIN**

45-Q 72389 Coral

**DECCA**  
45 RPM  
**LONDON**  
RECORDS  
**CORAL**

**RECORDS MAGAZINE**—There's a full-colour portrait of Anthony Newley on the front cover of the April issue; 30 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Spence from your dealer or newsagent.

THE DECCA RECORD COMPANY LTD  
DECCA HOUSE, ALBERT EMBANKMENT, LONDON WC2E 8EM

## Cheap price series from Ranks

**RANK** RECORDS are to bring out a new, low priced label, to be entitled the "Bay Series."

This new series will be exclusively confined to LPs, both British and American, all of which have never been released in Britain. They will include an extensive repertoire of pop classical and jazz albums.

As yet, no retail price has been decided, and will not be, until after the Budget next week. However, they are most likely to be in the region of £1.

Initial releases are to be made on April 15.



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RONNIE HAWKINS • DICKIE VALENTINE • PAUL ANKA • KING BROTHERS

# Holliday tries another 'Starry Eyed'

your weekly  
**DISC DATE**  
with DON NICHOLL

**MICHAEL HOLLIDAY**  
Dream Talk; Skylark  
(Columbia DB443)\*\*\*\*  
MIKE follows up his "Starry Eyed" success with some Dream Talk along the same lines. A rippling ballad in the current vein, it ought to be another heavy one for Holliday. Attractive accompaniment directed by Norrie Paramor.

plaintive number in *Lonely Hours*. Through the dark Ronnie sings of the love who has gone. Routine stuff which seems to have been thrown off almost casually.

**RONNIE HAWKINS**  
Lonely Hours; Clara  
(Columbia DB442)\*\*\*  
RONNIE HAWKINS and the Hawks drift through a slow,

**ALMA COGAN**  
Dream Talk; O Dio Mio  
(HMV POP728)\*\*\*  
INTO competition with her EMI companion Michael Holliday goes Alma Cogan as she sings the ballad *Dream Talk*. Pleasant production here with Les Fraker supplying the orchestral accompaniment. Michael Sumner singers are present, too—

softly—while Alma handles the luller with considerable charm.

**GARY MILLS**  
Footsteps; Look For A Star  
(Top Rank JAR336)\*\*\*  
FOOTSTEPS grows on you the more you hear it and I reckon it stands more than a slight chance of becoming a strong seller. If so, then Gary Mills should do himself plenty of good with this coverage.

The boy trips lightly through the ballad to a backing arranged by Johnny Douglas. I still rate Steve Lawrence as having the best version I have heard, but watch Gary.

**DICKIE VALENTINE**  
Standing On The Corner; Roundabout  
(Pye N1235)\*\*\*

SINCE when has "Most Happy Fella" been an opera? That is what the Pye label calls it when giving source credits to *Standing On The Corner*. Don't worry... Mr. Valentine treats it with the right musical comedy attack and not as an aria.

Dickie should pocket some weighty royalties with this understanding vocal on the song. Backing has the right show mood under Wally Stott's direction.

**KEVIN SCOTT**  
Love Look Away; You Are Beautiful  
(HMV POP731)\*\*\*

KEVIN SCOTT who stars in the London production of "Flower Drum Song" has a nice stage presence and I am happy to say this transfers suitably to disc as he sings two of the ballads from the show.

**JIMMY YOUNG**  
Just A Little More If Only You'd Be Mine  
(Columbia DB443)\*\*\*

JIMMY YOUNG stars confidently through *Just A Little More* which varies in desire from being old hat to modern luller, with a dash of spiritual thrown in.

Good side from the Young man, and a slick accompaniment under Michael Sammes' direction.

**TONY BENNETT**  
Ask Me If I Know; I'll Bring You A Rainbow  
(Philips PB1008)\*\*\*\*

TONY BENNETT sinning a fine slow romance, *Ask Me*, confirms my belief that it would not take much of a push to see him back in high favour on this side of the Atlantic. The ballad is delightful in design and Tony handles it perfectly. Young lovers ought to fall in love with it at first hearing and it would not surprise me at all if it sold sweetly. Frank De Vol's warm backing includes girl chorus as well as plenty of strings. Tempo speeds up for *I'll Bring You*

**PAUL ANKA**  
Adam And Eve; Puppy Love  
(Columbia DB443)\*\*\*\*

WRITTEN by Anka for the film *The Private Lives Of Adam And Eve*, the top side here has a powerful drive which is new for the singing-composer. Dramatic flavour builds well and it should sell but I think it would have been even more potent in the hands of a singer recognised for this kind of material.

*Puppy Love* is more what we expect from the boy... a slow soft beat romantic number.



Cover job for Cy  
**CY GRANT**  
Tall Oak Tree; Rocks And Gravel  
(Columbia DB444)\*\*\*\*

**DORSEY BURNETT'S** number *Tall Oak Tree* hasn't begun to move in a really big way here as yet, so Columbia may do well with this Cy Grant cover job.

Doesn't sound as commercial as the original, but it is a good performance from Cy. Backed up by Geoff Love's orchestra and the Rita Williams Singers.

**STAN FREBERG**  
The Old Payola Roll Blues; Sh-Boom  
(Capitol CI15122)\*\*\*\*

STAN FREBERG's timely satire *The Old Payola Roll Blues* traces the story of the birth of a rock 'n' roll star. Typical biting humour that, as always, comes close enough to the truth to make some folk uncomfortable. Capitol must have shortened the record for British release, I think.

Chosen for the other side it is an old Freberg swipe at vocal groups.

**THE KING BROTHERS**  
Standing On The Corner; The Waiter  
(Parlophone R4639)\*\*\*\*

THE King Brothers run out a British treatment of *Standing On The Corner*, which sounds very like the side by The Four Lads. You will have to spin both discs if you are in doubt, but the Kings just miss the snip of The Four Lads in my opinion. That's not to knock this half because it has got a solid note. Pro-

5 pages of POP, JAZZ, LP and EP REVIEWS

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

## The biggest hit yet for Little Tony



**LITTLE TONY**  
Princess; I Love You  
(Decca F.21223)

**LITTLE TONY** Ciacci got away at last with "Too Good" and it's on the cards that he'll get away more swiftly with the up-tempo "Princess." The boy sings it in English and his accent's in the very romantic stage which ought to get the girls.

Song's right for the current market and there'll be thousands eager to buy the way Tony treats it.

Girl group help him neatly for the light Latin beater on the turnover.

I believe this one could be the Italian boy's biggest release to date in this country.

## Million sales in the States

**THE FOUR LADS**  
Standing On The Corner; Sunday  
(Philips PB1000)

**TWO** songs from two musicals which have reached this side of the water now. *And The Four Lads* can be excused for hoping that "Standing On The Corner" will bring them a long-delayed hit in Britain. For when this version of the song from the States two years ago it sold over a million for the vocal team.

A bouncy tune which they snap across in their crisp, clear style that makes most of both tune and words. Very catchy stuff that I don't think will be standing still very long. Despite its show flavour, I think it justifies a tip.

"Sunday" comes, of course, from "Flower Drum Song" and is nowhere near as "poppy" as the upper half. Again, however, a great happy performance from the Lads.

LITTLE TONY... he got away with "Too Good," now he should repeat his success with "Princess."



# DAVID WHITFIELD

duction and performance are both above average.

Turnover for a revival of the famous Johnny Mercer song, "Voice of the Males" comes from Rita Williams.

## DAVID WHITFIELD

Angela Mia: A Tear, A Kiss, A Smile (Decca FL1121)\*\*\*\*\*

DAVID has a smooth Italian type of ballad, Angela Mia, for his latest release. Here they use double track to let Whitfield duet with himself. And it is pleasant on the ear.

A very nice number skillfully portrayed, with Roland Shaw backing up mandolins behind the star. Could be a big one for Whitfield during his absence from this country.

The slow, sentimental song A Tear, A Kiss, A Smile will have recent programme fans by the hundred.

## JACKIE WILSON

The Magic Of Love: Doggin' Around (Coral Q72392)\*\*\*\*

JACKIE WILSON'S got a slow, warped beat ballad to run his voice round in The Magic Of Love. Familiar tune and easy words may help it to move but the performance is very ordinary for Wilson. Dick Jacob's orchestra and chorus accompany him.

Doggin' Around shifts into a blue gear and I must say it is the half I prefer. Wilson drags the number skillfully while the chorus bab-bah-bah in the background. Jackie's performance this time is more up to the mark.

LOUIS PRIMA & KEELY SMITH  
Night And Day; I'm Confessin' That I Love You

(London HLL9084)\*\*\*\*\*  
LOUIS PRIMA and his wife Keely roll me up on their long players and I am hoping that they will make their hit disc for Britain soon.

Come to that, their putty version of Night And Day might well be the sleeper to see them into the parade. Raucous Louis and emerald-plated Keely rip through the Porter classic in their really inimitable fashion. Exciting and amusing all the way. Give it a turn.

Another of their strangely effective duets for the flip, I'm Confessin' That I Love You, taken to a slow shuffly mood of the way, wakes up violently before the close.

## GARY STILES

Lady: Miss Clawdy; Don't Wanna Say Goodbye

(London HLL9083)\*\*\*\*  
LAWDY Miss Clawdy has had plenty of disc runs for its money—and it has made big money several times. Now young Gary Stiles tries his rocking style out on the number.

Taking it to a steady beat, he could well find still new custom for the item. If it were a number new to our ears I would have no hesitation in backing it for the lists. Even so it could get there. And I rather hope it does, because Stiles is an accomplished character.

Don't Wanna Say Goodbye is a slow cling-cling kind of beater which Gary handles easily. Chorus assistance gives the half extra weight.

## JERRY LEE LEWIS

I'll Sail My Ship Alone; I Hurt Me So

(London HLL9083)\*\*\*\*  
LEWIS pumps the piano and chants I'll Sail My Ship Alone in a rock-a-billy fashion which seems rather subdued compared to some of his earlier material. Tune is catchy enough to register through the juke boxes, however, and the side should prove to be a more-than-useful seller.

I Hurt Me So is even more of a country and western offering than the upper deck. Jerry Lee drags this one along like any old cowboy.

# JERRY LEE LEWIS

## BOB MILLER

77 Sunset Strip; Manhunt (Fontana H245)\*\*\*\*

THE Millermen rip into the television theme 77 Sunset Strip with mixed vocal group voices chanting the words. I would have appreciated more of the band by itself. As it is they get just a short spell.

Manhunt rumbles along the now-familiar jazz theme patterns enjoyed by Johnny Straccato followers and the like. Dark, driving treatment by the band.

## JOAN REGAN

O Dio Mio; If Only You'd Be Mine (Pye N15219)\*\*\*\*

THE cute Italian-styled ballad O Dio Mio brings Joan Regan into battle with Alma Cogan. Be interesting to see which version climbs highest. Joan's not taxing herself this time out, just floating attractively with the rippling melody.

Slight beat in the slow ballad If Only You'd Be Mine which Joan sings sincerely. A sentimental offering that ought to delight the star's following.

## DOMENICO MODUGNO

Libero; Nuda (Orion CBI543)\*\*\*\*

AT last we get composer Modugno's own idea of what his ballad Libero should sound like. And I must say it's far better than the other version I've spun recently.

I still don't go for the slow start to the number but when Domenico



wakes things up he does so in fine style sweeping the ballad along enthusiastically. If this record is heard a few times it will grow on you and I think it will grow on the sales lists too. Watch it.

Another of his own songs, Nuda has an almost stealthy opening which is intriguing anyway. Despite Domenico's dramatic performance, however, it's very much the second side of the coupling. Libero's the one which will do all the selling.

## JANE MORGAN

My Love Doesn't Love Me At All; The Bells Of St. Mary's (London HLR 9087)\*\*\*\*

DELICATE opening to My Love Doesn't Love Me At All is carried through the side delightfully by ballad singer Jane. And she deserves that ballad singer tag for this performance because it's very reminiscent of the old strolling minstrels.

A sweet, haunting tune with lyric to match the number may be too

Recent visitor from Hamburg was Ines Taddio. She was sighted in London with John Phillips, Polydor sales manager.

fragile for big sales . . . but I hope I'm wrong.

Much more commercial is the revival of The Bells Of St. Mary's. Miss Morgan doesn't mess about with the song . . . puts it over in straightforward style.

## INES TADDIO

Cantiamo El Amor; Davanti El Juke-Box

(Polydor 66 554)\*\*\*\*\*

WE seem to have a large Italian influence in the Disc Date this week. But the most glamorous is undoubtedly Ines Taddio—a blonde who has been flying up TV dates here.

Miss Taddio is worth your notice. She has the strange almost hard way of snapping a ballad across which is often noticeable in continental artists. But she can carry the tune—and the tune of Cantiamo El Amor is going to make the number a powerful bet over here. Simple to remember—particularly if they scrap the title and call it just "S'gnore."

Bouncy novelty on the turnover's not in the same street as the top deck song but it underlines again that Ines has the talent to register with customers in most countries.

## DORIS DAVY

Anyway The Wind Blows; Soft As The Starlight

(Phillips PH1007)\*\*\*\*

FROM the new MGM film "Please Don't Eat The Daisies" comes

continued on page 12

# DANNY HUNTER

## a happy singer

DANNY HUNTER should be going places—upwards. If he doesn't he's only got himself to blame.

You've never heard of him? That's not surprising—he's only made one record so far and Don Nicholl only gave it an "ordinary" rating. He doesn't look like crashing the charts yet, but he has the "right" people behind him.

He has the same manager as Cliff Richard—Tito Burns—and Lionel Bart, who writes hits for Steele, Richard, and also does West End musicals, is backing him. He's also writing his material for him.

Said Lionel Bart, certainly the leading songwriter of today: "I think the boy has talent, that's why I'm interested in him. And I think he has that special something which will make him a star.

"He won't be another Cliff or Marty. If he has to be compared with anyone it is Tommy Steele. He has the same happy approach to rock, that Tommy has. He's not going to be another moaner."

Danny is having Bart behind him all the way. It is a terribly important to him whether this first disc—"Little Girl" and "Make It Up"—is a winner or not. Said Danny: "With Lionel behind me my progress can be planned and not just happen. By the type of song he writes for



me he can develop me into an entertainer like Tommy Steele."

"And this is just what I hope to be able to do," said Bart.

Danny originally came to Lionel's notice through the songs that he used to send him, asking for help and advice. "I thought the boy was on the right track with his songs. So I asked him to come along and see me," said Lionel.

Danny illustrated one of his songs to Bart by singing it. "I can't write music, so this was the only way I knew to put the tune over."

Lionel liked the number, it's called "Make It Up" and backs the A side. He also liked Danny's singing.

"He was the first rock singer that I had heard since Tommy who seemed to sound happy. I think there's a market for that sort of sound."

Danny knows Tommy Steele, "we met once while we were in the Merchant Navy together," but he's never met Tommy since he became a star.

"I've followed in very much the same footsteps as Tommy. Singing to passengers on the ships, doing

the rounds of coffee bars when I was released from the navy."

But it wasn't until his songs interested Bart that anyone was interested in Hunter.

"Few singers can have had as good an opportunity as myself. Lionel to write material that will take me one step on each time. Tito Burns to manage me. The only person who can make mistakes is me. "I hope I don't let them down."

David Marshall

RGM 1002  
**JOY & DAVE**  
LET'S GO SEE GRAN'MA

RGM 1008  
THE FABULOUS  
**FLEE-REKKERS**  
You are my Sunshine

RGM 1007  
**YOLANDA**  
WITH THIS KISS

**Triumph**

Listed in Triumph's own Luxembourg Show every Wednesday 8.15 P.M.



# No Mathis fan can miss this disc

## JOHNNY MATHIS

### So Nice

*You'd Be So Nice To Come Home To; Love Walked In; Sweet Lorraine; This Heart Of Mine.*  
(Fontana TFE17215)\*\*\*\*\*

IF my memory serves me right these four items come from the wonderful Johnny Mathis "Swing Softly" LP. Backed by the Percy Faith Orchestra Johnny really does swing these lightly along in a happy mood. No Mathis fan should be without this collection and non-devotees should lend an ear and have fifteen or so really enjoyable record minutes. I prefer this artist in an up-tempo arrangement and on this account I am even happier when listening to this particular recording.

## PAUL ROBESON

*Volga Boat Song; Old Man River; My Country; Healed; Baby; O No John.*  
(Top Rank 15/013)\*\*\*\*\*

SO Paul Robeson's voice may have lost just a little of its former greatness? So who cares? There is enough of the original majesty still

remaining to bring thrill after thrill to the listener. This superb artist loves every note he sings and this goes a long way to helping the listener enjoy the set all the more. This is an excerpt from his memorable Carnegie Hall concert in the early summer of 1958.

## JIMMY BLAIR

*Scottish Country Dances*  
No. 12  
*The Golden Phoenix Jig; The Baldovan Reel; Fergus McIvor Jig.*  
(Fontana TFE17193)\*\*\*\*

No. 13  
*The Lad O'Kyle Reel; The Windyng Road Strathspey; The Road To The Lilies Strathspey; The Gentle Shepherd Jig.*  
(Fontana TFE17201)\*\*\*\*

THERE'S nothing like a lively bit of Scottish country dancing to keep out the cold air and make you forget all your cares. Maestro Jimmy Blair is one of the top exponents of this music and you won't go far wrong if you select these EPs



to set the music for your dancing. Each track is a medley of gay tunes which will lift your tired feet from wherever you rest them at night and set you dancing around the room.

## JOE WILLIAMS

*Ballads And Blues*  
*Hallelujah I Just Love Her So; Tell Me Your Troubles; That Kind Of Woman; You Brought A New Kind Of Love To Me.*  
(Columbia SEG7984)\*\*\*\*

THE ultra-manly voice of Joe Williams, star attraction with the Count Basie Band, is joined by that outfit on the first two tracks of this entertaining set. The two titles have Joe Williams' Orchestra in support.

# Sarah's so smooth

## SARAH VAUGHAN

### (Smooth Sarah)

*Smooth Operator; Maybe It's Because; 'S Wonderful; It's Magic.*  
(Mercury ZEP10054)\*\*\*\*

HERE is a more subdued Sarah than aimed at the commercial record buyer. Smooth Operator proved quite a strong success in the charts and I reckon that this four-tracker will repeat that success.

Sarah has never been bad on record—at least any record I have heard—and while this will not have too much appeal to her devoted jazz followers, I think the public in general will get a lot of enjoyment out of the disc. The "smooth" title is an apt description of this flowing vocal stylist with the vast range. A winner all the way.

## VOCAL GEMS FROM

### LILAC TIME

*Opening And Tidy—Just A Little Ring; Four Jelly Brothers; Hawk Hawk, The Lark; Under The Lilac Bush.*  
(HMV TEG8522)\*\*\*\*

## CHU CHIN CHOW

*I Am Chu Chin Chow; Here Be Oysters; Cleopatra's Nile; When A Pallet Is Flung.*  
(HMV TEG8523)\*\*\*\*

HERE are a couple of smooth hit musical shows from the past. They are, perhaps, a little "square" by today's musical comedy standards but they have nevertheless lasted down through the years and survived in popularity.

In Lilac Time vocal honours go to June Bronhill, Thomas Round and John Cameron while Chu Chin Chow stars Inia Te Wiatu and Julie Bryan. In both cases the Williams Singers and the Michael Collins Orchestra supply all the accompaniment.

Definitely limited in appeal, but good of its kind.

## JOHNNY GENTLE

### The Gentle Touch

*My Love; Darlin' Coconut; I Like The Way; Darlin' Won't You Wait; This Friendly World.*  
(Philips BBE12345)\*\*\*\*

I KNOW I'll probably upset thousands of our lady readers but this is not my favourite type of voice at all. However, I can see that this gentle approach will have a lot of appeal to the fair sex.

I don't recall the name Johnny Gentle appearing in any hit charts—if I am wrong I am sorry—and quite frankly I can't see him hitting the heights just yet. But one thing is certain and that is that when his voice meets the right song there will be no holding him—the girls will see to that.

It is a harmless record which will, as I say, be enjoyed mainly by the female element among record buyers.

## COLLECTION

*Big Daddy (Bill Corey); Love; The Louper I Love You (Paul Hampton); Rockabye In Bedlam (Mitch Miller);*  
(Philips BBE12345)\*\*\*\*

A PART from Mitch Miller, the artist's taking part in this four tune collection are new to me. But both the singers have a lot of appeal and I would like to hear more of both. Mitch Miller's instrumental offering features a bunch of oboes (no lady, I don't mean Cockney trumpet) and their cheerful "noise" makes for a cute gimmick. In the second chorus an oboe and a tenor sax play counter harmonies in a nice way.

Take my advice and have a spin of this effort. I think you will like both the vocalists and the instrumental offering.

The opening track has been a popular favourite with Joe's audiences for a couple of years now and it has recently had some chart success with Eddie Cochran performing the vocal. I think that had this been issued as a single it would also have entered the best-sellers.

If you have been ignorant of Joe Williams' ability in the past then I suggest you hear this as soon as possible.

## ANDRE PREVIN and DAVID ROSE

*Secret Songs For Young Lovers*  
*You Make Me Feel So Young; Last Night When We Were Young; Younger Than Springtime; Too Young To Go To School.*  
(MGM-EP 714)\*\*\*\*\*

I RECENTLY raved about this perfect combination of talents when I reviewed the album from which this is an extract. My remarks still hold good. Previn's driving piano gently swings the entire package along and the sweeping Rose strings bubble and tumble all around.

According to the sleeve-note it took all of a year to get this LP in the can due to the great demand on the services of these two outstanding artists. All I can say is that if it had taken twenty years the world still would have been well worthwhile.

## ERNESTINE ANDERSON

### Runnin' Wild

*My Love Will Run; Call Me Darling; Ramin' With Intensity.*  
(Mercury ZEP10057)\*\*\*\*\*

THIS is an excerpt from one of my LPs of the Month for 1959. Although Miss Anderson is just beginning to break through in both Britain and America, she is already well established in Sweden. She is American-born but it took the continents to appreciate her excellent talent to the full.

Miss Anderson looks set for a big career in both pop and jazz worlds and I for one will be rooting all the way.

Exciting up-tempo settings and tender, in ballads, Miss Anderson has all the qualities of greatness.

## THE TARRIERS

### Hard Travellin'

*Hard Travellin'; Love Oh Love; John B. Lazorius.*  
(London RE-T1236)\*\*\*\*

THE Tarriers are a very popular folk group, both here and in America, and although they have had several successes in the pop charts and their material tends towards the more commercial aspects of their field, they still have that authentic sound when they want to use it. Here the balance is about fifty-fifty between pops and folk music.

It is a very pleasing EP and the boys sing very well indeed with every word clear and distinct—and what's more meaning something.

This should be a popular seller, but whether the fickle public taste will accept it is another story.

## MANTOVANI

### With Ranwitz And Landauer

*The Legend Of The Glass Mountain; The Story Of Three Loves; The Dream Of Owen.*  
(Decca DFE6618)\*\*\*\*

MANTOVANI again combines with the twosome of the keyboard who have won world-wide acclaim, Ranwitz and Landauer, for a collection of popular pieces in light classical vein.

The teaming is again a success, and while there may not be thousands of teenagers clamouring to own a copy, it is a strong certainty that their Mums and Dads will enjoy the tune and the overall sound of the set.

I can't find fault with this recording in any way.

# Legend of Hank

## HANK WILLIAMS

*The Unforgettable Hank Williams; I Just Don't Like This Kind Of Life; My Love For You; I'll Be A Bachelor 'Till I Die; Lonesome Whistle.*  
(MGM-EP110)\*\*\*\*\*

THE talent of Hank Williams has been legend in the country field since long before his untimely death in his early thirties. Here MGM have prepared a good selection of his

material to provide more pleasure for his many fans.

Williams, came from that breeding ground of stars, Nashville, Tennessee, and he is probably the greatest of them all—and I'm not forgetting the myriad rock 'n' roll artists who have sprung out of the town of popularity from the same birthplace.

If you're a C & W fan you'll have to look far to find material as good as this.

# DISC DATE

continued from page 11

the latest Doris Day song *Anyway The Wind Blows*. A neat number which Doris moves around through various moods and breaking into cute double-tracking here and there. A deep male voice is also used for phrase repeating.

A tripling offering which could grow.

Joe Lubin and Jeremy Howard wrote *Soft As The Starlight*, the slow romantic ballad on the other side. Miss Day takes it tenderly to a gentle accompaniment from the Frank De Vol orchestra.

## JIMMY LLOYD

### Falling: Teenage Sonata

(Philips PB1010)\*\*\*\*

THE *Falling* and *Stoller* number *Falling* goes on a slow beat and makes a useful vehicle for Jimmy Lloyd. This performance should do Lloyd a lot of good with the customers and I like the string and chorus accompaniment directed by Wally Stott.

Lloyd's not had a great deal of luck in the disc markets, but this may well be the side to change things for the better.

*Teenage Sonata* is a slow young love song which Jimmy draws along methodically to piano and string backing.

## AL SAXON

### The Piper Of Love; Believe Me

(Fontana H264)\*\*\*\*

QUICK-MOVING ballad cut in the lilting style. *The Piper Of Love* may catch on. A British song sung here by Al Saxon to a Ken Jones band and chorus backing it has a good piping gimmick in the accompaniment. Saxon puts it over firmly.

*Believe Me* uses the title phrase well and again Saxon restrains his natural vigorous approach to make the number acceptable to ears which have grown to like the Eilers.

## BARRETT STRONG

### Money (That's What I Want); I Apologise

(London HLU9085)\*\*\*\*

BARRETT STRONG has a squawking voice rather after the Little Richard noise and he fights his way through the beater *Money* in a way which ought to get it into most of the juke boxes.

Girl group and jungle rhythm group make plenty of noise and half the time it seems as if Barrett's struggling to overcome them.



New one from Mike Preston in "A Girl Like You." He could move it into the upper ranks with his light voiced treatment.

I Apologise is not related to any old number the title may remind you of. Plodding beat with the girls echoing title phrase.

## ANNETTE

*O Dio Mio; It Took Dreams*  
(Top Rank JAR34)\*\*\*\*

AMERICAN side on the Hoffmann-Manning number *O Dio Mio* comes from Annette and the girl singer slips it over very pleasantly dusting with herself in echo.

This might be the one which will get away in this country. Noise is certainly crisp and right for the present time. Camarata's in charge of the accompaniment and uses strings and feminine chorus.

Bonaty turnover—*It Took Dreams*—is also given the double-track treatment. Lively contrast in tempo and tune with girl group working well with Annette.

This could be a winner for Preston

## MIKE PRESTON

### A Girl Like You; Too Old

(Decca FI1222)\*\*\*\*

MIKE may move *A Girl Like You* into upper ranks with his neat, light-voiced treatment on this release. Accompanied by the Ian Fraser orchestra, Preston makes the most of the up-tempo filter. Some girl voices in the background, too, while he sings. I think you will enjoy the tune and the overall sound of the set.

*Too Old* has a similar sort of noise, Fraser using guitars and strings in an odd, thin way. Simple tune with one of those "They say..." lyrics.



## .. reviews .. jazz reviews .. jazz reviews .. jazz reviews ..

## TRAD JAZZ

By Owen Bryce

sound—Hallefiah—and how up to date others manage to be. Goodman swung in those days as much as any modern clarinet player does now. Only the writing for the brass and the saxes has altered.

**LOUIS ARMSTRONG AND THE RED ONION JAZZ BABIES**  
*Of All The Wrong You've Done To Me; Cake Walking Babies Back Home; Terrible Blues; Santa Claus Blues.*  
(Jazz Collector JEL 19)\*\*\*\*\*

THESE are wonderful records which revolve round young Louis.

## NOT A PERFECT SET —

## But you shouldn't be without it

**LEADBELLY'S LAST SESSIONS**  
(Melodisc MLP12-112, 12-114)

I HAVEN'T listed the individual titles for there are so many of them they'd fill a column. These were the last sessions recorded by Leadbelly during several evenings in September, 1948, at the home of Frederic Ramsey, the noted American folklorist and jazz writer.

They are invaluable additions to a representative collection of jazz or blues recordings. We have had some Leadbelly in the past, but so much of it was too badly recorded to make an accurate assessment of his qualities possible. The recording here is good, in spite of it having been done under difficult conditions.

There is an enormous amount of stuff here. Old time blues numbers, field hollers, pop songs, waltzes, plenty of talking by Huddie and his wife "Martha," the "Rock Island Line" and other Donegan specialties, his big-selling "Good Night Irene," his version of "Backwater Blues." Leadbelly was born in Louisiana in 1888. He died in New York in December, 1949. In between he played accordion, toured with Blind Lemon Jefferson, did two spells in jail, received a pardon on account of his singing, and acted as a chauffeur to the Lomaxes, going the rounds of America, obtaining field recordings of blues and folk music of all types.

This is not a perfect set. But it is a set everyone should have. Because this is the stuff the blues is made of, the stuff jazz is made of, the stuff that makes America's contribution to the world's music so important.

**BENNY GOODMAN TREASURE CHEST**

Volume Two  
*Hallefiah; Marie; Avalon; If Dreams Come True; Nobody's Sweetheart; I Got Rhythm; Big John's Special; Remember Me; Bach Goes To Town; Linthouse Blues; Space Man; Honeyuckle Row.*  
(MGM C807)\*\*\*\*\*

I REVIEWED part one of this set recently. Your choice of one or the other will depend on which numbers you prefer. Mine was influenced largely by the poorer cutting on Volume Two.

Some of the numbers are ridiculously short, Marie, for example. In some instances the transition from one chorus to another is noticeable, yet I didn't hear much on the first Treasure Chest.

Odd how dated some of the passages

## DISC PIC

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those tunes in which Bechet took over. Aaron Thompson plays the trombone on the last two tracks, and shows how far behind the trombone was melodically and as a solo voice in those days. It needed a Teagarden, a Higginbotham and a Jimmy Harrison (and perhaps quite a bit of Milt Mole) to bring it up to the front.

**JACK TEAGARDEN**  
*Accent On Trombone*  
*After You've Gone; Stars Fell On Alabama.*  
(JIC UHF/5)\*\*\*\*\*

THE International Jazz Club of London, who issue three discs this month, appear for the first time in DISC. I know little about them, but

presumably Teagarden fans will have to order this one direct if they want it.

They won't be disappointed. There is plenty of their idol's fine trombone on both sides, and plenty of his very personal, lazy Texan singing. Though I confess I've heard *Stars Fell On Alabama* enough times already. Still, it is his speciality, and he plays it marvellously.

Teagarden is grouped with Ruby Braff, appearing on record for the first time for quite some while, Lucky Thompson on tenor, Sol Yaged (cl) and a rhythm section composed of Milt Hinton, a fine bass player; Kenneth Kersey, a pianist we don't get around to hearing much; guitarist Sidney Gross, and drummer Deniz Best.

It is a pleasant enough sound, though the front line does not really get together. Moreover, big "T" not only sounds lazy on *Stars*. He also sounds tired, which is not so good.

There is a depressing slow-down on my copy, not intentional, but something to do with the recording I fear. It may not be noticeable on other copies... it may even be at a pinch, intended. It would not be the first time Teagarden has introduced weird-sounding harmonies into his recordings. Nor is this the first disc which has him playing those coray codas he loves so much.

**SYDNEY BECHET — plays so powerfully in the last recordings that Louis Armstrong is forced into the role of accompanist.**



Britain's VIC FELDMAN steals the show from Terry Gibbs and Larry Bunker.

Humour,  
drive,  
merit

from a jazz  
fiddle player!

**DIZZIE GILLESPIE—STUFF SMITH**

*Rio Pakistan; It's Only A Paper Moon; Purple Sounds; Rattish Lullaby; Oh, Lady Be Good.*

(12in. HMV CLP1291)\*\*\*\*\*  
Percussion: Dizzy Gillespie (trumpet); Stuff Smith (violin); Wynton Kelly (piano); Paul West (bass); J. C. Heard (drum).

OH my hand, I can think of few less likely combinations than trumpet and violin for a frontline team. In fact, I can't stand jazz fiddle-players. With one exception: hoary veteran, Stuff Smith. Put him with another seasoned (musical) war-horse like Dizzy and something's got to happen! And it does!

The result is an album of unclassifiable, swinging, unabashed jazz which has humour, drive and considerable merit. You may find that Stuff's sound is a little too raw for you. But what a natural jazz player.

Gillespie clown a bit at times, blows big clusters of notes at others; but most of the time he's contributing carily and equally mightily to the general proceedings.

Wynton also has some good solo spots. But, boy, has he improved during the past three years! The hip vocal on *Lady*, we are told, is by "the Gordon family."

Not to everyone's taste, but a full-blooded, free-blowing session nevertheless.

**TOMMY FLANAGAN QUINTET**

*Jazz . . . It's Magic*

*Two Tom; It's Magic; My One And Only Love; They Don't Believe Me; Soul Station; Club Cut; Upper Berch.*  
(12in. Pye International NPL28009)

PERSONNEL: Tommy Flanagan (piano); Sonny Redd (alto); Curtis Fuller (trombone); George Tucker (bass); Louis Hayes (drum).

WITH 30-year-old "veteran" Flanagan as leader, this Savoy-Regent recording features some of the excellent young musicians who have infiltrated into New York from Detroit over the past three or four years.

Fuller is definitely the most soulful trombonist to emerge recently. Here he is still very much a Jay-Jay man, but has since developed something of his own. Sonny Redd, basically a Birdman, has also developed considerably since this 1957 date, as a new Blue Note session forcibly proves.

THE BEST IN  
MODERN  
JAZZ  
BY TONY HALL

Tucker is a good, but not exceptional, bassist. Hayes, very subdued here, is now one of the most swinging, driving drummers in the world. He's currently with the Farmer-Fuller-Golson brigade. Flanagan is a very tasteful player with a light touch who can also swing. A sort of slightly more modern Hank Jones.

Though I dig all these men this wasn't a particularly productive—or groovy—session. The originals are very ordinary, too. And the ballad medley lasts too long.

Sonny, Curtis and Tommy each have their moments. But they've all sounded much better since.

**TERRY GIBBS—VIC FELDMAN—LARRY BUNKER**

*Vibes To The Power Of Three; The Dying Doodie; Where Or When; I'm Getting Sentimental Over You; Hollywood Blue; Tangerine; Just Friends; Softly As In A Morning Sunrise; Merry-go-round; Broadway; Allen's Alley.*

(12in. Top Rank 30/007)\*\*\*\*\*

PERSONNEL: Terry Gibbs (vibes, marimba); Larry Bunker, Vic Feldman (vibes, xylophone); Lou Levy (piano); Max Bennett (bass); Mel Lewis (drum).

LET'S face it, this is really a jazz "gimmick" album. Generally, this sort of venture doesn't produce good jazz. But this is an exception. The result is of much musical interest and very enjoyable indeed.

The three vibesmen ("doubling" on marimba or xylophone to obtain a little contrast in sound) all play as well as they ever have on record. The feeling is excellent and there's never any impression of "cutting" each other.

Gibbs is less frantic and roof-raising than usual. Bunker is excellent, especially when you consider that he's only played vibes for three years or so.

But, without meaning to be biased, I think Britain's Vic Feldman steals the show. His lines strike me as having more melodic content and more of harmonic interest than any vibes player in jazz today, apart from the great Milt Jackson.

The rhythm section swings throughout and there are some soulful solos by Lou Levy.

A must for all vibes players and fans. And many others, too.



# Laine—different, but must be heard



A fine LP from Frankie Laine—but will the younger fans like it?

## FRANKIE LAINE

*Rocky And Gravel; Old Virginia; Cherry Red; On A Monday; Careless Love; Strain Town; Jelly Cool Man; Lucky; The Orleans; Old Blue; Soak Of Blues; And Doesn't She Boil.* (Philips BBL7357)★★★★

HERE'S a somewhat different Frankie Laine from the pop ballad belter we have become accustomed to from past waxings. However, all the powerful masculinity in his voice is still present.

Frankie has collected a lovely bunch of songs—some quietly strong—and gives all of them his best. The resulting programme is highly entertaining but again I wonder if his younger fans will be overfed of the LP.

If I was forced to put a tag on this album I think I would call it a collection of adult songs sung in an adult manner and whether the youngsters will appreciate this is something to be found out at time goes on.

I suggest all Laine fans hear it and I hope they all like it as much as I did.

## CYRIL ORNADEL

The Musical World of Lerner and Loewe

*Introduction; On The Street Where You Live; I Talk To The Trees; The Night They Invented Champagne; Thank Heaven For Little Girls; I Remember It Well; Wouldn't It Be Lovely; Another Autumn; With A Little Bit Of Luck; Get Me To The Church On Time; I Could Have Danced All Night; Come To Me, Bend To Me; The Heatler On The Hill; Almost Like Being In Love; I'm On My Way; I Still See Elizabeth; They Call The Wind Maria; I've Grown Accustomed To Her Face; Gigi.*

MGM-C796)★★★★

CONDUCTING The Starlight Symphony in song selections from "My Fair Lady," "Gigi," "Brigadoon" and "Paint Your Wagon," maestro Cyril Ornaodel turns out a really first-class disc. The songs, as the album title suggests, are all by that great team of Lerner and

Loewe and these two names are a guarantee of nothing short of the best. I recommend it unreservedly. It's a beauty!

## MAHALIA JACKSON

*Great Gettin' Up In The Morning; Great Gettin' Up In The Morning; How Great Thou Art; I Found The Answer; To Me It's Wonderful; His; God Put A Rainbow In The Sky; He Must Have Known; When I've Done My Best; Just To Behold His Face; My Journey To The Sky; Tell The World About This.* (Philips BBL7362)★★★★

HERE are few more moving singers than the great Mahalia Jackson. Her simple, uncluttered gospel style is a dream to hear. She



sings with so much fervour that the listener cannot help but enjoy what she is doing.

For my ears this is a woe of an LP but I'm afraid that it must be limited in its appeal to but a few of the readers of this page—but for them it is definitely a five-star offering.

## FATS DOMINO

*You Lick Me; Ain't It Good; Hoodoo Blues; Hands Across The Table; When The Saints Go Marching In; Ida Jane; Lip Liza Jane; I'm Gonna Be A Wheel One Day; I Want To Walk You Home.* (London HA-P222)★★★★

ALTHOUGH in my book Fats Domino is always good—in fact I rate him one of the finest performers

to rise from the rock rabble—this album is certainly not his greatest ever. However, there is more than enough of the bouncing Domino magic to make up for the odd couple of tracks which I don't think his younger fans will like too much.

There's a deal more blues than rhythm about this collection but that doesn't put me off as I, personally, am a lover of the blues idiom.

I found the LP most enjoyable and I hope that many of you will join me in my pleasure.

Have a listen—chances are you'll like it.

## BOBBY SHORT

*The Mad Twenties; Nagasaki; That's My Weakness Now; This Society; Beau; Don't Bring Lulu; Changes; Tiger Rag; Sweet So And So; Heebie Jeebies; At The Animals' Ball; I'm Bringing A Real Red Hot; Laugh Clown Laugh; I'm Gonna See You About That.*

(London HA-E2215)★★★★

I'M not quite with Bobby Short at all. There is an underlying talent which, to me, seems bursting to come out into the open, but on both this and a previous album I have reviewed, I couldn't help feeling that his whole potential hadn't been demonstrated.

There is a breathtaking atmosphere about the LP which admirably captures the mood of that era, but there is still something lacking for me.

## ALADDIN

*Bob Monkhouse, Doretta Morrow, Ronald Shiner; Overview; Aladdin; There Must Be Someone For Me; No Wonder; Lovers Are High; Come To The Supermarket (In Old Pekin); Make Way; Aladdin; Opportunity Knocks But Once At The Door; Rider High; Wouldn't It Be Fun; I Am Loved; Cherry Pies Ought*

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Have a listen—chances are you'll like it.

## ROGER WILLIAMS

*Gigi; O Mio Babbino Caro (Oh My Beloved Father); An Actor To Remember; Two Different Worlds; Forgotten Dreams; Yellow Bird; Best You Is My Woman; Greensleeves; With These Hands; Strange Music; Snowfall; The Syncopated Clock.*

(London HA-R2224)★★★★

HERE'S no denying the fact that Roger Williams is a very tasteful

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**Cyril plays music from the shows**

A four-star rating goes to Cyril Stapleton for his LP of "Gigi" and "South Pacific."

To Be You; Trust Your Destiny To A Star; I Adore You and Aladdin.

THIS is a delightful romp by Cole Porter, that master composer. Currently being presented by Harold Fielding at the London Coliseum, the show is proving a smash success.

Bob Monkhouse, the lad with the twinkling smile in his voice, is an outstanding performer as far as this album goes. Golden-voiced Doretta Morrow is equally delightful, and those who have seen her in past musical successes will know what to expect of her beautiful voice.

That clown from film and theatri-

cal farce, Ronald Shiner, also shines as the "Dame." In fact, there is a tremendously happy atmosphere about the whole set.

Both shows are outstanding in their fields and with the composing talents of Loewe and Lerner and Rodgers and Hammerstein, who could ask for more.

A lovely record with a lot of all-round appeal.

## FRED HARTLEY

*Show Tunes*  
*On The Street Where You Live; Some Enchanted Evening; Almost Like Being In Love; I've Never Been In Love Before; So In Love; If I Loved You; They Say It's Wonderful; Hey There; We'll Gather Lilacs; Rule, Love, Paris; Stranger In Paradise; Bewitched.*

(Ace Of Clubs ACL1012)★★★★

THE magic fingers of Fred Hartley have been thrilling audiences ever since my early childhood and it says a lot for his staying power that he can still hold his own amid the flood of newcomers on the scene today.

Here his twinkling fingers glide gracefully across the keys as he interprets twelve everlasting show tunes.

## UFFA FOX

*Life On The Ocean Wave; The Whaler; We Be Three Poor Mariners; Heaving Of The Lead; Bay Of Biscay; Tom Bowling; Hearts Of Oak; Australia; The Lass That Loves A Sailor; Tiptoe Little Lילה; Avozing; The Pilot; Spanish Ladies; Rule, Love, Paris.* (Parlophone PMC1112)★★

HERE'S another of the popular selections from great musicals from film and stage. Cyril Stapleton and his Orchestra supply the music in support of a strong vocal team which includes Bryan Johnson, Andy Cole, Joy Worth, Janet Waters, Pat White, worth and Ray Merrill. Also on hand are the Cliff Adams Chorus making a most entertaining cast.

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UFFA FOX may be a very fine yachtsman indeed and his name is certainly famed in such circles, but I hope he is kidding as far as his vocal efforts are concerned.

However, making up for any deficiencies in Mr. Fox's voice are the excellent Ron Goodwin Orchestra and the Michael Sarmes Singers.

The album is harmless enough if you don't take it too seriously. Mr. Fox chats between tracks in a delightful accent. Some landlubbers may enjoy it.



JOE HENDERSON WRITES FROM AMERICA

# Chris Connors has a rough deal

I'VE been commuting (note the Americanism) between Hollywood, Las Vegas—and New York—so often that I feel I should be allowed season-ticket-rates.

I'm writing this in New York, but it's mainly about my return visit to the west coast—I'm moving around so much!

I went to the Interlude on Hollywood's renowned Sunset Strip to catch the opening of the Stan Kenton singer, Chris Connors. A great singer... but lamentably the audience didn't want to listen to her fine act.

It was Shelley Berman—the Mister Comedy of Disneyland—who was packing 'em in. And all they wanted was Berman—so Chris was subjected to the rudest treatment any artist can endure, chattering right through the act.

Let me state she didn't deserve it—she was the victim of circumstances... and her own brilliance.

## Hurrying and scuffling

Suddenly in the club there was a hurrying and scuffling. A great table shuffle went on: a stage side spot was cleared and a new table put up in the already crowded room.

A couple of minutes later in walked a quietly dressed little man—looking like someone who had caught the wrong plane from Wall Street, and was taking in a show before catching a connection back east.

He was flanked by three Hollywood type musketeers... I turned out that our "quiet little Wall Street type businessman"

was Mickey Cohen—the top man in the local gangster industry.

Frankly, I didn't know whether to watch Berman—or the exits!

## What a meal!

THE greatest meal I have enjoyed to date was at "Don, the Beachcombers, Hawaii Reestaurant."

I was a little wary of the harbored SQUAB (disappointed and served with seaweed salt). But the BEEF OYSTER was great (sliced beef cooked in Chinese oyster sauce, and served with some outlandish Chinese-type-vegetables).

I report that after two Beachcomber Navy Groggs (they're very special) no one worried about being wary of the SQUAB.

## It's so cold

THE Pacific is not so hot, to be correct it's cold. So cold in fact that when I nipped into the water I was out again in two minutes flat.

I crawled back to the lush heated

# but it isn't her fault

pool at my hotel, the Hollywood Roosevelt.

The temperature on the west coast was around 80 degrees—so I took time out between calls to swim at the hotel. The Henderson tan is quite fairish... and was considerably improved by the sojourn in Las Vegas.

I TOOK a drive up to Beverly Hills to the home of Jean Carson and husband Bill Lowe, to view the new abode. They have a fabulous mountain top view of Los Angeles from three sides of the house—and they are well above



the smog height, so it's all pretty wonderful.

I had covetous eyes on Bill's garden retreat but—fridge, telly, and all the trimmings. It is so peaceful there, I was invited to try out the solitude and within five minutes came up with a song. The title? It's called "Yes."

THE routine in this gambling mecca of Nevada is: see all the shows all the night... and then spend all the day sleeping down by the pool at the Sands Hotel, ready for the onslaught the next night!

Sunny West Coast is suiting Frankie Vaughan fine... but here he's got his tan from the make-up department. It was the occasion when he appeared on NBC's "The Cherry Show" with Janet Blair and Craig Stevens.

"O O LA LA" (my latest disc which I will never become accustomed to calling by the American title "Maid In France") has been spun by one Hollywood radio station six times a day for the past seven days.

ON a train journey this week from New York I asked the Pullman car attendant what was the average tip travellers gave him. Being a visitor I didn't wish to make an error.

"The average tip is two dollars, sir," he replied. So I parted with the equivalent of 16s, remarking that his must be a pretty lucrative job.

"Oh, it's not so hot, sir," he answered, adding, "This is the first average tip I've had since I started the job four years ago."

## Message from Frankie

HAD dinner with Frank and Stella Vaughan. Both send their regards to all their many friends in Britain. And Frankie's fans can be assured that life on this Sunny west coast suits their idol fine. He is looking tremendously fit—but owing to the film strike he is still not working.

Frank has a music publishing concern out here with Doris Day and I have placed my composition "Sultan Of Bezzaz" with the firm. Record collectors will recall this number as the one Ray Ellington recorded in his usual ebullient manner a couple of years or so ago.

# AUSTRALIA? They are two years behind Britain

says Larry Parnes

and our rock boys can hold their own with anybody

TOUGH—sincere, friendly, hospitable... but the toughest of Tommy's career. That's how rock 'n' roll manager Larry Parnes has described audiences on Tommy Steele's current tour of Australia. Larry has just returned from accompanying Tommy on part of the journey which, during four months (February to May) is taking him to Melbourne, Brisbane, Newcastle, Adelaide and Sydney.

He told me: "Every Monday and Saturday second house has been like a Command Performance. It's a great experience and challenge for Tommy. He has learned how to get through to the most demanding of fans. And watching him at work has given me a new insight into the psychology of entertainment. I know now better than I did before what will go and what won't."

The Steele show has played to capacity houses everywhere (1,600—1,800) and Tommy's 45-minute solo act—made up of song, dance and comedy—has been "wonderfully received." Larry commented: "It takes something to hold the stage for that long. I heard Tommy put on a war with Danny Kaye and Charlie Chaplin while I was over there."

Larry was full of praise for the Australian organisation of the tour. Promotion is very much American, and shows are given good publicity. "Of course, commercial radio is a big advantage. Every township has its own station and disc jockey programmes occupy at least half the time. A selection of six channels is available. The theatres are well-run, too, with excellent stage crews—I've never seen such workers!"

Of talent Down Under, Larry had this to say: "Rock 'n' roll is predominant naturally, but generally speaking, Australia is about two years behind us in entertainment trends, and

I don't think their artists are anywhere near the class of our British boys.

"Part of the trouble is that, once a singer gets into the charts with a record, he's immediately exposed to television and stage appearances—and of course, he hasn't the necessary training and experience. I've complained about that sort of thing happening in Britain but in Australia it's carried to extremes."

"Barry Greenwood was the best young Australian I saw. His manager gave me a free hand with him. I coached him along and was so impressed with the way he responded to advice that I decided to bring him over here to tour with one of my package shows."

However long he stays away, Tommy Steele need have no fears of becoming a forgotten star here, according to Larry. "After all, he's the boy who introduced rock to this country, and even though he's outgrown it now, he's still the King of Rock. New artists may come and go—but he's history."

When he does return in May, Tommy is off for a month's holiday, then goes into rehearsal for a 16-week Blackpool season. He is wearing a single record in Australia (its title still undecided) for release here in May, and, after Blackpool, he will make another film.

David Warren



JOE BROWN... already a big name but he'll be doing even better.

LARRY is confident about the future of British rock 'n' rollers.

"I'm not decrying the Americans—after all, I'm promoting the Eddie Cochran - Gene Vincent tour—but with Marty Wilde, Cliff Richard, Billy Fury, Adam Faith, The Mudlarks, The Vicounts, Craig Douglas, Joe Brown, Vince Eager and Dickie Pride, you have a really formidable team of stage artists. Fit any ten Americans against them, and I take the British to beat the show."

This was how he summarised the 1960 programme and prospects for the leading members of his stable: MARTY WILDE: "When he gets back from the States, he has eight one-night stands, then a few weeks

of variety, and a revue which he is composing, as well as appearing in comedy spots and presenting his own act.

VINCE EAGER: "There's an example of an artist with bags of stage experience, very popular and exciting."

"Yet he's never had a record in the charts. He's off to America in a fortnight and is working over there for six weeks in September and October. He's booked right up to the end of the year, and I'm taking 1961 bookings now."

BILLY FURY: "Billy's record 'Collette' is already into the charts. He writes all his own material, you know. In fact, I think he is one of the most promising young song-writers in Britain."

JOE BROWN: "Like Billy, he's really going great guns—and I see a big future for him."

DICKIE PRIDE: "He suffered a bit of a setback in 1959, but is on the upgrade again. He's booked for several editions of the new Jack Good Show for ITV. He's also short-listed for one of the three leads in the new Lionel Bart stage musical 'Oliver Twist'."

THE VICOUNTS: "I must confess they are a bit of a problem for me. Their 'Rocking Little Angel' was a good record but they haven't had the success they deserve. They're almost too professional."

D. W.



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# Will Thompson be writing for us?

**D**UE at London Airport from Paris as DISC closed for press: 36-year-old Eli Thompson. By trade: a tenor-saxist. By nickname: "Lucky." By success story: not so lucky.

I hear that he contemplates becoming a London resident. If he stayed a year, it's a pretty good certainty he could qualify for Musicians' Union membership. Which opens up many interesting avenues of thought.

Thompson is not only one of the world's top tenors, he is also an excellent arranger-composer. How nice it would be if he could spend the coming year writing for British radio, TV and film units.

I hope to get together with Lucky later this week.

## Take a tip

**T**HE New Downbeat Club (not to be confused with the Old Compton Street branch) recently reopened its doors at Manor House on Monday nights. Take my tip:

London (trumpets): Ken Wray (trombone); Terry Shannon (piano); Jeff Clyne (bass); and Phil Seaman (drums).

Twice during the month, the club features Hayes 8-piece band, playing scores by the leader, Deuchar, Vic Feldman, Harry South, Mike Senn, etc. This band features Hayes, Branscombe, Sharpe, Deuchar, Condon, Shannon, Clyne and Seaman.

The remaining group to be heard at Manor House is a swinging Quintet led by Sharpe and featuring Condon, Shannon, Clyne and Benny Goodman (drums).

Business has been most encouraging. I'm glad to report.



by TONY HALL

you'll hear some of the best possible British jazz there.

Every fourth week, Tubby Hayes takes in his mainly-for-kicks, rehearsal unit, The Downbeat Big Band. The personnel has settled down now and comprises Hayes (tenor, vibes, flute), Johnny Scott, Alan Branscombe, Jackie Sharpe (saxes), Bobby Pratt, Eddie Blair, Jimmy Deuchar, Les

## FLAMINGO ANNIVERSARY

**S**UNDAY, April 10, will be a big night on the West End club scene. It is the Flamingo's 11th Anniversary at their Wardour Street premises. Whilst up at the Marquee, the Johnny Dankworth Orchestra plays its final date before disbanding. The Flamingo will stage a month-long all-star Anniversary jam session featuring as many as possible of the big jazz "names" who have worked at the club since its inception. Unfortunately Dankworth, Hayes and

Ronnie Scott were unable to accept their invitations to appear, due to prior commitments. Nevertheless, Sam Kruger is hoping to have an impressive looking guest list. I'll give you final details next week.

## Basie exchange

**M**ANY well-known British jazzmen will be included in the band Vic Lewis will take to America whilst Count Basie tours this country. Amongst them: Ronnie Ross, Art Eblen, Vic Ash (saxes), Jimmy Deuchar (trumpet), Keith Christie (trombone), Terry Shannon (piano) and Allan Ganley (drums).

## EMI cut 'Flower Drum Song'



Full London production of "Flower Drum Song" went on wax over the week-end at EMI's studios. Four of the principals of the cast caught by DISC camera during a break in the recording are, from left to right, Tim Herbert, Yama Saki, Yau Shan Tung and Kevin Scott.

## SINGING STAR, TV STAR, DISC STAR

# Teddy Johnson

WRITES FOR YOU

### Society bandleader helps to reduce the fog!



DONEGAN

**L**ONDON'S society bandleader might earn the gratitude of all Americans—not least those in Los Angeles, where the base of the residents' life is smog.

The bandleader is Sidney Lipton, Doyen of those playing for the social set... regular choice for functions given by the Queen at Buckingham Palace and Windsor castle... and 29 years resident as musical director at Grosvenor House.

Sidney was talking to an industrial executive who told him about a new invention perfected and manufactured in Britain.

Sidney, was interested and phoned up his son-in-law, in New Jersey, U.S.A.

His son-in-law, Victor Farris, caught the "Queen Mary" to Britain... saw the invention and decided that he should market it right across the States.

And what is this wonder unit? An incinerator. It is fitted into the house and connected to the heating system. It burns anything... explained Celia Farris, Sidney's daughter, "ANYTHING—including rubber and garden refuse without odour... and the tremendous thing about it is that it consumes its own smoke! Think of it, it will cut down on air-pollution and possibly lung cancer... and save on rates by burning the rubbish that the garbage and refuse men collect," she added.

**A**FTER the last fact came this remark from father Sidney Lipton... "You realise that you will be getting Lonnie Donegan's old man out of work?" Well, son-in-law Farris could afford to put all dustmen on a pension. He's a multi-millionaire industrialist!

## MONEY-MEN

**M**ENTION of Lonnie and his hit song "My Old Man's A Dustman"... I got down to figuring out the economics of this hit disc.

Last week a storm leicapped his way on to the front pages of the national newspapers, when the publishing houses of Lawrence Wright and Essex Music crossed words over the origins and copyright of the song.

I sat back and considered that if this disc was en route for the half-million in little over a week, how much would be made from a Golden Disc sale.

Said a reliable source of information, "Lonnie and his manager, Peter Buchanan, wrote the 'A' side; and Lonnie wrote the 'B' side; Golden Vanity." The same firm published each song. So the finances work this way. The publishers receive 3jd. as royalties

for the whole disc (1jd. a side). On a million sale this will yield £14,583 6s. 8d. They split this 50 per cent for themselves and the other half between the composers.

So the publishers earn £7,291 15s. 4d.... the other half is split thus: Lonnie takes £3,645 15s. 8d. for being the sole writer of the 'B' side, and Peter and Lonnie take £3,645 15s. 4d. each as composers and authors of 'Dustman'. This brings Lonnie's 'take' up to £5,468 15s.... but, be of course, gets performing and mechanical rights fees in addition—plus his artist royalties!

That's what the man said....

## P.G. regrets...

**P.** G. WODEHOUSE has always been the master of the affected-speech comedy of the English Eton school of literature and theatre... Pearl and I must have read most of his work.

But Wodehouse had another claim to fame. He was a long-time collaborator with the great Jerome Kern.

Kern died 15 years ago at the comparatively early age of sixty... he had penned dozens of hits from "Smoke Gets In Your Eyes" to "Of Mice and Men".... and he left behind some 75 unpublished works.

The press of the world has been excited by the discovery of the scores in a bureau drawer... impresario Cheryl Crawford wants to use some in a new play on Broadway. But the questions being asked is "Will they be of the calibre of the Kern hits we knew—or are they his discarded flops?"

Time, the U.S. news magazine, quotes Wodehouse as stating that it is possible that these songs will turn out to be something less than Golden Era Kern. Distressing words from such a knowledgeable friend of the great composer.

## This had to happen—one day

**I**T had to happen one day. Sooner or later an African was bound to ask a jazzman "Where did you learn our rhythm?"

It happened last week in Africa... Herbie Mann's Jazz Octet were touring the Dark Continent on an officially sponsored tour of good will. Every house was a sell-out—and everywhere the same question was asked.

Sudan really dug that Mann Herbie. The royal Rauf of the King of Baganda sat in on a jam session and then presented the American with his flute as a memento... and over in Abyssinia the band of Halle-Sellassie's Imperial Guards Band jammed to "You Pretty Baby."

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