

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 161 Week ending April 22, 1961
Every Thursday, price 6d.

Mathis visit now definite for July

THE long awaited visit to Britain by top American pop vocalist Johnny Mathis is at last definite. He will open in London—the venue has not yet been fixed—on July 14, and he will also appear in the capital on July 15 and July 16. He will be accompanied on all three dates by Ted Heath and his orchestra.

Agent Vic Lewis, who organised the visit during his recent trip to California, told DISC that it was hoped to arrange provincial dates for Mathis as well, but this depended on a major film commitment for which details had yet to be fixed.

"This film is in the offing and it may interfere with our plans for Johnny to play the provinces," said Lewis. "The London dates are quite definite, however."

It is extremely likely that at least one TV date will be arranged during his visit.

Said Ted Heath: "This isn't the first big American star I have accompanied, of course, but I am still looking forward to it. I've played some of Johnny's records in response to requests on my BBC radio shows and his visit will give us a chance to play some first-class arrangements."

Johnny Mathis has a new LP released in the States this week. With backing by Nelson Riddle and his Orchestra, the title is "I'll Buy You A Star," and the album is mainly ballads.



CRAIG DOUGLAS—The "clean" version of "A Hundred Pounds Of Clay" is on special order!

I don't blame the BBC for that ban, says Craig

CRAIG DOUGLAS told DISC last week that he agreed with the BBC banning certain discs... including his own latest release "A Hundred Pounds Of Clay."

Said Craig, "I don't blame them at all. Somebody has got to draw the line somewhere, otherwise we would soon be having all the old rag and football songs that I know being broadcast as well!"

Craig's recording of "A Hundred Pounds Of Clay" has... and hasn't... been banned from the BBC's airwaves. To beat the ban he has made two versions of the same record.

One, the Radio Luxembourg version, is with the original lyrics... the

other disc was recorded with revised lyrics written by Craig's song-writing manager, Bunny Lewis.

And it is the revised, "cleaned up" version heard on the BBC, "About fifty copies of this were cut," explained Craig. "If anybody wants one I'm afraid they'll have to order it specially."

This is the first time since Craig Douglas became a big disc seller nearly two years ago, that he has recorded a number which could be said to be in poor taste.

"I've been singing too many of these numbers which I can only describe as being pretty-pretty," said Craig. "I've become known as a good, clean-living boy who sings songs

only about the girl next door.

"My last few records have all been on this kick and though they have been steady sellers none of them has meant very much. That's why I want to make a change."

Would the fans who followed Craig along "the pretty-pretty" path be upset that he had swung away from the straight and narrow?

"Not a bit of it," said Craig. "In fact many fans were among the people who wanted me to make this change and try something different."

Providing the right numbers come along he'll be mixing songs like his latest with his usual type for future releases. "But I want to get rid of this boy next door tag," he says.

INSIDE
Marty Wilde writes from South Africa

(page 4)

BASSEY

Rush single — then operation

(page 16)

Top American songwriters talk on rock

(page 6)

NEW FAITH DISC REVIEWED

(page 10)

CRAIG DOUGLAS A HUNDRED POUNDS OF CLAY



THE HIT VERSION

Let's be fair to U.S. artists

Without them we'd be in a mess

IT'S about time something was said in favour of American discs, for I reckon that pop music fans would be in for a pretty thin time if U.S. discs were not available in Britain.

I shudder to think what our hit parade would look like without Elvis Presley, Connie Francis and The Everly Brothers.

Of course we are rightly proud of our own stars like Cliff, Adam and The Shadows, but these are all specialised performers who cover just a portion of the pop record field.

We need the best American discs to fill out, and add variety to our top twenty.—L. A. O'DOHERTY, 112, South Road, Erdington, Birmingham, 23.

PRIZE LETTER

ORIGINALS

WHY do the names of Cliff Richard, Russ Conway and Adam Faith spring to mind on the subject of pop stars?

Because each of these artists has his own individual qualities necessary to reach the top. None has anything in common with anyone else, although Cliff used to be called a carbon copy of Elvis.

However, by now, I think the public realises he is a copy of no one but Cliff. Russ plays the piano in the best possible way and projects his pleasant personality to his audience.

Adam has a voice and look that are all his own.

All three are completely unique in their style and also extremely polished. They have established themselves so well that no one is going to knock them off their perches.—SUSAN TANDY, 68, Aldershaw Road, Yardley, Birmingham, 26.

SNOS

I GENERALLY complain about the snobbishness of disc critics towards beat music, but I must agree with every remark made about "Blue Moon" by The Marcels.

Redgers and Hart wrote it; The Marcels have ruined it.

For better versions of "Blue Moon,"

take a listen to that by Elvis Presley, or the tremendous instrumental by The Checkmates on their new LP.—VICTOR MACHIN, 17, Ingrave Street, Battersea, S.W.11.

LIFTED

I AM disgusted with "Aria Minor" by Kokomo. Not that I dislike the tune, because I find it catchy, but I do

only to be told that it would not be released until April 7, exactly six days later.—R. NEWHAM, Ford Cottage, Brightstone, Isle of Wight.

A CHOICE

THE Americans are always appearing in our charts, and I feel sure they always will. But how can people continuously call for more American artists to tour Britain, and at the same time expect to see British charts with only British singers and songs in them?

We have a choice of two things; either we stop Americans touring this country, and thus cut down their popularity and their sale of records, or we continue to have these discs in our charts and have them over here.

I am sure that very few British would want the latter, so I say that those people who declare they want all-British charts should put down their pencils and paper and start realising the truth of the matter.—ANDRE MOODIE, 3, Prospect Bank Crescent, Leith, Edinburgh, 6.

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

Post Bag

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.

wish classical music could be left alone.

It strikes me that somebody wanted to take up composing, but had no inspiration, so he adapted one of Grieg's greatest tunes. If the composer is trying to bridge the gap between classical and pop music, this is not the way to do it.—JUDITH RAVEN, 121, Wooton Road, King's Lynn, Norfolk.

TOO SOON

IS it really necessary for Radio Luxembourg to start playing records a long time before you can buy them in the shops?

On many occasions, I have heard a new record which I have liked and then been told by the shop assistant that she doesn't know when it will be available.

I heard Craig Douglas's "100 Pounds of Clay," got all excited,

STAR TALK by John Wells

Diz joins Nero—for one night

NERO and the Gladiators have been advertising a vacancy for a guitar player, but I doubt that they expected to get such a celebrated applicant as jazzman Diz Disley. But it was only for one night that he played with the group . . . complete with topa.

Because they kept jamming the lines a special phone was installed on the set of "Tammy, Tell Me True" for Sandra Dee. She kept ringing husband Bobby

Darin so frequently that no one else could get a line.

A few weeks back I confirmed that Ed Kookle Byrnes was not married . . . well, he still isn't but the rumours are flying because he's known to be looking around for a larger house . . . one with a swimming pool.

So our top singers make a lot of money you think? Sinatra's estimated annual income makes them look as if they're on the dole. . . . Well over £1,000,000. A pal of Frank has just bought two horses and named one after him, Francis S. Hoping . . . for equally spectacular results?

They would have found it difficult to find a more suitable person than Duane Eddy to cut a disc commemorating the hundredth anniversary of the American Civil War. Duane is an authority on American history, particularly of the Wild West and Indians. The disc, on London, is "Theme From Dixie" and "The Battle".

Congratulations Ronnie Ronalds, who married 21-year-old Rosemary Burchberger in Guernsey last week.

How many people, given the choice, would prefer to live in the English climate rather than sunny Hollywood? Judy Garland is at least one I know. "I find I'm temperamentally more suited to the climate in England," she said recently.

The Newport Jazz Festival on Rhode Island will be held this year after all. . . . But permission from the City Council, who banned the festival after last year's riots, is costing the promoters £3,500. This is the amount needed for extra police protection.

Tommy Steele recently fitted lights to the cabin cruiser he keeps moored by his house on the Thames . . . he wanted to use it at night. However he forgot the difficulty of negotiating the numerous locks in the dark. He tells me he isn't yet quite sure how to get through them even in daylight.

CATHY JEAN'S ROOM-MATES who sing with her on "Please Love Me Forever" are Steve, Bob, Jack and Felix. They're college students who have been singing together for two years. Fifteen-year-old Cathy is still at school, in Brooklyn, I'm told, "the boys live and breathe music and are happiest when performing."

A man used to going on Parade is Gary Marshal. "Parade Of The Pops" on BBC, Parade Of The Soldiers on the barrack drill square. Before turning to singing he used to be Lieutenant Marshal, a regular Army officer.

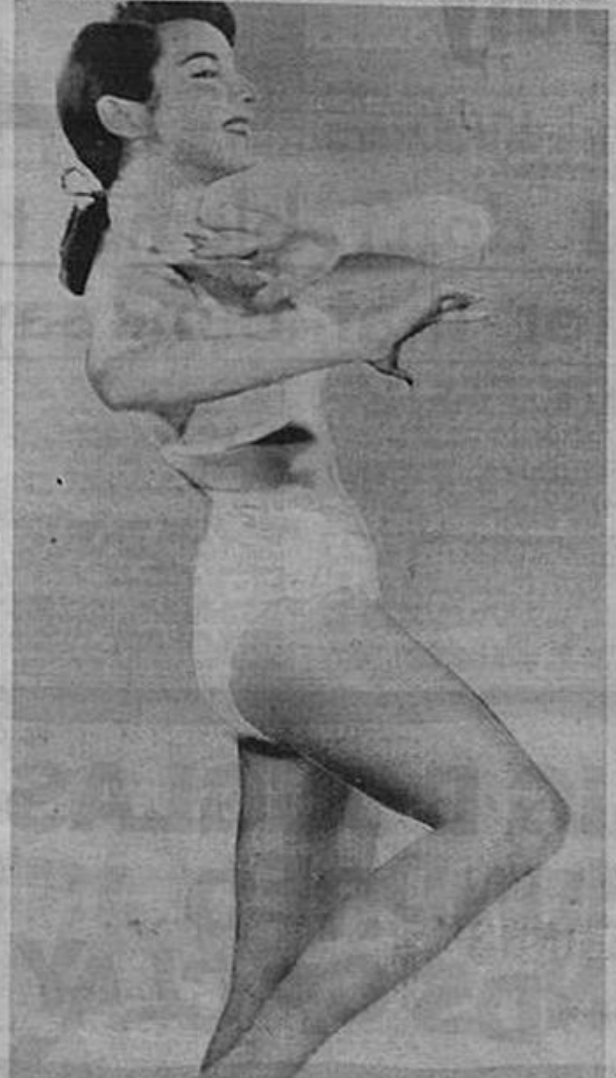
Russ Conway is to be the Godfather to the third son born to Dennis and Rena Lotis. The baby is being christened Gareth.

One of show business' keenest horsemen, Al Saxon, has sold the horse he bought a few months back.

Loved the promotion blurb I received the other day from Liberty Records in America plugging Gene McDaniels' version of "A Hundred Pounds of Clay." It consisted of the photograph you can see here of a shapely bikini-clad miss and a piece of plastiline. With it a letter which read: "Enclosed you will find a picture and a hunk of clay," and the following advice: "We thought you'd like to try your luck. Instructions: 36 ins. 24 ins., 36 ins. . . . mould carefully with warm hands."

'MOULD CAREFULLY WITH WARM HANDS'

These were the instructions from a keen publicity type in America, that came with this photograph. They referred, I gather, to a piece of clay accompanying the picture and were all in aid of Gene McDaniels' latest disc:



A NEW LABEL!

PICCADILLY

WITH TWO NEW HITS!

JOE BROWN
"CRAZY MIXED UP KID"

b/w
"STICK AROUND"

45 RPM 7N 35000

RONNIE HALL
"THE CODE OF LOVE"

b/w
"WHO CARES"

45 RPM 7N 35001

THAT'S IT,
I QUIT,
I'M MOVIN' ON
SAM COOKE



45/RCA-1230 45 rpm

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 15).

Last This Week

1	1	Blue Moon	Marcelles
2	2	Apache	Jorgen Ingmann
5	3	Dedicated To The One I Love	The Shirelles
9	4	Runaway	Del Shannon
7	5	On The Rebound	Floyd Cramer
10	6	But I Do	Clarence Henry
3	7	Surrender	Elvis Presley
6	8	Don't Worry	Marty Robbins
—	9	Mother-in-Law	Ernie K. Doe
8	10	Walk Right Back	Everly Brothers
4	11	Pony Time	Chubby Checker
13	12	Asia Minor	Kokomo
18	13	Take Good Care Of Her	Adam Wade

Last This Week

16	14	Please Love Me Forever	Cathy Jean and the Roommates
11	15	Think Twice	Brook Benton
—	16	One Mint Julep	Ray Charles
14	17	Gee Whiz	Carla Thomas
19	18	Baby Blue	The Echoes
—	19	You Can Depend On Me	Brenda Lee
—	20	A Hundred Pounds Of Clay	Gene McDaniels

ONES TO WATCH

Portrait Of My Love	Steve Lawrence
Tenderly	Bert Kaempfert

A HUNDRED
POUNDS
OF CLAY
GENE McDANIELS



45-HLG 9318 45 rpm record

RUMOURS . . . RUMOURS . . . RUMOURS
but at least one thing is certain . . .

The disc world is on the boil

A RECORDING company executive eloquently described the situation in the disc industry recently as a "hot cauldron of rumours." One of the main subjects of gossip concerns a big American label which, it is said, is going to break with its present British outlet and release over here under its own name.

Could there be any connection with our announcement last week of one Stateside label being in financial deep water? Or the advertisement last week in "The Times" for an experienced recording manager for a new record label?

It's all very confusing, but what does emerge pretty clearly from all the speculation is that it will be an American firm which will make the announcement ending at least one set of rumours.

When this happens there will be much chopping and changing of some of the bigger names on the administrative side of the industry, as well as movement from one label to another of some of this country's top stars.

When is D (for disc) day? I'm told it's July 1.

WHILE we're on the subject of rumours, I phoned Little Tony the Italian rock-'n'-rollie to check whether reports in certain British Sunday papers that his romance with starlet Carol White was finished, were true.

I spoke to him at his parents' home where he was reuniting between one night stands.

"Just a moment," said Tony, "there is someone here who'd like to speak to you."

"Hello," chirped the voice of Carol

THE Teddy Johnson COLUMN

White. She told me that she was staying for a few weeks with Tony and his parents, and travelled around with them, sitting in the front row at every "Little Tony Rock Show."

That doesn't sound like a broken romance to me. Tony is a keen sports car driver and he asked me what his chances were of doing a few laps of the Finmore Circuit when he came here.

He'd heard of a company called Motor Racing Stables Ltd, which trains Grand Prix racing drivers and he'd like to enter for one of the courses.

I phoned Stirling Moss, one of the directors of this company, and was told that they'd be happy to accept Little Tony as a trainee.

FROM chats I've had with juke-box operators this week I gather that even with them the swing is away

from rock 'n' roll and towards trad and dixie-land jazz. Yet another indication of the revival of this music is the large number of trad records which are being issued nowadays.

Acc-guitarist Diz Dizley, with the Downbeats have "Django's Castle" and "Witcher" out this week. (The latter side is recognisable as the cockney ditty "Knock 'em In The Old Kent Road.") Diz Dizley is well-known as a brilliant cartoonist, he has turned down offers from two national daily papers and one Sunday paper to be their resident cartoonist. He wants to remain a full-time musician.

Dill Jones, pianist, jazz lecturer and perhaps one of the most versatile musicians we have, a man who has sat in at a moment's notice with Johnny Dankworth's orchestra and Humphrey Lyttelton's band, now presents his own Dixie Land All-Stars.

They have their first single out this week, "Saint David." When Dill chose the title I imagine he had in mind the fact that Saint David is the patron saint of his homeland and a saint which brings luck to Welshmen.

PICKED by the BBC as the jazz musician who will have the most influence on the British jazz scene in the next twenty years is Dudley Moore.

Ex-Dankworth pianist, he is currently working on a new revue "On The Fringe" which is due in London soon. He also appears in the show.

At about the same time as the show opens Parlophone are issuing a single by Dudley Moore and his trio called "Strictly For The Birds." A disc which must be the year's most unusual.

Dudley composed it for a Greek play while he was at college, and it features a weird falsetto voice. The voice is Dudley's, a trained counter-tenor, and the composite sound is fascinating.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 15, 1961

The Allison's still top . . . Temperance Seven jump to No. 4

Last This Week	Title	Artist	Label
1	1	Are You Sure . . .	The Allison's Fontana
2	2	Wooden Heart . . .	Elvis Presley RCA
4	3	Lazy River . . .	Bobby Darin London
12	4	You're Driving Me Crazy . . .	Temperance Seven Parlophone
5	5	Walk Right Back . . .	Everly Brothers Warner Bros
3	6	The Me For A Dream . . .	Cliff Richard Columbia
6	7	And The Heavens Cried . . .	Anthony Newley Decca
7	8	Exodus . . .	Ferrante and Teicher London
16	9	Blue Moon . . .	Marcelles Pye
10	10	F.B.I. . . .	The Shadows Columbia
9	11	Where The Boys Are . . .	Connie Francis M.G.M.
13	12	Warpaint . . .	Brook Brothers Pye
8	13	My Kind Of Girl . . .	Matt Monro Parlophone
11	14	Will You Love Me Tomorrow . . .	The Shirelles Top Rank
20	15	Gee Whiz It's You . . .	Cliff Richard Columbia
14	16	Baby Sittin' Boogie . . .	Buzz Clifford Fontana
15	17	Samantha . . .	Kenny Ball Pye
—	18	Little Boy Sad . . .	Johnny Burnette London
17	19	African Waltz . . .	Johnny Dankworth Columbia
19	20	Don't Treat Me Like A Child . . .	Helen Shapiro Columbia

ONES TO WATCH

Love My Life Away . . .	Gene Pitney
Muskat Ramble . . .	Freddy Cannon
Theme From Dixie . . .	Duane Eddy



JO PETERS

"I LOVE THE LONG
LIGHT EVENINGS"

B/W

"I MAY BE WRONG"

45 RPM

7N 18350

FROM THE AMERICAN HIT PARADE!

ETTA JAMES
"AT LAST"

B/W

"I JUST WANT TO MAKE LOVE TO YOU"

45 RPM



7N 92078



DEAN STERLING

"SEND ME A
GIRL"

B/W

"LOST LOVE"

45 RPM

7N 18348



I wrote five songs while I was ill!

WELL, as I told you last week, I thought I was going to be home by now—but things have gone wrong. Our producer, Ken Annakin, had to go into hospital and consequently shooting is eight days behind schedule. So I reckon I'll be home some time this week, but I won't really know until I step on that plane!

Believe me, although I am having a good time in South Africa—barbecue parties, and all that jazz—I shan't be sorry to be back. Many of us have been ill out here, so many that we thought of calling our film Emergency Ward Africa or The Illions, instead of The Hellions!

For three days I had conjunctivitis, a disease which glazes up your eyes. Ken Annakin, as I've told you, has had to go to hospital, and Richard Todd and Jimmy Booth, and others, suffered from various ailments.

I am, of course, better now, but my three days in bed had their compensations for I wrote five new numbers, and they are I think, different.

One is entitled "Crazy Dream." I think it will be the best I have written. Another has the tentative title of "First Romance." I hope you like them when you hear them. When you do, remember they were written with my eyes shut!

I told you in my last message about the seven record shops in the dusty main street of Brits, the little town where we filmed The Hellions.

I was always in them, listening to 78 r.p.m.s. The 45s do not sell at all because the natives think they get more value from the bigger record than from a smaller one. And do those boys love music!

There was a day when we were busy filming a scene when, right in the middle of the "take," the familiar sound of Elvis's voice blared from a record shop. "Are You Lonesome Tonight," and ruined the shot. At the time I was the only one to think it funny, but after persuasion, the others thought it was funny too, I think!

The scene was shot again and the record shop, and Elvis, silenced.

My new record, "When Does It Get To Be Loved," backed by "Loving Touch," has just been

DISC
Marty Wilde tells you more about his stay in S. Africa
EXCLUSIVE

(Top left) Marty Wilde takes some of the Zulu musicians to a rock show in the bush. (Top right) James Booth and Marty in a dramatic scene from "The Hellions." (Right) Marty tries out a "kwela" whistle.

released out here and had a good reaction. I'm keeping my fingers crossed that it goes down well with you.

Most of our artists' records do well here, which is very gratifying as South Africa has a lot of musical talent. The only person I didn't hear was Adam Faith, which surprised me. It's a great shame. I feel he is one of our best disc exports.

South Africa is a very sports conscious country and every week-end I was persuaded to go swimming, water skiing, playing tennis, or shooting wild game. Water skiing is now my sport. After a few weeks practice I was able to stand up on the skis for some time without crashing head first into the lake at 35 miles per hour!

A few days ago the local natives put on a show of their music for our film unit. I tried to give a rendering on a penny whistle and managed to get a riff or two out of it, to the delight of the boys.

One string less

They used guitars and asked me to join them. I picked up a guitar and tried to pluck a number on it but I couldn't get a chord. The natives use five-stringed guitars, not six, and I felt like Django Reinhardt on a bassoon! Everybody from the cast said I had let the side down, and I must admit my face was red.

The most amazing thing was to hear "Red River Rock" played by this band. The fact that Zulus play rock so expertly proves, I think, how popular it is.

I tried to give a better rendering of the "Marr Go Man Go" on the penny whistle, but couldn't produce anything like their swinging kwela music.

We've had plenty of South African hospitality. Many a pleasantly warm evening was spent at barbecue parties where meat is cooked over a spit in the open air, and where we could dive into the swimming pool at midnight and not bother to dry off afterwards.

Music was relayed from the houses into the gardens and on to the patio. It was a very relaxing way to spend an evening after filming in an exhausting sun all day. But in spite of all this, I've missed England—and the telly!

One thing I am sure about—when I do get back to the land of television I am going to give my test a good bashing. And that beard of mine is going to go as soon as I get the chance!



A PIANO PLUS TIN TACKS COULD MAKE A HIT FOR DAVE

LET'S get this clear from the start. The only resemblance I have to Russ Conway is that I also play the piano.

Making it clear was Dave Lisbon, the new pianist discovery of Philips, whose debut disc "Deerstalker" and "Almost Grown Up"—both written by himself—was recently released.

Dave has an easy, melodic piano style which inevitably prompted some people to classify him with Conway. But he is quite convinced that they are wrong.

"I admire Russ's work a lot, but I don't think our two styles have anything in common at all," he said.

Just turned pro

Dave is no stranger to the world of pop music although he has only just assumed a professional status in it. His father used to be a professional musician, and both his parents are keen record collectors. "I worked for a music publisher before I turned professional," said Dave. "I used to play the firm's songs for artists who came in, and do other things."

Now Dave devotes his time to playing his own compositions, and he's very pleased about the change. If you listen to his first disc, you will be struck by the distinctive sound he gets from his piano. He explained how it happened.

"Last February, a friend and I were experimenting with the piano by sticking thumb-tacks into its hammer. We intended to treat all the hammers this way, but half-way through we ran out of tacks."

And so the treble half of the board hammers had tacks, and the bass half was normal. The piano played and his friend taped sound. By a devious route the tape got to Johnny Franz, Philips A.R. manager, who was impressed the Lisbon half-tacked piano style.

Philips took no chance of missing exact sound, either. They arranged for Dave's piano to be transported from his home in Dagenham to their Marble Arch studio, rather than "doctor" another instrument. Dave has written over seventy songs so far.

"Everything I've written has been finished in five minutes flat," said Dave. "I get a sudden inspiration a tune, and that's it."

Dave is on the Tito Burns agency books, and things are brewing for the near future but he won't say anything about them until everything is signed, sealed and delivered. "If I tell you now, it's a sure way of putting a jinx on them!"

His ambitious are very modest compared with those of many of his disc newcomers.

"I'm happiest when working all time," he said. "I want to be busy that everything has to be fully planned and timed. I don't wait around as I am now, things start happening."

One ambition certainly is shared by Russ Conway—Dave would like to sing.

"If I can sing, and work solidly, all I want after that is to own a big house and a big car—and a big car to take them away."

JOHN SUMMER

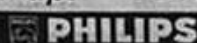
The 'ump-chink' piano sensation

DAVID LISBON



DEERSTALKER

c/w Almost grown up. PB1136



THIS
WEEK'S

EMI

HITS

MR. ACKER BILK

and his Paramount Jazz Band

Sweet Elizabeth

COLUMBIA LANSLOWNE SERIES 45-DB4829

RAY CHARLES

One mint julep

N.M.V. 45-POP22

ADAM FAITH

Easy going me

PARLOPHONE 45-R4766

GRACIE
FIELDS

Do-re-mi

(from "The Sound of Music")

COLUMBIA 45-DB4822

RONNIE
HILTON

Little do you know

H.M.V. 45-POP25

CATHY JEAN

Please love me
forever

PARLOPHONE 45-R4764

FRANK SINATRA

My blue heaven

CAPITOL 45-CL15193

BERT WEEDON

Mr. Guitar

TOP RANK JAR555

LPs OF THE WEEK



NINA AND FREDERIK

COLUMBIA 335X1914 (Mono)

SEVEN BRIDES FOR SEVEN BROTHERS'
WORDS AND MUSIC(Selections from the film sound-track)
MGM-C-802 (Mono)

CLIFF ECHARD

"Listen to Cliff"
COLUMBIA 335X1309 (Mono) Stereo to follow

SPECTACULAR PERCUSSION

MGM-C-803 (Mono) MGM-CS-0008 (Stereo)

E.M.I. Records Ltd., E.M.I. House,
22 Manchester Square London W.1

JACK

GOOD

The man whose opinions
you cannot ignoreThis artist could
make pop history

WHEN I introduced Karl Denver to you a few weeks ago I was convinced that we were on to something big. But no one can be sure how the fans are going to react. You are all, thank goodness, completely unpredictable, that's what makes this business so fascinating. And the more out-of-the-rut the discovery is, the less certain we can be of the response.

So I was very interested, and just a wee bit anxious when Arthur Howes, one of the most powerful promoters in the country—he presents the Cliff Richard packages—decided to give the Karl Denver trio its first series of one-nighters on the Jess Conrad show.

They were added to the programme so late that there was no billing for them. And as beginners they were allotted the toughest spot on the bill—opening the second half of the show, when people are still chatting, returning to their seats, eating their ice-creams and so forth. And the audience has to be captured from scratch.

Fair chance

Now a tall, dark hip-singer suddenly jumping into the limelight would stand a fair chance of capturing immediate attention in a case like this. But a small, thin, tousle-haired young man, wandering on very undramatically with his guitar tucked underneath his arm, will be unlikely to cause an immediate stir of interest.

And Karl Denver was no exception. Most people thought he was a stage-hand. Then, when he put one leg up on the amplifier, struck an opening chord, opened his mouth and let out a note that was so high it was almost only audible to dogs, there was a ripple of laughter.

But when the trio went into their wild jungle rhythms the house went very quiet and tense. At the end of the first song there was a stunned pause, then a great cheer went up.

At the end of their short act there was one of those ovations that make you feel as if you are watching history. Actually I think I was,

Piercing hit

CATHY JEAN, the girl with the most piercing voice on record, has a hit in the States right now with a record called "Please Love Me Forever." In it she's accompanied by five college boys known as the Room-mates.

The latest news is that the Room-mates have moved out on their own.



KARL DENVER—
Stunned silence, then a
great cheer went up.

They've made a disc which the American pundits tip for the top.

This is a new twist. Usually it is the leaders of vocal groups who go out on their own, leaving their backing behind... like Clyde McPhatter and Ben E. King (both ex-leaders of The Drifters), Buddy Holly (from The Crickets)... but here we have the backing moving out from the lead-singer. Can't say I blame them, really.

Talking of Ben E. King, The Drifters have done a fantastically clever switch to their new lead singer who sounds so much like Ben E. King that one doesn't realise a change has been made. The new Drifters' title is "Some Kind Of Wonderful" and the sound is just that.

There are two distinct schools of pop sound nowadays. One exemplified by the Drifters in America and by the John Barry orchestra over here, which aims to give the sound of the record the dimensions of a vast concert hall; the other is demonstrated by Bill Black over there and Cliff Richard in Britain where the accoustics give one the impression that the performers are all standing in the room with you, practically breathing down your neck.

Both styles have a lot to be said for them, although for the purposes of swinging, the tight-tiny-room sound

has definite advantages. The big-hall technique combats the loosening effect of the echo chamber by having no echo at all on the rhythm, which is kept very crisp and well to the fore. Hear Adam's latest "Easy Going Me" and you'll bear what I mean.

Hooliganism

THERE has been so much publicity given to vandalism by teenagers, in the form of ripping up seats in trains and cinemas, breaking up people's homes whilst owners are out, and cafes when the owners are in, that it might be timely to show two other aspects of the picture.

First of all let me say that though I have seen quite a bit of teenage vandalism in my time, the worst example I have ever witnessed was in the quadrangle of one of this country's most distinguished colleges.

Practically every window on the ground floor was smashed, broken bottles were strewn all over the place, furniture was broken, beautifully-kept turf was ruined.

This was not the work of ignorant, blue-janed and industrial-booted gangsters. It was the outcome of a meeting of a club whose membership is supposedly restricted to off-shoots of "the best families" in the country.

Winklepickers

And yet whenever anybody in a winklepicker goes berserk, the world reads about it. When the elegantly suited wild young men of our older universities makes fools of themselves, nobody takes any notice.

One other point on this subject—a lot of people fail to notice how tremendously well-behaved the large majority of teenagers are. Anybody who doubts this remark should visit Jimmy Savile's Locarno Ballrooms in Leeds.

Such is the respect that Jimmy commands among the teenagers in Leeds that nobody ever breaks the friendly and, above all, civilised atmosphere in his ballroom. Jimmy insists on a standard of behaviour that most parents would be proud of in their own living-rooms. And his policy is not unpopular.

The place is packed to capacity every teenage night, simply because teenagers who might be wary of going to a ballroom with a bad reputation know that nothing will disturb the good time they can look forward to having at "Jimmy's Place."

Brian Gibson talks to the men who
have written many of Sinatra's hits

It takes good writers to turn out rock numbers

SINCERITY in writing and singing a rock number counts just as much as it does with the dreamiest ballads, so anyone who thinks he can easily write his way to a vast fortune via rock had better think again—or have plenty of talent. That, in short, was the advice I received from Hollywood's most prolific songwriting team, Jimmy Van Heusen and Sammy Cahn.

Their songs, like "Love And Marriage," "All The Way," "Tender Trap," "Say One For Me," "Come Fly With Me," which were written for Frank Sinatra and Bing Crosby, have echoed around the world and have earned for the team two "Oscars"—with a third possibility this year—and a considerable fortune. But neither the fame nor the fortune has come without its pains.

"Songwriting of any kind is hard work," said Sammy as he tapped a pencil on the pad he uses for writing his lyrics. "It's all perspiration and inspiration. Rock? Well, it takes good writers to turn out rock. They have to have one hundred per cent sincerity in their work or it shows up on the record. You can't approach it from the angle of making a fast buck.

Bing and Frank

"We haven't written rock, because it hasn't attracted us sufficiently, and if we did we'd probably fail because we couldn't take it seriously.

"You see, it's all a question of finding your own level.

"With us it's either the kind of number that fits into a movie, or for a particular star like Crosby or Sinatra."

Cahn and Van Heusen were writing separately for Sinatra and Crosby before they teamed up.

Cahn was working for Sinatra with Julie Styne, while Van Heusen, who had worked with Harold Arlen, was writing with Johnny Burke for Crosby. Eight years ago, after friends had told them they would make a good team, they took the plunge.

"We get on pretty well, too," said Van Heusen, sprawled in a deep armchair. "We don't write to a craze and we don't worry about the hit parade. We've been in the business for over twenty years and we've seen some changes in that time, believe me.

"But there's always a demand for good songs, and good singers to sing them, because no particular trend ever completely envelops the entire musical scene.

"Just now the craze is rock, and

this is the era of the singer, but years ago it was the reverse with the big bands dominating the scene. Maybe it'll change again.

"I know one thing, it's a thousand times easier to get a song published today than when I started—and notice I say 'published,' and not 'becoming a hit. There are over 2,000 publishers in the States, and each week they want new songs. So think of that market compared with the handful we had when Sam and I came into the business.

"We don't write rock, but plenty of people have made some of our numbers into rock hits. Only last year, back home there was a number in the hit parade that I had written more than 20 years ago."

In the eight years the team have been writing together they have notched a fair number of hits. "Love And Marriage," "Tender Trap," and "All The Way" all did well.

"Don't mention 'All The Way,'" said Jimmy. "That number was a real headache and can you imagine how

hard it was trying to fit lyrics to a number the movie people wanted to be called 'Tender Trap!'"

Said Sammy: "When we write a song, there's no set formula. Jimmy may come to me with a tune and I'll find that I can put lyrics to it easily. Other times we sit around and talk over ideas until something emerges. We never plough our way through a number. When we run out of ideas we talk, or Jimmy mixes a martini.

"We always judge by whether or not a number pleases us. But songwriting is aesthetically and financially rewarding. It's made us both pretty wealthy."

Undoubtedly, much of the team's wealth and fame has come as a result of writing more or less exclusively for Sinatra. They have penned the first numbers on Sinatra's own label, Reprise. One of the songs, "The Second Time Around," is nominated for an Academy Award in the forthcoming annual ceremony.

"Frank is probably the most potent force in music today," said Sammy. "We tailor the songs to suit him and he works really hard at them in the studio. Don't let anyone try and tell you otherwise.

"We've seen him work at a number twenty or thirty takes before being



Sammy Cahn

Jimmy Van Heusen



satisfied. When he finds what he's after he does the song straight off. He has a tremendous understanding of music and knows just where he wants to fit in with Nelson Riddle."

Said Jimmy: "Bing is more casual than Frank, but he works just as hard. Inside, I guess he's as wound up as anybody, but he has a marvelous way of not showing it."

Surely, I asked, such a prolific partnership could move away from Hollywood and on to the great white strip called Broadway?

Three flops

"Listen," said Jimmy, "I had three musical flops on Broadway, and they represented a year-and-a-half of solid work. Sam has been luckier. He had a big hit with 'High Button Shoes,' with Julie Styne. But we have been toying with the idea of a musical based on the British gentleman burglar, Raffles."

Sammy nodded. "But the project would have to be pretty good to lure us away from the lucrative business of writing for the movies. To go to New York for about nine months and maybe emerge with a flop wouldn't be any good."

Now they are on holiday. They may return to London later in the year, when Bob Hope and Bing Crosby begin work on their film, "Road To Hong Kong," for which they have written the songs.

"We wrote them a long time ago—the picture has been 'on' since the last 'Road' ended—so we have no work there," said Jimmy. "This trip is just a vacation."

NEW-LOOK WINNIE PUTS SONG AND DANCE INTO HER ACT

AUSTRALIA is becoming more and more a difficult proposition for British artists. In the past year an increasingly large number of British stars have been dire flops. But one British artist still remains kingly down under—piano tinker Winnie Atwell.

Now on her third visit to Australia, Winnie — she arrived last September for six weeks—is still playing to packed houses seven months later and is booked up for another four months.

And by the time she returns to Britain you'll see a completely new look Winnie—five stones lighter, and having perfected a versatile song and dance act and with the addition of a new piano to her luggage.

Slim Win, as the Press calls her nowadays, has just finished her second season in Melbourne during the cur-

rent tour and was the star of her own show at the Princess Theatre. It was at this theatre that she was seen in her new role as a song and dance gal, a routine perfected by manager-husband Lew Levisohn.

In the show Winnie dressed and danced as a beatnik; sang duets with tenor Bob Gard, a former Carl Rosa man; danced the Charleston; and introduced her third piano, a small, feminine affair all jewelled up for a new Calypso routine she is also doing.

News of the new Slim Win has

some time. First part of the project was trimming down her size. In September, 1959, she was 153 stone. A year later when she arrived in Australia for her present trip she was 113 stone. Since then she has thinned down to a svelte and active 103 stone.

That was the fighting-fit target she had aimed at for her hectic on-and-off-the-keyboard routine in her new show which ran to good houses for two months in Melbourne.

Winnie caused quite a few up-turned eyebrows at her costumes and versatility in the show. From a ragged tramp outfit in which she sang "We're A Couple of Swells" to a jazzy Charleston rig in which she let her legs fly; a colourful Calypso costume to a glamorous evening dress.

"But my, the quick changes," comments Winnie on her hectic schedule for the performance. "I'm sure I

from JOHN BURROWES in Australia

travelled fast and there have been inquiries for her show in New York. Melbourne impresario Ken Brodzia is at present in America negotiating for her show to be introduced to New York.

And if it's a success there she'll be introducing it to London audiences later in the year.

"But I would like it to be a success in Broadway or off-Broadway first of all," Winnie told me in Melbourne this week.

Breaking away from the keyboard and using her feet and voice has been a long-range plan of Winnie's for

must have lost some of my weight just running about from dressing room to stage."

On top of that she has squeezed a dozen appearances in TV spectacles.

Meanwhile she hasn't forgotten her recording commitments. For release in Britain next month is an EP she made before leaving for Australia. It's called "A Further 50 All-Time Hits." On it you'll hear such numbers as "Meet Me On The Corner," "Arrivederci Roma," and "I Believe."

And just to make sure the British market doesn't forget her, Winnie plans to do some recordings in Sydney for release in Britain before she arrives home. One of them will be an EP. She's also turning over in her mind the idea of making an LP strictly for the moderns.

WINNIE ATWELL concludes her Charleston act during an appearance in Melbourne. *



She switched from opera to pop—after a bath!

MEETING beautiful blondes is always a pleasant duty. Meeting beautiful blondes with brains to match their looks is a rarity, and even more pleasant.

The name of this one is Anita Scott, and Columbia have recently released her first attempt at the big parade ball's eye—"Come On And Dance With Me."

Anita was born in Cuba, of Russian parents, and grew up in the States. Her original idea was to be an opera singer.

The switch to pop singing resulted from a session in the bath tub. Anita listened to explain.

"The wireless was on as I bathed, and a band was playing 'Georgia.' I knew the tune and the words and I

DISC DEBUT



ANITA SCOTT

started singing in a low register. My sister, who was used to hearing me as a soprano, rushed in to see what it was. She told me I ought to sing like that all the time and try pop music.

A bit doubtful, Anita nevertheless took her advice, passed an audition and started night club work in New York. She found pop music a little cold after opera, but work kept coming in and she didn't return to the operatic world.

Now she's a fully-fledged pop singer, with successful seasons in Rome, Paris, Barcelona, Tel Aviv and Brussels behind her.

"I want to settle in London and make it a sort of base for operations," she said. "It's ideal as a headquarters for working in Europe. I like it here a lot."

Anita has received several good offers of cabaret work since arriving in Britain. She has turned them all down, and her reason, for refusing, reveal her good sense.

"I wouldn't dream of accepting any good offer just for the sake of work. When I got here, I soon realised that British audiences are a very different proposition to those I'd been playing to on the Continent.

"I want to study things here very closely and work out an almost entirely new act carefully before I take on any work."

Point numbers—sophisticated, night-club stuff—are the type of songs we want to hear most, according to Anita. Ballads in a foreign language are those we appreciate least.

"I've got quite a voice when I sing, and I don't really need fancy phrases," she said. "That's why I like to do some stage shows."

Bobby Darin and Bob Newhart sign for Hollywood film

BOBBY DARIN and **Bob "Button Down" Newhart**, who has just been given a big regular network TV show of his own, have signed to appear in Paramount's new film, "Hell Is For Heroes." Co-starring with them will be **Few Parker**.

Peggy Lee, the great lady of song, is looking forward to a very exciting year. She is about to have her first book published, "Poetry And Blues," then she will be preparing for her first trip to Europe, starting with a big charity concert for Princess Grace (formerly Grace

Kelly) in Monaco on July 15, before opening in London on July 17.

Multi-talented **Bob Crewe** has just signed with ABC Paramount and has started to cut his first album, all the titles being written by himself. Bob could almost live on the money he makes from selling his paintings, and aside from all his singing, painting, arranging and writing, Bob is currently writing a book . . . !

PAUL ANKA is considering P offers from a number of record companies at the moment, to take effect when his present pact with ABC Paramount expires. It is understood that RCA Victor have offered young Paul the most intriguing contract so far. This will guarantee him \$40,000 a year for four years, plus a nine per cent royalty (Ed.) on his disc sales.

Johnny Burnette is certainly making up for the time he lost during his recent illness. Since then he has cut a new hit record, "Big, Big World," and started on a tour which will take him to three countries—Canada, United States, and Australia, . . . all within a month.

The Brooklyn Paramount held its traditional Easter rock 'n' roll festival and once again the audience stole the show. The main attractions this year were **Dion**, **Bobby Vee**, **The Shirelles**, and **Little Anthony**, but the artist who received the biggest success was no teenage star at all, but relatively ancient **Johnny Mathis**, who brought the house down with his "Ring A Bell."

BOB NEWHART . . . a regular network TV show of his own. *

Brenda Lee's new Decca album is getting a great reception, and one track is being played like a single. This is her version of the oldie, "Cry."

Bobby Rydell has again had to apply to the local courts for permission to spend money. He petitioned the Orphans Court in Philadelphia for permission to hire a

Chanel. This will be her first musical appearance since she made a smash success in "Wonderful Town" a few years back.

Walt Disney is planning to make a full length film in Hollywood based on the **Vienna Boys' Choir**. The picture will feature the young singers, but will primarily concentrate on their nassy activities, the

Cable from AMERICA

Edited by MAURICE CLARK



PEGGY LEE . . . her first book about to be published *

musical director and drummer. He declared that the proposed addition to his entourage would cost his estate \$550 a week, but would be in his best interests. The Court said "yes."

I HEAR one of the best musical films of the year will be "Giant Goes Hawaiian." This is the movie that features **Duane Eddy**. Duane has himself recorded the music theme and so has **Jimmy Darren**, the star of the film.

There is a strong possibility that **Rosalind Russell** will star in the musical that **Rodgers and Lerner** are writing, based on the life of Mile

castle they live in, their school, studies, etc., all leading to four full choirs constantly touring the world.

Frank Sinatra's Essex Productions have acquired two new story properties for filming this year: "The Manchurian Candidate" and the "New Yorkers." The latter is a musical, and both will feature Frank with a star-studded cast.

Ida Cox, veteran blues singer now in her 70s, is getting back into the recording world again via a recording session for the Riverside jazz label this month. Ida has not really worked since 1939 when she gave a farewell appearance at Carnegie Hall. By all reports she is singing better than ever . . . never too late for that come-back, it seems.

"I'll Buy You A Star," the title of **Johnny Mathis'** latest album for Columbia, makes his fourteenth album release, all of which have made the best selling charts. For the first time Johnny has arrangements and backings by **Nelson Riddle**, by special arrangement with Capitol.

Both "Are You Sure" by **The Allisons** and "Scottish Soldier" by **Andy Stewart** are beginning to show in the charts throughout the States.

Bobby Rydell has just completed a fine new LP called "Bobby Rydell Salutes The Great Ones" . . . in which he sings and plays tribute to such stars as **Al Johnson**, **Bing Crosby**, **Ethel Merman** and **Frank Sinatra**. Should prove a big seller

TONY BENNETT says

MY FANS HAVE GROWN UP WITH ME

WHEN singer **Tony Bennett** first rose to prominence "quite a lot of years ago," he was a teenage idol with hundreds of bobby-sox fan clubs all over America and other parts of the world. Nowadays he finds he has the same fans still, only they're older and more mature.

"I still have quite a big teenage element among my supporters," he told DISC last Friday, "but most of my fans are older people."

Tony had just arrived in Britain for a month's season at the Pizalle Restaurant which began this Monday. With him as MD came British jazz pianist **Ralph Szaron**, who emigrated to the States in 1953.

"You kid I'm here for a month," Tony continued. "It gives me enough time to feel out British audiences and find out what kind of songs they like to hear. I can build my act accordingly."

Tony records at present for American Columbia (Philips here), and to date has won four Gold Discs for topping the million sales mark with "Because Of You," "Cold Cold Heart," "Rags To Riches" and "Stranger In Paradise."

These days he concentrates mostly on albums as far as recording is concerned. His discs reflect his tastes—a mixture of standards and good new ballads. He won't too happily about the state of the music market with regard to radio programming in the States.

"All the radio shows seemed to be geared to the teenage public where discs are concerned. It's a big mistake to assume that no one else



TONY BENNETT . . . he still has quite a large following among the teenagers. (DISC Pic) *

apart from teenagers is interested in hearing records." After his Pizalle season, Tony flies back across the Atlantic to start a tour of South America.

He's out of fashion in as much as he refuses to undergo surgery to alter the shape of his distinctive nose. He's lost film opportunities because of his determination on this point.

"I want success because of my talent as a singer and entertainer—not because of my face. My nose looks as if it's been stepped on by the Brigade of Guards, but it's my nose and it's going to stay just the way it is. I'm not a pretty boy and I know it!"

J.S.

FRANKIE VAUGHAN will show you

"The RIGHT APPROACH"



FRANKIE VAUGHAN

JULIET PROWSE

MARTHA HYER

GARY CROSBY · DAVID McLEAN

Produced by OSCAR BRODNEY Directed by DAVID BUTLER

Screenplay by FAY and MICHAEL KANIN Based on a play by GARSON KANIN

A NEW CENTURY FOX CINEMA SCOPE PICTURE

NOW ON RELEASE!

Marty due back from S. Africa

MARTY WILDE will probably return from South Africa where he has been filming "The Hellions" today (Thursday). He was originally expected back last week-end and because of this delay, he forfeits several TV engagements including "Thank Your Lucky Stars," "Cover Girl" and another live appearance on Southern Television. In addition, recording for his spot on "Saturday Club" has had to be postponed.

Four films for Doris

DORIS DAY is to make four films for Columbia. The first is "The Animal in Me," a romantic comedy, which is to be filmed in the late summer. The second will be Lesley Storm's "Roar Like A Dove."

Robert Horton in Palladium TV spot again

FORD CUTS FIRST ON PICCADILLY

EMILE FORD and The Checkmates, who have now been switched from Eye to the Piccadilly label, which is an offshoot of Eye, have their first disc for that label out on May 3. Titles are "Half Of My Heart," backed with the oldie, "Gypsy Love." Piccadilly have also confirmed that they have signed Al Saxon, until recently with Fontana.

New Connie Francis disc

CONNIE FRANCIS has a new disc out in the States this week. It is "Breaking In A Brand New Broken Heart," backed with "Someone Else's Boy."

Another American release which could be a big hit when issued here is Johnny Burdette's "Big, Big, World."

Brook Brothers on Conway show

THE Brook Brothers, whose version of "Wargain" is number 12 in our Top Twenty, and who are currently on an Irish tour, have been signed to appear with Russ Conway for the summer season at the Brighton Hippodrome, opening on July 3.

Negotiations are still in hand for the Brothers to visit the U.S. at the end of May, and also for a film.

On April 28 the Brook Brothers start a short tour of the Midlands.

Donegan girls

LONNIE DONEGAN has plumped for girls as his guests in his fourth ATV series, "Putting On The Donegan," which commences on Thursday, May 11. Those so far named are Shani Wallis, Sheila Buxton, Janet Richmond, Valerie Masters, and Lyn Cornell. As before, Miki and Griff will be featured as resident folk singers.

Mudds back on wax again

THE first disc from The Mudlarks since the return of Jeff Mudd to the act after his National Service is released tomorrow (Friday). Topside is "Toy Balloon" and was written by their manager, Bunny Lewis, and Michael Carr.

ROBERT HORTON is to headline the "Sunday Night At The London Palladium" TV show on May 7, and it is almost certain that American singing star Patti Page will top the bill a fortnight later.

CLIFF STARS IN NEW 208 SERIES

CLIFF RICHARD is to be featured in the first programme of a new Luxembourg series, called "This Is Their Life."

The series has been set for a run of 23 weeks, commencing Thursday, May 4, and will feature the discs and highlights of a famous star each week. Those lined up include The Everly Brothers, Buddy Holly and Adam Faith.

Before they begin filming "The Young Ones," which is scheduled to go before the cameras on May 15, Cliff Richard and The Shadows are to do a tour of one-nighters.

This Saturday and Sunday The Shadows appear at the Odeon, Guildford, and the Granada, Slough, respectively. On April 29 and 30 Cliff joins them for concerts at the Gaumont, Watford, and the Gaumont, Salisbury.

Further dates will probably be on May 6 and 7, when the Red Price combo is expected to join them.

Horton arrives here at the beginning of May, and in addition to TV, will head a 14-day British package show, which opens at the Gaumont, Hammer-smith, on Saturday, May 13.

Patti Page, Mercury recording star who was recently seen in a featured role in the film "Elmer Gantry," is due to open a five-week season at the Piggalle on May 15.

Artists who will top the Palladium bill before Horton include Lena Horne (April 23), and Max Bygraves (April 30).

Owing to rehearsals taking place for the Palladium summer show, the Val Parnell production of the Tom Stoppard Show, which has already been tele-recorded, will be shown on May 14.

Subsequent dates for the Robert Horton tour when he will be accompanied by Ronnie Aldrich and the Squaresmokers, The Mudlarks, The Two-Tones, Norman Vaughan and vibes player Alan Randall are Hippodrome, Birmingham (May 10), Guildhall, Portsmouth (11), Gaumont, Cheltenham (16), Colston Hall, Bristol (17), Odeon, Southend (19), Gaumont, Loughborough (20), Royal Hall (23), City Hall, Sheffield (24), Globe Stockton (25), Apollo, Manchester (26), City Hall, Newcastle (27) and the Empire, Liverpool (28).

One week jazz

THE Thelouious Monk Quartet and Art Blakey's Jazz Messengers, who open in London at the Royal Festival Hall on Saturday, April 29, are to play Britain for one week only.

Subsequent dates are: Gaumont, Hammersmith (29), Philharmonic Hall, Liverpool (May 1), De Montfort Hall, Leicester (2), Town Hall, Birmingham (4), City Hall, Sheffield (5), Free Trade Hall, Manchester (6), Gaumont, St. Kilda (7), and the Colston Hall, Bristol (8).

SONGWriters FIX BILL

THE full bill has now been fixed for the annual Songwriters' Guild presentation, "Our Friends The Stars," which is to be held this Sunday, April 23, at the Victoria Palace.

Musical stars booked are Adam Faith, The Allisons, Anne Shelton, Cherry Wainer, Chris Cattien, Cliff Stapleton, Desmond Lane, The Honey, The John Barry Seven, Mike Prestwood, Paddy Roberts, The Raindrops and Steve Arlen.

More 'Holliday With Strings'

MIKE HOLLIDAY'S current BBC radio series "Holliday With Strings," has been extended until the summer. In addition he has also begun tele-recording a new Friday series for A-R TV which begins shortly.

Mike Holliday starts his summer season at the North Pier, Blackpool on May 19.

DON'T GO OFF YOUR ROCKER



Those discs you buy — they cost a heap of real money — pity to ruin them after only a couple of playings, but it is bound to happen if you use a blunt stylus.

Don't risk it. Have a word with any Goldring dealer displaying the famous GOLDRING sign. Ask him about Goldring Stylus replacements — the stylus that will help you get just about everything from those favourite discs of yours.

make sure it's **GOLDRING** — that's the point

A Goldring sapphire stylus costs only a few shillings (even a diamond stylus costs less than an L.P. record), but it will turn any player into a better player and help put your discs in a class by themselves.

make sure it's **GOLDRING** — look for the sign



GOLDRING MANUFACTURING CO. (GL. Britain) LTD.
406-408 High Road, London, E.11.
Telephone: L EYtonstone 8043

SHAPIRO BERNSTEIN HIT PARADE

His Best Ever!
DUANE EDDY'S THEME FROM DIXIE
(London HLU 9324)

RONNIE HILTON sings
Little Do You Know
(HMV POP 865)

A Certain Hit!
LOVE OR MONEY
Jimmy Crawford (Columbia DB4633)
The Blackwells (London HLW 9334)

A great record.
PONY TRAIN
Recorded by
TITUS TURNER
(Orion CR 1641)

Sole Selling Agents: Bron Associated Pub. Ltd., 29-31 Oxford St., London, W.1

Diane Todd gets 'Jane Eyre' role

AS exclusively reported in DISC two months ago, a musical adaptation of Charlotte Brontë's novel "Jane Eyre" will be premiered at the Theatre Royal, Windsor, on June 6. Starring in the name role will be Diane Todd, and the male lead will be played by James Booth, Vivienne Martin is another star named for the cast.

More names in summer shows

IMPRESARIO Bernard Delfont has booked a string of top names for Whitson and summer seasons at theatres throughout the country.

TORQUAY

Beginning on Whit Monday for six days at the Pavilion is a bill including The Beverley Sisters, Robert Earl, impressionist Peter Cavanagh and comedian George Martin.

There will be two summer shows this year. One is scheduled to open on June 5 at the Pavilion, and will be called "Laughing Room Only," starring Jewell and Warriss and The Kaye Sisters.

At the Princess there will be "Showtime" commencing on June 7 with Jean Regan, Tommy Cooper, Edmund Hockridge and Morecombe and Wise.

WEYMOUTH

On Whit Saturday, Sunday and Monday Frankie Howard, John Hanson, Albert and Les Ward, Suzi Miller and accordionist Dorothy Reid star at The Pavilion.

The summer presentation will be called "Light Up The Town" and opens on June 9. The bill includes Teddy Johnson and Pearl Carr, Harry Worth, Peter Cavanagh and singer Mario Calpe.

BLACKPOOL

Opening at The Palace for a week on Whit Saturday is a show headed by Max Bygraves and including singer Barbara Law and the Ballet Montmartre. Following on at the same venue on May 29 is the Billy Cotton band in "Wacky Wakey."

GREAT YARMOUTH

Bruce Forsyth and Gary Miller will be starting from May 19 onwards at the Wellington Pier.

NEW RELEASES

- Mother in law Ernie K Doe 45-HLU 9330 London
- Brenda Lee You can depend on me 45-06048 Brunswick
- Sweet little Kathy Ray Peterson 45-HLX 9332 London
- Oh judge, your honour, dear Sir, sweetheart David Seville 45-HLX 9329 London
- To be loved The Pentagons 45-HLU 9333 London
- Girl machine Johnny Walsh 45-WB 40 Warner Bros.
- I'm forever blowing bubbles The blue Diamonds 45-F 2134 Decca

BOBBY VEE
MORE THAN I CAN SAY
45-HLG 9016 London

THAT LUCKY OLD SUN
THE VELVETS
45-HLU 9328 London

DECCA

The Decca Record Company



Luxembourg sign new announcer

A NEW announcer makes his debut on Radio Luxembourg this coming Saturday, when he takes over "Saturday's Requests" from resident announcer, Ernie Williams. He is 22-year-old Martin Locke and he will stay at Luxembourg for three months, deputising for the three resident announcers, Barry Aldis, Ted King and Ernie Williams, who are due to go on holiday.

Williams marries on April 22, and following his three weeks honeymoon in Majorca, will travel to London for a few days.

Barry Aldis will commence his holiday in May, but will be in London for two days on April 27-28, and Ted King will start his vacation at the beginning of June.

Faith to tour Scotland

THE Adam Faith package, featuring Adam, the John Barry Seven, the Honeyes, Johnny Roy, Gerry Dorsey and Dave Allen, has been booked for a nine-day tour to include five Scottish dates next month.

The tour starts at the Gaumont, Dundee, on May 5, followed by the Globe, Wexford (6), Gaumont, Derby (7), Apollo, Manchester (8), Playhouse, Ayr (9), Playhouse, Dundee (10), Capital, Leith (11), Odon, Glasgow (12), Playhouse, Wishaw (13), and City Hall, Newcastle (14).

Adam Faith's latest Parlophone single "I'm Gonna Be" (Friday) has as the top-side the first song written specially for him by Lionel Bart.

It's called "Easy Going Me" and is published by Lionel Bart's own music publishing company, Apollo Music.

RONNIE RONALDE and Austrian-born Rose Marie Burschberger were married on Saturday at Ronnie's hotel in the island of Guernsey, where they met less than a year ago.

Folk song duo for Mexico

LATIN American folk song specialists Donita y Pepe sail to Mexico on July 18 to spend three months based on Mexico City while they have a holiday and collect more Mexican music. They may also play some dates while there.

Tonight (Thursday) they give their second concert at the Recital Room of the Royal Festival Hall, and they have dates on BBC radio's "Holiday Music Hall" (Saturday) and "Easy Beat" (April 30).

Their long-running Light Programme series "Serenade in the Sun" with the Southern Serenade Orchestra continues on Friday mornings until the end of June.

Donita y Pepe's first LP for Columbia will be released during the first week of June.

BBC begin Shelton shows

A NEW series featuring Anne Shelton is to be shown by BBC TV. It will start on Sunday, April 30, and will be screened on alternate weeks.

The show is to be called "Ask Anne" and will be basically a request programme. Guests in the first edition will be Max Jaffa, Johnny Dankworth and The Avons.

PRESLEY

The two winners of our recent Elvis the Rock Singer versus Elvis the Ballad Singer competition were:

K. J. MEALAND, 18, Wensley Road, GUILF, Cheshire, who will receive six LPs of his own choice,

WINNERS

and SUZANNE JONES, Cavallier, Green Lane, Bracknell, Berks, who will receive two LPs.

Ray Charles wins four 'Grammies'

THE big name in American music in 1960 was Ray Charles. In the "Grammy" awards (bronze statuettes presented by the National Academy of Recorded Arts and Sciences for achievements in the field of records) he emerged with the greatest number, four.

His version of "Georgia On My Mind" was voted Best Vocal Performance of a Single Track, Male, and Best Performance of a Pop Single Artist, and he also won awards for Best Vocal Performance, Album, Male ("The Genius Of Ray Charles") and Best Rhythm and Blues Performance ("Let The Good Times Roll").

Close on his heels came newcomer Bob Newhart who received three awards for his debut record, "The Button Down Mind Of Bob Newhart"—Best Album of the Year, Best Comedy Performance and Best New Artist of 1960.

The Record of the Year award went to Percy Faith for his "Theme From A Summer Place" and another theme, from "Exodus," was voted Song of the Year and also Best Sound-Track Album of a Music Score from a Motion Picture.

Ella Fitzgerald won Best Vocal Performance, Female, with "Mack The Knife," and also Best Album, Female, with "Ella In Berlin." Eydie Gorme and Steve Lawrence received the award for the Best Performance by a Vocal Group.

Viscounts on Steele bill

TOP vocal-instrumental group the Viscounts have been signed up for a seven-week tour headed by Tommy Steele, commencing on May 1 at Southampton for a week.

Subsequent dates are: Granada, Kingston, May 9, and further Granada dates at Dartford (10), Greenwich (11), Woolwich (12), Walthamston (13) and Tooting (14).

On May 15, the package will open for a week at the Taunton Gaumont, followed by further weeks at Sunderland and Shrewsbury.

Further Granada dates include Mansfield (June 5), Grantham (6), Kettering (7), Aylesbury (8), Maidstone (9) and Slough (10).

In Brief

THE German version of the new Latin American dance craze "La Pachanga" by Audrey Arno, the Hazy Osterwald Sextet and Kurt Edelhagen's orchestra is to be released here by Polydor on May 5 and not by Brunswick.

JACK JACKSON, Jill Brown, Ian Carmichael and Frances Bennett will be the finalists for "Take Box Jury" this Saturday, April 22. The following week will present Arthur Askey and Jane Maudoch.

JAZZMAN Tubby Hayes, will guest in Carole Carr's "So! Lights and Sweet Music" on Wednesday, May 3, and Humphrey Lyttelton will be featured in the final programme on May 17.

PETER ELLIOT will be starring in ATV's "Lunch Box" on alternate weeks throughout the summer.

THE ELIGIBLES will appear in the Warner Brothers film version of "The Music Man," the smash hit musical, currently playing in London.

TOP Oriole Records executives Managing Director Maurice Levy and A and K Director Reg Warburton, left Britain for New York last week, to discuss the possibility of co-operation between Oriole and American companies.

THE SHADOWS guest on "Parade of the Pops" on the BBC Light, April 26.

JOHNSON AT BRIGHTON

BRYAN JOHNSON is to star in a variety show at the Brighton Esplanade for a week starting on May 15. Still to be fixed for the bill are a name comedian and a guest act, possibly The Avons.

The same bill minus the guest spot will play various venues for 11 weeks beginning August 28.

Bryan is also in line to head the cast of a possible afternoon presentation at Blackpool South Pier for eight weeks during the summer based on the format of a successful BBC radio show with which he is associated. Permission is being sought to use the same name as the radio production.

Brenda Lee is to start work on first film soon

BRENDA LEE, whose latest disc, "You Can Depend On Me," written by Earl Hines, is released this week, will soon start work on her first film under her seven-year contract with Twentieth-Century Fox.

The 16-year-old singer will appear in "The Two Little Bears," which features the voices of Jack Benny as Father Bear and Eddie Albert as Mother Bear.

Percy Faith leaves Columbia

PERCY FAITH has resigned as West Coast Musical Director with American Columbia after holding the position for 11 years. The reason given is his "increased activity in composing for films and TV plus a heavy recording schedule."

He will, however, continue to record exclusively for American Columbia.

In an advertisement on page 16 of last week's DISC, the telephone number of Miraton Music Ltd. was given incorrectly. It should have read TE1 8524.



We don't take sides at SAMSON'S... Any musician, be he modern, traditional, or mainstream, is welcome at our Oxford Street Shop where he will find the best in modern men's wear.

samsons
149 OXFORD STREET, LONDON, W.1
Opposite Bourne & Hollingsworth

Special DISCOUNT
exclusive to all DISC readers

2/- in the POUND

cut out the coupon and take it with you — HURRY!
149 OXFORD STREET, LONDON, W.1

The HOTTEST Pony
Dance Record Going!

ORIOLE
THE RECORD OF DISTINCTION

PONY TRAIN
TITUS TURNER ORIOLE 45 CB 1611

ORIOLE RECORDS LIMITED, 104, NEW BOND STREET, LONDON, W.1
Telephone: CR0verner 5381 (10 lines)

LOOK FOR
ME
EARL SINK

BOBBY
DARIN
LAZY RIVER

NEW LOVE
OR MONEY
THE
BLACKWELLS

THE MCGUIRE
SISTERS

JUST FOR OLD TIME'S SAKE

45-G 32427 Coral

NEW KING KONG;
KWELA KONG

NATHAN MDLEDLE and
THE KING KONG COMPANY

45-F 11344 Decca

LONDON

Brunswick

COBAL

45 rpm records

REVIEW SECTION

DISC's

up to
the minute
guide to
the latest

singles,

EPs, LPs

and Jazz

... beginning with



called both "John Brown's Body" and the "Battle Hymn Of The Republic" in its long day.

ADAM FAITH
Easy Going Me Wonderin'
(Parlophone R 4766)

D N T **L**IONEL BART wrote "Easy Going Me" for Faith, and it should see the singer comfortably into the Hit Parade once more... or vice versa as you wish it, Faith seeing Bart into the parade once more.

A simple modern lilt which Adam sings engagingly. "Wonderin'" was written by Johnny Worth. Another lilt but a trifle more typical for Faith.

BRENDA LEE
You Can Depend on Me: It's Never Too Late
(Brunswick 05849)

D N T **"Y**OU Can Depend on Me" is almost thirty years old but what a clever choice it is for Brenda Lee's new disc! The young girl sings it huskily, feelingly with a slow sentimental beat. Different from much of her previous work it has just as much—if not more—commercial appeal as any side she's made. I think the customers will flock for the soft throbbing tones of this one.

The sixteen-year-old picks up the tempo a little for "It's Never Too Late." Louder lilt but not harsh enough completely to destroy the mood set on the top side.

ADAM FAITH... with the help of Lionel Bart he's heading for the charts once again. (DISC Pic)

THE LAURIE SISTERS
* "Lonesome And Sorry" they sing but they look set to be anything but!



'Dixie' gets the big hit twang from Duane

DUANE EDDY
Theme From Dixie: The Battle
(London HLW 9324)

D N T **T**HE one hundredth anniversary of the Civil War is very large in American minds just now. Not surprising then that we should get this disc from guitarist Eddy.

His "Theme From Dixie" is an exciting rocking version of the old tune "Dixie" (written in 1859 for minstrel shows and picked up by the Southern armies as a march melody). Chorus chanting for extra martial size here. "The Battle" is another modernisation of an oldie which has been

AL CAIOLA
Bonanza: Bounty Hunter
(London HLT 9325)***

THE stirring, galloping title theme from the television series *Bonanza* comes out as a more than useful orchestral offering here, with dark guitar having plenty to say beneath strings and brass.

The bass string of the guitar carries the theme of *Bounty Hunter* steadily.

SIW MALMKVIST
Wedding Cake: Red Roses And Little White Lies
(Parlophone R 4765)***

A VERY big seller on the other side of the Channel and there's more than a slight possibility of

Wedding Cake growing into a seller here as well.

Siw Malmkvist's version in English has a firm beat about it, and the girl double-tracks, pleasantly.

Slow waltzer for the turnover, *Red Roses And Little White Lies*, Miss M sings this one tunelessly and attractively. One of those melodies you can't help singing along with.

JOHNNIE RAY
An Ordinary Couple: Cool Water
(Philips PB 1126)***

AN Ordinary Couple is one of the ballads from the Rodgers-Hammerstein show "The Sound of Music." Johnnie Ray sings it steadily and with almost fervent romantic attack.

Unusual side from this star, but good without being shattering.

Cool Water—yes, the oldie—gets a sobbing dramatic performance by Johnnie in front of guitars. Chorus creep in to build the size of the side.

MITCH MILLER
Do-Re-Mi: The Kerry Dancer March
(Philips PB 1125)***

MITCH MILLER presents *Do-Re-Mi* from "The Sound of Music" with a chorus of kids and his own adult Sing-Along chorus as well. Simple stumbling backing behind the singers.

Cute and a possible seller over here. On the reverse with brass, piccolos and drums Mitch whips up the familiar *Kerry Dancers* into a gay march tune. For all those who enjoy "Music Man" kind of music. Brash and happily melodic.

THE LAURIE SISTERS
Lonesome And Sorry: Live It Up
(MGW 1128)***

THE Laurie Sisters may be *Lonesome And Sorry*, according to the song, but they've got an insidious rock-a-ballad tune that could do their sales good.

The girls unison it a little too plaintively but it's commercial.

Live It Up is a bouncy novelty number with Ray Ellis supplying the gay orchestral accompaniment while the girls chant.

THE PLAYMATES
Little Miss Stack-Up: Real Life
(Columbia DB 4628)***

THE boys who make up The Playmates vocal team come out of their corner with a bright moving romantic novelty *Little Miss Stack-Up*.

School time lyric but the overall effect is quite infectious.

Real Life is a sturdy lilting song which the boys sing freely with occasional chirping from a girl group.

CLAUDE GRAY
I'll Have Another Cup Of Coffee, Then I'll Get I Want To Be Alone
(Mercury ATM 1138)***

STEADY shuffling country song in a deep voice of the Johnny Cash variety. That's *I'll Have Another Cup*, etc., which Claude Gray sings on this release.

Good material of its kind but the voice similarity is worrying.

I Want To Be Alone is another steady CW ballad, again sung with the reminiscent voice.

THE VELVETS
That Lucky Old Son: Time And Again
(London HLU 9328)***

OLDIE *That Lucky Old Son* may become a hit for the second time round, via the slick beat treatment by new vocal team The Velvets.

They give it a light, wide, open noise which sweeps you along infectious. I'd keep an ear on this one, but the stamp of a sleeper on it.

Time And Again may sound a

DUANE EDDY... two oldies to commemorate the American Civil War. (DISC Pic)

your weekly
DISC DATE
with DON NICHOLL



THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

familiar title too... but this is, in fact, a new tune written by Roy Orbison.

LITTLE TONY

Four And Twenty Thousand Kisses
Bella Marie
(Darius DC 16657)***

THE San Remo Festival song Four And Twenty Thousand Kisses has already been released here in Italian language discs as "24 Milla Baci." Little Tony's version races away in English (his kind of English) and could climb.

Bella Marie (also in English) is softer and quieter altogether. A liquid romantic ballad.

DAVID SEVILLE

Oh Judge, Your Honour, Dear Sir,
Sweetheart; Freddy Freddy
(London HLG 9329)****

DAVID SEVILLE without his Chipmunk voices this time. Amusing A deck, Oh Judge, Your Honour, Dear Sir, Sweetheart, is a novelty with chorus chanting a plea to the court—a list of excuses, most of them laying the blame on a nagging wife. Tune's the simplest, and it could catch on.

Freddy Freddy is a bouncy novelty played by band and chorused by cute girl voices. Title man's a strong silent fellow. Good chuckle for pay-off.

RATINGS

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

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

DENNIS NEWBY
Checkpoint; Title Unknown
(Philips PB 1134)***

TWANGY guitar instrumental work with usual accompaniments after the current small unit fashion. Checkpoint is a steady rhythmic entry achieving extra colour from wah-wah voices.

Title Unknown has a whispered "What's that?" voice gimmick. After the Eddy pattern.

FATS DOMINO

Shu-rah; Fell In Love On Monday
(London HLP 9327)****

LONG rhythm 'n' blues vamping L start to Shu-rah before. Fats comes into chant the persistent heater. The beat's everything on this half—and it could well be enough to see Domino upstairs again.

Another of his own compositions on the turnover—Fell In Love On Monday. A slower rock-a-ballad with a tint of the blues in it. Fats sings this one with a big girl group for company.

TITUS TURNER

Pony Train; Bla, Bla, Cha Cha Cha
(Oricle CB 1611)**

TITUS TURNER has a novelty heater in his Pony Train song. Rocks it over huskily with some whoops and sound effects assistance from girl chorus.

Jukes ought to like it. Mort Garson's orchestra accompanies Turner and uses honking sax for the cha-cha-cha novelty on the reverse. Bla, Bla, Cha Cha Cha. Girl singers come in raucously, and personally I find it too self-consciously funny.

JOHNNIE LEE

Lonely Joe; Nobody
(Fontana H 306)**

TWO of his own compositions sung by Johnnie Lee to accompaniments directed by Harry Robinson. Lonely Joe has a brisk rhythmic effect but could do with more impact vocally.

I prefer Johnnie singing the slow

romantic ballad Nobody and it seems to have enough strength to turn the record over.

RONNIE HALL

The Code Of Lover Who Cares
(Piccadilly N 35001)***

PYE launches its new Piccadilly label with a record by an American who has been living in this country for the past couple of years.

Ronnie Hall has a firm ballad style of singing and many customers will find him likeable enough to buy the love song The Code Of Lover. Who Cares is a pleasant lilting ballad sung neatly and highly by Mr. Hall.

JOE BROWN

Crazy Mixed Up Kid; Stick Around
(Piccadilly N 35000)**

JOE BROWN has moved across to join the Piccadilly line-up and he makes his debut for them with a zippy novelty number Crazy Mixed Up Kid.

Tune's nothing, everything relying on the lyric about the questions Joe asks but which he never gets answered. Sound's muffled badly.

Stick Around is a routine luller with strings behind Joe.

DEAN STERLING

Send Me A Girl; Lost Love
(Pye N 15345)**

DEAN STERLING is a British boy who was just 17 years old on April 18. Singing with the instrumental quintet The Teen Beats, he handles the luller Send Me A Girl in familiar manner.

Lost Love gets away a little from the styles of other singers, but I'm afraid I cannot get excited about Sterling on this hearing.

TEDDY RANDAZZO

Happy Ending; But You Broke My Heart
(HMV POP 166)***

HAPPY ENDING is a romancer with a nostalgic flavour about it. Randazzo sings it smoothly to a lilt-



✧ TEDDY RANDAZZO
... a romantic "Happy Ending."

ing beat supplied by the Sid Feller orchestra and chorus. Tuneful.

Duetting with himself for the second side, Teddy has a slower number, But You Broke My Heart.

PERCY FAITH

Bilbao Song; Lover's Prelude
(Philips PB 1137)***

THE Percy Faith orchestra with a sweet swinging dreamy melody Bilbao Song. Repetitive theme dressed up by plenty of strings above the brass.

Faith's own composition Lover's Prelude is in the lush pseudo-concerto style with piano carrying the melody.

RUSS HAMILTON

The Lonesome Cowboy; My Love
(MGM 1127)***

RUSS HAMILTON returns to his habit of singing his own compositions with this coupling.

The Lonesome Cowboy is a story song jogging along to a good backing by Tony Osborne. Forsaken love and running from the posse yarn is not novel, but the ball has potential.

So has My Love—a simple ballad which Russ sings after the fashion which originally brought him success.

JEANNIE LAMBE

Billy; Across The Alley From The Alamo
(Philips PB 1135)***

WITH George Chisholm and the Tradsters Jeannie Lambe brings a strong old-fashioned vocal style to the steady oldie Billy. Happy-go-lucky jazz feeling about it.

Steady number on the flip Across The Alley From The Alamo, with some rather macabre humour hidden in it. Miss Lambe again supported beefily by The Tradsters.

RONNIE HILTON

Little Do You Know; Guilty
(HMV POP 865)****

A VERY friendly romantic ballad for Ronnie this time out as he sings Little Do You Know with his usual warmth and charm. Frank Cordell's orchestra and the Don Riddell singers give him a suitable backdrop. And there are a couple of sound effects which drop in for surprise gimmicks.

Guilty is given a rather attractive reading in the old style which used to be applied to these ballads.

ERNIE K. DOE

Mother-In-Law; Wanted \$10,000
Reward
(London HLU9330)***

NOVELTY rock number Mother-In-Law tells you all you really need to know with its title. Comedist attack on the favourite butt for comics. Will take courage to play it in the house if you've got problems.

Reverse is a quick rocker—and the reward's out; for Ernie's missing girl friend.

Contd. on page 12

FOR
REAL
HOME

ENTERTAINMENT—



GEORGE SHEARING
QUINTET
AND ORCHESTRA

'White Satin'
CAPITOL 1134 (Mono) ST134 (Stereo)



FABIAN

'YOUNG AND WONDERFUL'

H.M.V. CLP102 (Mono)



'SEVEN BRIDES
FOR SEVEN
BROTHERS'
'WORDS AND MUSIC'

(Selections from the film sound-tracks)
MGM-C-802 (Mono)



CRAIG DOUGLAS

'BANDWAGON BALL'

TOP RANK 15-102 (Mono)

CLIFF
RICHARD

'Listen
to
Cliff'

COLUMBIA BEX700 (Mono)



EMI

THE GREATEST
RECORDING ORGANISATION
IN THE WORLD



EMI RECORDS LTD
EMI House, 20 Manchester Square, London W1

*
TUNE IN TO RADIO LUXEMBOURG
(006 meters) AT 11 P.M. EVERY TUESDAY
WHEN 'PLAYALONG PLAYER' IS
PRESENTED BY R.M.I. DISC JOCKEY, DAVID JACOBS

IT COULD HAVE BEEN BETTER

But The Freshmen are still in a class of their own

THE FOUR FRESHMEN

The Four Freshmen And Five Guitars, Part 2

This October: Don't Worry 'Bout Me; I Never Knew; Invitation. (Capitol EAP 2-1255)***

FOUR contrasting songs from the multi-talented quartet which has recently been wowing concert and TV audiences here with June Christy.

After being fascinated by watching The Four Freshmen in action, I found that listening to one of their records was an anti-climax.

The Freshmen weren't at the height of their form in this set, but they are still in a class of their own.

BRENDAN O'DOWDA

Songs From The Emerald Isle
Trousers To The Fair; Little Bridget Flynn; Pride Of Tipperary; Davina Girl From Clare; She Moved Through The Fair.

(Columbia SEG 8072)***

WERE knee-deep in blarney for this pleasant set from Brendan O'Dowda and the land of the leprechauns. His clear, unmistakably Irish singing style is appropriately backed by Philip Green's orchestra with the accent on Phil the fluter and the rest of the woodwind.

Rustic romance spiced with occasional fustian shenanigans provide the keynote of the songs, plus the more sober mood of *She Moved Through The Fair*.

One for everybody Irish and anyone else who's kissed the blarney stone.

EILEEN DONAGHY

McCarthy's Party

The Old Water Mill; Wee Cup Of Tay; McCarthy's Party; Sittin' On The Bridge Below The Tower.

(Fontana TFE 17324)***

ANOTHER shower of shamrocks from the Emerald Isle, featuring a Belfast housewife, with a family of three, whose agreeable singing is fast making her the most popular Irish vocalist in her own land and abroad.

I think it is both fair and apt to describe Eileen Donaghy as the Irish Vera Lynn. She has the same clear diction and voice projection, and she uses them to good effect on these four folksy items.

Not everybody's wee cup of tay, perhaps, but vastly preferable to the more intense and bitter type of folk song which often comes out of Ireland.

LOS CINCO LATINOS

Fabuloso

Mi Corinto; Recordando; Tren De Carga; Tipin.

(Fontana TFE 17323)***

JUDGED as a Continental-style rock 'n' roll group, the five Latinos are pretty good, and are distinguished from the several Italian groups with the same approach by singing in Spanish.

But what I find so disappointing is the knowledge that they came to Europe from Argentina, where they had made a big name for themselves with a very different style and repertoire.

It is a long way to travel just to imitate the Italians at the end of the journey.

Don't miss listening to *Tren De Carga*. This is *Freight Train*, the Chas. McDewitt-Nancy Whiskey hit from the Willie era, and it is first-class comedy when sung in Spanish.

THE KINGSTON TRIO

Here We Go Again! (Part 1)

Molly Dee; Across The Wide Missouri; Goober Peas; A Worried Man. (Capitol SEP 1-1258, Stereo record) ****

NOTE that this is a stereo EP. I nearly mutilated it monaurally before noticing the microscopic print on the sleeve informing me that it was a stereo disc.

The Kingston Trio are remarkably effective, coming at you from two sides and the centre with their pleasant, folksy vocalising and atmospheric guitar and banjo work.

A very good set, indeed, especially Molly Dee, with its Latin-flavoured rhythm, and the old Confederate marching song from the American Civil War, *Goober Peas*.

TERRY GIBBS

Can-Can

I Love Paris; C'est Magnifique; Live And Let Live; Can-Can.

(HMV 7 EG 8616)****

VIBES player Terry Gibbs heads his quintet in a sweetly swinging jazz work-out on four of Cole Porter's melodic items from *Can-Can*.

The results will entertain pop fans as well as being jazz-inflected enough to please that fraternity's followers.

LANGUAGE DISCS

Odham's Quick French On Records
Odham's Quick German On Records
Odham's Quick Spanish On Records. (Price 30/- each. Obtainable at most good record shops and bookshops).

THE holiday season is about to get into full swing again, and this series is ideal for those of you going abroad who don't want to be limited to "Jer swizzle onglaze—no comprendo."

Each of the three courses consists of a decorative box containing two 7-



inch 33 1/3 rpm records and a pocket-sized manual with 128 pages of grammar, vocabulary, phrases, etc., much of which is related to the speech and instruction given on the records.

The "stars" of the records are linguistic experts who work in the appropriate overseas services of the BBC. The discs and manuals are sufficient to give you a good basic grounding in any of the three languages in time for your summer holiday providing you apply yourself seriously to the task of listening and learning.

THE KINGSTON TRIO

... seen with an Australian DJ (left) are remarkably effective on their latest EP in stereo.



★ ANOTHER SMASH HIT FROM AMERICA ON  ! ★

★ "BUT I DO" ★

★ CLARENCE ★
★ 'FROGMAN' ★
★ HENRY ★

★ NOW NO. 4 ★

★ IN U.S. CHARTS! ★

★ 7N 25078 ★



★ AND DANG-A-DANG-DANG — IT'S RISING FAST! ★
★ BLUE MOON — THE MARCELS ★

MODERN JAZZ by Tony Hall

If you are a true jazz fan

You must have this LP

label LPs completely indispensable... and this new Vogue release.

The four titles with Bird on side one are now available for general consumption for the first time. Recorded at a Carnegie Hall concert in 1947, he is heard in some breathtakingly magnificent solos.

Atmosphere is an incredible performance. High and Confirmation, immensely enjoyable. Parker's playing makes one even more conscious of the general sort of stand-still in jazz development since his death.

I must warn you, the balance is poor—inadmissible piano and over-heavy drums. But frankly, in this instance, who cares? Parker's glory overcomes all technical deficiencies.

Dizzy is good, too. But Bird steals the show.

Side two is inferior, Parker-less and Paris-recorded. A typically extrovert, good-humoured concert by Dizzy and colleagues with talented trumpeter on Tin and hip (if breathless) vocals by Joe Carroll.

If ever there was a one-sided five-star LP, this is it!

A rarity

SONNY ROLLINS TRIO Freedom Suite

The *Freedom Suite: Someday I'll Find You/Will You Still Be Mine?/Till There Was You/Shadow Waltz*. (12in. Riverside RLP 12-258)★★★★

PERSONNEL: Sonny Rollins (sax); Oscar Pettiford (bass); Max Roach (drums).

A ROLLINS record nowadays is a rarity. So make the most of this 1958 session, just released here by Riverside. Working in his (now famous) pianoless trio setting, Sonny shows striking proof of his ability to blow jazz in walk-time on *Someday*.

The other 3/4 piece *Shadow* is definitely treated with tongue in cheek, and reminds me of Sonny's mood on those "Music Inn" recordings for London-Atlantic.

Till is a pensive, languid interpretation of the ballad from "Music Man." Still, by Matt Dennis, it's still a good vehicle for jazz.

But the main work is unquestionably Rollins' *Freedom Suite*, which occupies all of side one. There are four separate "movements," yet there is a feeling of continuity and integration throughout.

Possibly the most striking of the four is the first. A typically brief



rhythmic Rollins figure, which, for some reason reminds me melodically of "The Roast Beef of Old England!"

I remember someone telling me that the whole suite was a complete improvisation in one take, with only the bare essentials pre-conceived. In that case, despite the occasional looseness, it is an excellent achievement.

Pettiford is a solid tower of strength

MAX ROACH—Exceptionally rhythmic playing on Rollins' "Freedom Suite." *

and Roach's exceptionally rhythmic playing is some of his most rewarding on record. Try concentrating on the drumming for several hearings. It's fascinating.

Not the greatest Rollins record ever, but well worth having.

1959 edition

ART BLAKEY'S JAZZ MESSENGERS

Moonin'

Moonin': Are You Really?/Along Came Betty/The Dream Thumper (Moderate)/Sister Blues/March/Come Rain Or Come Shine.

(12in. Blue Note 4003)★★★★

PERSONNEL: Art Blakey (drums); Benny Golson (sax); Lee Morgan (trumpet); Bobby Timmons (piano); Jymie Merritt (bass).

THIS is the third Messengers LP to be issued in two months. Each stems from a different phase of its existence. This group is the 1959 edition, when Benny Golson was the band's musical director.

Real, Betty, Thunder and the popular *March* are his tunes. The first two are typically melodic, with strong chord structures. I never felt that Golson was ideal for Blakey's extrovert conception, though he did bring a definite discipline to the group.

There is excellent, biting blowing by Morgan, some less than usual split-personality playing by Golson, some soulful solos by Timmons and some very busy Blakey. Though the *Suite* is the weakest track on the LP.

The most striking track is Timmons' famous, funky, gospel-influenced *Moonin'*. As you can hear, it's a 32-bar tune, NOT a blues (Joe Harriott, please note!).

ART TAYLOR IS TAKING THINGS EASY IN PARIS

I SPENT Easter week-end in Paris. Two people I talked to were top American modernist drummers, Art Taylor and Kenny "Klook" Clark (AK known as A.T.) will be a daddy any day now. He is living at his French wife's home in the suburbs of Paris, on the banks of the Seine. "I'm just takin' things easy and having a nice time. Eating a lot and drinking that good French wine!"

Last week, A.T. was due to join forces with altoist Jackie McLean to form a pianoless trio for work in Brussels, Germany and later, at Le Chat Qui Peche, in Paris.

"Jackie and I did a concert in Germany last month with Rene Urtreger on piano and a bass-player, opposite the Quincy Jones Band. Boy, that's a nice band! Trombonist Benny Bailey sounded especially good."

"Benny has decided to stay in Europe. He had four months back in the States after eight years in Sweden. That was enough. Now he is in Sweden with him. Benny did a lot of record dates, when he was in the States. Everyone was very impressed with his playing."

Since he came to Europe in November, Art has worked all over the place. "Man, I've been everywhere, including Yugoslavia. In fact, I've played in places I hadn't heard of! I'm going to stay until September, at least."

I first met A.T. two years ago. He was the hippest, coolest cat you have ever seen. He's still very hip—but now very human, too. I enjoyed catching up with him again.

Klook, by the way, looks like staying in Paris indefinitely. He has a fine apartment and has just bought a new car—a Morris Oxford! He is still working with pianist Bud Powell ("He's fine—and playing great") and Belgian-born bassist, Jean-Marie Ingrand.

Kenny sends regards to his friends in London, especially drummer Tony Kinsey.

As a modern jazz A and R manager, I have one particular pet peeve dream... to record American musicians. If possible, together with British boys. There's only one snag, of course. The Musicians Union has which prohibits such proceedings.

But I know of one Londoner who was lucky. He emigrated to Canada. Wish

a few months of his arrival there, he became one of Canada's foremost modern jazz DJs.

And now, as A and R man for a new Toronto-based disc company, he is recording American modern jazzmen!

The Londoner, Fred Newsworthy, the label: Jazztime Records.

Fred, who must be around 30 years old by this time, does all his recordings in New York.

Fred's first three albums will be released on April 25. The personally combine "household" names with talented young newcomers. These initial releases are by new tenorist, "Rocky" Boyd's Quintet with Kenny Dorham (trumpet), Walter Bishop, Jr. (piano), Ron Carter (bass) and Pete La Rocca (drums); Walter Bishop Trio with Jimmy Garrison (bass) and G. T. Hogan (drums); and former Gerry Mulligan drummer, Dave Bailey's Quintet.

John Erkin, "Rocky" Boyd is 24 years old and hail from Boston. He studied at the Berklee School of Music under almost Charlie Mariano. In New York, he has played with Max Roach and Philly Joe Jones, amongst others.

The Boyd LP features a new guitarist rumored to be even better than the phenomenal Wes Montgomery. His name: Gene Greene. Apparently he has already done two dates for Alfred Lion's Blue Note label with Kenny Dorham and tenorist Stanley Turrentine respectively.

Future Jazztime recordings may have Oscar Peterson Trio sidemen, Ed Thigpen and Ray Brown as a basic rhythm team, as the trio will be Toronto-based for five months in the winter.

★ ★ ★
CODA: Cannonball Adderley's "African Waltz" is now at No. 69 in the "Billboard" Hot Hundred. And Dankworth's version should also make the charts any moment now!

DIZZY GILLESPIE — CHARLIE PARKER

Disc 'n' Bird In Concert
Night In Tunisia/Dizzy Atmosphere/Groovin' High/Confirmation/Swing Low, Sweet Home/Cadillac/Tin Tin Deo/Oo-Shoo-Be-Do-Be-Do/Ending (School Days).

(12in. Vogue LAE 12252)★★★★

PERSONNEL: (tracks 1-4) Dizzy Gillespie (trumpet); Charlie Parker (alto); John Lewis (piano); Al McKibbon (bass); Joe Harris (drums); (5-8) Gillespie (trumpet, cong., vocal); Bill Graham (baritone); Wade Leggett (piano); Lou Hackney (bass); Al Jones (drum); Joe Carroll (vocal).

THE one basic essential of every modern jazz collection must be—unquestionably—Charlie Parker recordings. I consider the five London

CLASSIFIED ADVERTISEMENTS
The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-weekly 12 per 1/2 inch. Copy must arrive at DISC, 101-106, Fleet Street, London E.C.4. no later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

<p>PERSONAL</p> <p>TEENAGERS: Pen friends anywhere S.A.E. brings details. — Teenage Club, Falcon House, Burnley.</p> <p>PEN FRIENDS at home and abroad. Stamp & envelope for details. — European Friendship Society, Otley, Leeds.</p> <p>MYRTLE FRIENDSHIP Club. Pen-friends home and abroad. — S.A.G.: Secretary, "Manor Hill," Sutton-in-Craven, Keighley, Yorkshire.</p> <p>ATTENTION All Club Secretaries: Add to funds by selling your members Prospectus Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166 Fleet Street, E.C.4.</p> <p>FIND FRIENDS everywhere. Age 17 upwards. Opposing sex. Details free. — Mary Blair, 147/21, Holborn, London, E.C.1.</p> <p>PEN FRIENDS everywhere, opposite sex age 17 upwards. Only 15/- a year. Details and sample introductions free. — S.C.C., 333/37 Gray's Inn Road, W.C.1.</p> <p>FRENCH Pen Friends, all ages. S.A.E. for details. — Anglo-French Correspondence Club, Falcon House, Burnley.</p>	<p>PHOTOGRAPHS</p> <p>NEW EXCLUSIVE. Photographs: Faith, Newley, Horton, Richard, Presley, Brown, Conway, Donagan, 1/9d. or 2/9d. each. Sets of Photographs: Richard and Presley 2/9d. each set. — Send P.O. to: St. 4, 10 Westworth Street, London E.1.</p> <p>COLOURED Film 35z and Pin-up Photographs. Send 2.6 P.O. for samples and Price Lists. State Favourites. — Walker (Dept. D), 778, Leods Road, Shaw Cross, Dewsbury, Yorks.</p>
<p>TUTION</p> <p>DO you want to sing like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged. — 137, Hickmhall Mansions, Baker Street, W.1. HUNTER 2666/7.</p>	<p>MISCELLANEOUS</p> <p>GARRARD STEREO HEADS (GCH). 14s. special clearance price, only 25/- Trade inquiries welcome. — Box RT32, "Dow," 161-166 Fleet Street, London, E.C.4.</p>
<p>RECORDS</p> <p>RECORD BAZAAR. 50,000 from 1s. Also cheap LPs, EPs, White for 10s. — 1142/1146 Ayley Street, Glasgow.</p> <p>TAPE RECORDERS, Etc.</p> <p>TAPESPONDING. Exchange tape recorded messages home/overseas. — Details Ewart, 87 Terrace, Torquay.</p>	<p>FAN CLUBS</p> <p>ATTENTION ALL TOMMY STEELE FANS The International Fan Club has now been taken over by Miss Doreen Whittington, 17, Martin House, Hayes Road, Northfleet, Kent. All correspondence at usual.</p>

Who Where When

Week commencing April 23

- ALDERLEY EDGE**
Read: Henschel Lyttelton (Fri.)
- AYLESBURY**
Granda: Matt Moore package (Sat.)
Jim Dale, Paul Hanford, Bert Weedon, Chris Wayne and The Echoes (Thurs.)
- REDFORD**
Granda: Matt Moore package (without Weedon) (Wed.)
- BELFAST**
Opera House: The Allisons, Mike Preston (Wed.)
- BEXHILL**
De La Warr Pavilion: Paul Hanford (Sun.)
- BIRMINGHAM**
Town Hall: Acker Bilk (Fri.), West End Ballroom: Bob Walla (Sun.)
- BOGNOR REGIS**
Esplanade Theatre: Acker Bilk (Sun.)
- BOURNEMOUTH**
Pavilion: Acker Bilk (Wed.)
- BRISTOL**
Colston Hall: Memphis Slim, Robin Hall and Tommie MacGregor, Mandy Sandline and his Band (Sun.)
- BROMLEY**
White Hart: Clyde Valley Stompers (Thurs.)
- BUNTON**
Winter Gardens: Dr. Crook and the Crackpots (Sat.)
- CATFORD**
Tavern: Head: Humphrey Lyttelton (Wed.)
- CHESTERFIELD**
Civic Theatre: Dick Charlesworth (Sun.)
- CRUWE**
New Theatre: Ronnie Carroll (Wed.)
- EPSOM**
Baths Hall: The Free-Rollers (Fri.)
- EXETER**
City Hall: Clyde Valley Stompers (Sun.)
- GLASGOW**
Empire: Andy Stewart, The Four Jays (Sun.)
- GRANTHAM**
Granda: Matt Moore package (Fri.), See Bedford.
- HITCHIN**
Heritage Hall: Clyde Valley Stompers (Mon.)
- KETERING**
Granda: Matt Moore package (Thurs.), See Bedford.
- LIVERPOOL**
Empire: David Whitfield ("Road Movie")
- LONDON**
Refectory, Golden Green: Clyde Valley Stompers (Thurs.), Refectory, Golden Green: Acker Bilk (Mon.), Royal Foyot's Hall: Humphrey Lyttelton, Quartet, Art Blakey's Jazz Messengers (Sat.), Piccadilly: Tony Bennett, Talk of the Town: Lena Horne (London Palladium), Van Jackson, Les Four Brothers, Seraphim: The Free-Rollers (Sat.), Victoria Palace: Adam Faith, Allisons, Anne Shelton, Cherry Walker, Chris Carbyn, Cyril Stapleton, The Beatles, John Barry, Screen, Mike Preston, The Railroads, Steve Arlen (Sun.)
- MAIDSTONE**
Granda: Matt Moore package (Mon.), See Bedford.
- MALVERN**
Winter Gardens: Clyde Valley Stompers (Sat.)
- MANCHESTER**
Palace: Alno Connor, Dallas Boys, Emmeray Spence (Grosvenor), Southern Sporting and Palace Theatre Clubs: Caracis (Wed.)
- MANSFIELD**
Granda: Matt Moore package (Sat.), See Bedford.
- PETERBOROUGH**
Embassy: Jess Conrad, Matt Moore, Lew Carroll, Dean Rogers, Red Prior, Carl Denver Trio (Sun.)
- PURLEY**
Oval Ballroom: The Free-Rollers (Thurs.)
- PRESTATYN**
Royal Lido: Not Gemella (Sat.)
- SLOUGH**
Carlton: The Free-Rollers (Mon.)
- SOUTHALL**
White Hart: Clyde Valley Stompers (Wed.)
- STOCKTON**
Globe Theatre: Max Bygraves (Wed.)
- WELWYN**
Mid. Herts College: Acker Bilk (Thurs.)
- WISBECH**
Crown Exchange: Acker Bilk (Sat.)
- YORK**
Ripon: Frankie Vaughan, Ronnie Aldrich and The Squareships (Thurs. to Sat.)

**SLEEPER
WINS A
SILVER
DISC**

A SILVER Disc for a record which made only one, very brief entry into the best sellers, at number 20! This is the achievement of the lifting "Scottish Soldier," recorded by Andy Stewart on Top Rank, and released last September. It has now sold over 250,000 copies and earns him our award of a Silver Disc.

The record is an old Sardinian folk tune, which was heard during the Crintean War by a Scottish piper, who took it back to Scotland, arranged it, and re-titled it, "The Green Hills of Tyrol." It remained the same until Andy Stewart wrote words to it and called it "Scottish Soldier."

First Scots win

Although he is not particularly well-known South of the Border, Andy Stewart has been a famous Scottish "name" for almost ten years. He is basically an all round entertainer, specialising in comedy and singing, and he is the first Scots artist to win a Silver Disc.

Well known for his work on the "White Heather Club," Andy made his first trip to England in 1955, when he appeared on the Billy Eckstine bill at Manchester, and subsequently toured with the sizer.

His "Scottish Soldier" has been released in the States on the Warwick label, and is already showing in their top hundred.

Meanwhile Andy is busy preparing for a short season at the Glasgow Empire, which opens next Tuesday.

Bassey: No more work for eight weeks



SHIRLEY BASSEY... she cut her smash hit "As Long As He Needs Me," which was recorded over seven months ago. Now she's going to rest for two months. (DISC Pic)

HURRIED DISC SESSION BEFORE OPERATION

LAST Thursday evening, Shirley Bassey recorded her first single since she cut her smash hit "As Long As He Needs Me," which was recorded over seven months ago.

The session was arranged at the last minute by Norman Newell on the eve of Shirley's entry into the Harley Street nursing home for the removal of her tonsils and the disc will be issued on May 5.

Shirley recorded two numbers with Geoff Love. One was a revival of that beautiful oldie, "You'll Never Know," and the other was a brand new number, written specially for Shirley over two years ago by Roy Lister entitled "Hold Me Tight," which Shirley describes as "something different—a sophisticated beat number which I've wanted to do for some time."

Shirley sang both numbers on her recent Australian tour and both received great acclaim.

"We didn't think we'd have time to get the session in before I went into the nursing home," said Shirley. "In fact it had been suggested that one of the numbers from my new album be released on the single, but I didn't want this. I much preferred recording something different."

"I expect to be out of the business for at least eight weeks. The first thing I'll be getting back to work on will be the rehearsals for my Blackpool season, which begins in July."

Thoughts of the throat operation did not seem to worry or affect Shirley during the session, in fact she was in great form and feeling very happy. She even arrived early which is something worth talking about for she has the reputation of being late for recording sessions.

It took only ninety minutes for both numbers to be recorded.

After I asked if she was worried about the operation.

"The only thing that worries me right now is the pain," she said. "But, of course, it is a worry. I've been under a great mental strain these past few months. In fact, ever since my Pizze season my throat has been giving me quite a lot of trouble."

"The phrasing was affected mainly in the lower register and yet it didn't affect the high register at all. I can get up there quite comfortably. I'd thought of having my tonsils out some time ago but the doctors didn't see any sense because then they weren't giving me all that bother."

Steadily worse

"But in Australia things got steadily worse and I had to shorten my act by cutting out a couple of numbers. I had also planned to sing in Tokio, Honolulu and in the Caribbean but I had to call them off. It was a great disappointment, believe me. Something just had to be done about those tonsils, so I fixed up to have them done before my Blackpool season."

After Australia, Shirley visited the States to discuss her forthcoming five week season at the Persion Room beginning on September 13.

I asked Shirley if she was exceedingly worried by the possible after-effects of the operation.

"Well, of course, this is my biggest worry right now. But I've been assured that there will not be any change in my voice at all. I think the most frightening thing in my life is the dread of losing the whole quality of my voice. I can think of no other major fear! It's going to be quite an ordeal, believe me, listening to my voice after the operation."

During Shirley's Blackpool season it is intended that she record another album but final plans have not yet been decided as to where the recording will take place. It may be in Blackpool.

Ken Johns

CHART CHUCKLES



"African Waltz"

A pity that Ella vied with Wright

Along The Alley

with
Nigel Hunter

IT was rather a pity that the sixty minute Home Service programme about the career of music publisher-impresario and composer Lawrence Wright last week, clashed with the Elna Fitzgerald showcase on ITV.

The story of the father of Britain's Tin Pan Alley was an enthralling one with great interest for everyone who follows pop music. The Denmark Street pop publishing business literally grew up around Lawrence Wright, who was first to take premises in "The Alley" in 1912, living and working there as he built up his flourishing empire.

FROM the pioneer of modern pop music in Britain to one of the youngest transients in the Alley, Lorna Music is the firm's name, and they celebrate their first birthday next month.

Alan Paramount was cautiously optimistic, as he recalled the outfit's progress during the past eleven months. The Shadows' "Quartermaster's Stores," Maurice Williams' "Stay," and Helen Shapiro's debut disc, success for Columbia. "Don't Treat Me Like A Child," are three of their successes.

Other current Lorna items are "Deer stalker" and "Almost Grown Up," the two numbers written and recorded by the new Philips pianist David Libbox; "The Miracle of Monday Morning" cut by Michael Holliday for Columbia; "Love

Me" recorded by Robert Earl for Parlophone; "Heartstrings" by Bill Shepherd's group for Pye, and a football pool-type number "Penny Points Points" blown for Columbia by the man with the golden horn, Eddie Calvert.

The Helen Shapiro disc took two months to climb into the charts and reflects a lot of credit on the tireless persistence of Alan and his colleague Tony Savva.

FREDDIE POSER of Mills Music has a monstrous idea in the shape of the "Monster Of Loch Ness" recorded by Scottish folk balladeers Robba Hall and Jimmie MacGregor for Decca.

In complete contrast there's a very nice ballad written by Mills Music staff arranger Ken Woodman called "Game Of Love" The Mills man liked it from the start, but thought it a bit too good for the market.

Months later Scott Peters called in and heard it amongst other current Mills items. He flipped over the spot, and recorded it with "Kookie Talk" for his Pye debut disc. Mills have a Johnny Worth number out on Decca's Darium label sung by Little Tony. It's called "Bella Maria," and Little Tony is also recording an Italian version of it for his homeland market.

Congratulations to
ANDY STEWART
on winning a
SILVER DISC
with
**A
SCOTTISH
SOLDIER**

JARB12

'TOP RANK' RECORDS

EMI RECORDS LTD., EMI HOUSE, 20 MANDARIN SQUARE, LONDON W1