

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

Ray Charles - two week tour in May

RAY CHARLES, now riding at number three in the British charts with "I Can't Stop Loving You," is to come to Britain for a two week tour in May next year. This was announced by his Overseas Promotion Manager, Henri Goldgran, when he made a one-day visit to Britain to tie up the ends of the tour with the Harold Davison office.

A possible opening date is May 17, and Charles will tour with his sixteen-piece orchestra and four-strong girl group, the Musicians and singers he uses on his records. Arrangements will be made to send an equivalent band to the States in order to satisfy Musicians Union requirements.

"Ray is going to make his next Continental tour beginning April 23 next year," said Goldgran, "and some time between then and July 1 he will spend two weeks appearing in Britain. The venues will be arranged by Mr. Davison at a later stage. "Ray has wanted to come to Britain for a long time," said Goldgran, "but unfortunately the demand for him has not been great enough to warrant a visit. "But in recent months his

Cont'd. on back page

Acker starts on radio series

ACKER BILK begins recording a series of programmes for radio on August 3. No details were available at press-time, but it is known that the shows will be broadcast in the autumn.

Negotiations are well in hand for Acker's planned trip to the States at the end of September. This will be a goodwill tour of the major cities, and will also include radio and TV guest spots.

Europe wants Macbeth

AS a result of his success with the British team in the Knokke Song Contest, David Macbeth has been invited to make television appearances in Antwerp and Munich.

U.S. A & R team here

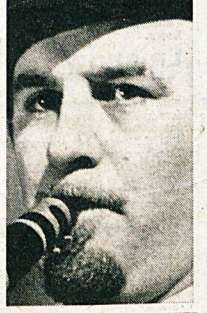
INDEPENDENT American A & R team, Mike Stone and Sheldon Talmy, arrived in London last weekend for a stay of several months.

While they are here they plan to record British singers using their own, original American material.

They hope to obtain releases in both countries.

Mitchum Jr. on record

JIM MITCHUM, eldest son of film star Robert Mitchum, has been signed by Reprise. His first single, "Toast Of The Tear-drop," and "Tears Of Love," is set for immediate release in the U.S.



Autumn date set for ACKER BILK radio shows.

'Mr. Piano' refuses £5,000

JOE HENDERSON has turned down a contract worth £5,000 for a third ABC-TV series of "Sing Along With Joe."

He states the reason as being because he wants to play more than just honky tonk music.

He says that "Sing Along With Joe" is a fast show suitable for Sing-song numbers, but not for music in a more serious vein.

When he concludes his season at Blackpool, Joe begins rehearsals for the seven week "Birthday Show" at the Coventry Theatre, opening on October 16.

JULIE LONDON AUTUMN TRIP

AGENT Vic Lewis is hoping to arrange some TV engagements and a few concerts in Britain for American songstress Julie London in October. Julie is expected to visit Germany privately during that month, and Lewis aims to set up some dates here for her on her way home.



No comedy records until the right material comes along, says KEN DODD.

Second 'debut' may be second

hit for Ken Dodd

TWO years ago comedian Ken Dodd surprised the recording business by turning singer and cutting one of the most successful ballads ever—"Love Is Like A Violin."

Since then the hits have loved him but now it looks as if he has come up with his second big seller. Originally on Decca, with whom he spent the first two years of his disc career, Ken has now moved over to Columbia, and his first offering on that label is "Come To Me," backed with "More Than Anyone I Know."

Pleased

From Blackpool, where he is appearing in "The Big Show of 1962," Ken told DISC that he is extremely pleased with the new disc, and is hoping that it will prove to be as successful as his previous waxes.

He also pointed out that he has no false illusions about his singing, but has managed to reconcile this profitable facet of his career with clowning. "It's no use kidding myself that I'm a Frank Sinatra," he said. "I wouldn't want that anyway.

SPRINGFIELDS IN AMERICAN HOT HUNDRED

THE Springfields have entered the American charts with their Philips release, "Silver Threads And Golden Needles." The trade paper "Cash Box" shows them in their hundred this week at number 91.

This Friday the group have a new release, "Swahili Papa," written by Tom Springfield, and are booked solidly until the beginning of December.

Currently appearing at the Pavilion, Weymouth, they commence an eight-day Scottish tour on September 24, followed by a week in cabaret at the Royal, Liverpool, starting October 1.

On October 16, the group will head the seven-week birthday show at the Coventry Theatre. The Springfields can be heard on "Parade of the Pops," August 8, and "Saturday Club," September 1.

The Allison's, whose latest Fontana single is "Sweet And Lovely," begin an eight-day tour of one nighters in Ireland on August 5.

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KEN DODD
Makes a **BIG HIT** with his new **COLUMBIA RECORD**

COME TO ME
COUPLED WITH **MORE THAN ANYONE I KNOW**

COLUMBIA
45-DB4872

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Star **Talk**

Craig gets a warm welcome

CRAIG DOUGLAS broke all house records when he recently returned to his home town of Sandown, Isle of Wight, for a personal appearance.

I hear that **John Leyton** has been scolding a blue-blooded baroness around Munch. I gather she has invited John to Switzerland to meet the Aga Khan. Any chance of your wanting another girl out there, John?

Mike Sarne is looking for a new flat in London. At the moment he lives in Soho, but he has to borrow a friend's place to take a bath. Now he wants a place "with the accent on a nice, big bathroom, with plenty of hot water," he says.

Frank Ifield says: "At school, I wanted to be a carpenter, a commercial artist and a painter, but when I left I just carried on with what I was doing at the time." Seems he made a very wise decision.

Anita Bryant tells me that while she was in Japan recently she met and flipped over top rock and roller **Hiroshi Moriya**.

FOLLOWING their terrific success as joint composers of "A Picture Of You," **Johnny Beveridge** and **Pete Oakman** composed "The Day Of The Gun" which has recently been recorded by **Nick Villard** for **Pye**.

Could these two become a British country and western team? Right now it's a terrific market for their kind of material.

In a letter to a fan, **Paul Anka**, now 21, informs all available pieces of female talent, "I'm not going steady and never have. I believe in meeting many different types of girls before settling down." And he adds: "I adore girls with blonde hair and blue eyes."

Lucky Vic Dana, making his bow on the CBS TV show "Celebrity Talent," has had the glamorous **Zsa Zsa Gabor** as his sponsor. He sang a number called "I Believe In You."

Bobby Vinton is being called "The undisputed mayor of the musical scene" around Pittsburgh. A local DJ has said of Vinton: "He's taken over Perry Como's spot as Canonsburg's (that's a spot just outside Pittsburgh) first son." On hearing this, Vinton said: "Maybe. But if Perry Como ever comes back home, I'm taking to the hills!"

Seems that **Davey Rose** created quite a precedent when he recorded "The Stripper." The number has

sparked off a trend of new discs out in his "burlesque" beat. Among them are "Tease," "The Grind," "The Peel," "The Raid On The Stripper," "Bumps A N d Grinds" and "Take It Off!"

What's a **Chinese Charleston**? My guess is that it's the Charleston done sideways. Anyway you can experiment to your heart's content when



CANDY SPARLING ... asked to sing to her school friends.

a disc called "Chinese Charleston" is released on Decca. It is sung by that delightful **Suzy Wong Tsai Chin**, who describes the number as being a charleston with a Chinese-type backing.

IT all happens when you're a star. Don't tell anyone, but I've a sneaking suspicion that **Joe Brown** will appear in the **Michael Codron** theatre revue scheduled for a London opening later in the year.

I know that **Joe** himself is very keen to appear in the show, which is currently being steered, so this looks like IT! During my schooldays my headmistress once made me get up and sing "Put Another Nickel In" because I'd been chanting the song during lessons. Last week another pupil had to sing in front of the whole school, but at the school's request.

Candy Sparling, who left her studies for good on Friday, was asked by her schoolmates to sing her first disc, "When's He Gonna Kiss Me," as a parting shot, while her class mistress thumped her class joanna in accompaniment.

June Harris

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.

WRITE TO: POST BAG, DISC

161, FLEET ST., LONDON, E.C.4

It's originality we need —not perfection!

PRIZE LETTER

WHY is experiment, so important to the American scene, lacking in Britain?

Even the names of our artists, for instance, are uninteresting and unoriginal. What have we to compare with "U.S. Bonds" or "Bo Diddley"? Ballads with a beat dominate our charts whereas in the States all kinds of music have an equal chance of success. There is almost no such thing as an established star or a predictable record over there.

Here A and R men strive for perfection, but in America, the drive is for originality and excitement.

We have the talent here—what a pity it's so often misguided by placing too much importance on established stars and hit records.—**D. BULCOCK**, 36, Albert Street, Padiham, Nr. Burnley, Lancs.

C AND W TOUR

WE have seen most of the American pop singers over here, so why can't a British agent book a package of C and W stars?

I am sure the thousands of C and W fans in this country would flock to see such stars as **Johnny Cash**, **Hank Snow**, **Marty Robbins**, **Sanford Clark**, etc., and the time is now ripe for these people to come over.—**DAVE ORNEY**, 4, Southgate Grove, Hackney, London, N.I.

Go" and "Parade of the Pops"?

If a hit record is being performed by the artist who recorded it, surely an accompaniment worthy of the artist should be given.—**N. R. BOSTIN**, 32, Fulke House, Brooke Road, Clapton, London, E.5.

LOW RATING

THE SHADOWS "Guitar Tango" deserves far more than the three star rating it got from **Don Nicholl**—even if it doesn't get that.

There are a great number of other groups cashing in on The

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

NEW DEAL

ISNT it about time our top disc stars were given better musical backings when they appear on radio shows such as "Go Man

Shadows "twang". They make a very good job of it as well, but even I am getting tired of it.

Now they've shown that their talent isn't confined to guitars producing the same sound. As long as they keep recording something slightly different every time, the public won't get bored and The Shadows will remain popular.—**JACQUELYN SAVILLE**, 32, Ray Lea Road, Maidenhead, Berks.

OLDER FANS

I WONDER if the young pop stars, particularly **Adam Faith**, realise what a large following they have among the 30—40 age group.

I recently made a survey among 30 friends in this age group. Every one of them liked pop music, knew what was in the top ten and named **Adam** as their favourite—no mention of Sinatra!

And these same people go to package shows and enjoy them!—**D. B. LAVERICK**, 32, Gilbert Road, Ransgate, Kent.

KING TWANG

IF anyone is in any doubt as to who is the master of the guitar I would advise them to listen to the latest and greatest from **Duane Eddy**. If he hasn't already proved he can play anything, he now brings out a really up to date twanging LP.

The old twang Eddy sound has been blended with the organ, and another new effect is the use of an echo chamber.

This is probably his best LP, and if he continues to keep up with the modern trends, as he is doing, I am sure the Eddy sound will be around for many years to come.—**M. ST. PIER**, 42, Rose Lane, Chadwell Heath, Romford, Essex.

LP SHOW

YOUR correspondent of last week, **Mr. R. C. Mephan**, and, in fact, listeners to **Radio Luxembourg** in general, may be interested to know that **EMI** has just started an LP programme on Sunday evenings.

It is called "Alan Dell's Showcase" and is broadcast at 8 p.m., the first programme having been transmitted on July 29.

Extracts from our huge catalogue of LPs will be used each week, and these will include shows and films, and such top artists as **Cliff**, **The Shadows**, **Helen Akker** and all our American stars.—**NEVILLE SHIM SHIRE**, EMI, Manchester Square London, W.1.

COMPLIMENT

SURELY one of the nicest compliments ever paid to **Bing Crosby** is the new LP by **Michael Holliday**, called "To Bing—From Mike."

I've just bought this album and can thoroughly recommend it to admirers of both artists, for it consists of 14 numbers usually associated with the "Old Groaner" but sung with great sincerity by Britain's answer to him, and Bing's number one fan.—**J. E. A. GRIMWOOD**, 286, Spring Road, Ipswich, Suffolk.

HOT 100

WITH the number of records going up week by week, a top twenty hit parade seems to be inadequate.

An English hot hundred would



MICHAEL HOLLIDAY . . . he's paid one of the nicest tributes to Crosby. See "Compliment."

be of great service to pop fans enabling them to follow their favourite records almost from the start.

The standard of records in this country is high compared to that of America, and some really excellent numbers cannot quite make the Top Twenty. I am sure a larger hit parade would boost their popularity.—**R. O. G. R. SEWELL**, "Marl Hill", Whitcombe Road, Carisbrooke, Isle of Wight.

CAN'T THE ROCK FANS TOLERATE CRITICISM?

IN a recent issue of **DISC**, **J. R. Fry** wrote "Steve Race never passes up a chance to knock the rock."

Really? Let's look at the facts. During my Monday "12 O'Clock Spin" series, I chose (and praised) discs by **Elvis**, **Cliff**, **Brenda Lee**, **Barry Woodson**, **Craig Douglas**, and **Brook Benton**, not to mention other artists like **Matt Monro** and **Danny Williams**, who have a more genuine appeal, but are still teen favourites.

"Don't knock the rock"—so runs the old parody cry. Is the pop fan of today so far gone that he can't tolerate any criticism of his music at all?

There's good and bad in all kinds of music, **Mr. Fry**, and I for one will go on saying so, on TV or anywhere else. It's still a free country—even for squares.—**STEVE RACE**, Television House, Kingsway, W.C.2.

ROSES ARE RED

the original hit version No. 1 IN THE U.S. CHARTS!

BOBBY VINTON

COLUMBIA 45-DB4878

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ADAM FAITH . . . a great many of his fans are over thirty. See "Older Fans" (DISC Fic).

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 28).

Last Week	This Week	Title	Artist
1	1	Roses Are Red	Bobby Vinton
2	2	The Wah-Watusi	Orlons
3	3	Sealed With A Kiss	Brian Hyland
3	4	I Can't Stop Loving You	Ray Charles
4	5	The Stripper	David Rose
8	6	Speedy Gonzales	Pat Boone
6	7	Wolverton Mountain	Claude King
13	8	Breaking Up Is Hard To Do	Ned Sedaka
9	9	Gravy	Dee Dee Sharp
12	10	Ahab The Arab	Ray Stevens
7	11	Johnny Get Angry	Joanie Sommers
15	12	Dancing Party	Chubby Checker

Last Week	This Week	Title	Artist
18	13	Theme From Dr. Kildare	Richard Chamberlain
—	14	Loco-Motion	Little Eva
—	15	You'll Lose A Good Thing	Barbara Lynn
10	16	Palisades Park	Freddy Cannon
11	17	Al Di La	Emilio Pericoli
19	18	(Girls, Girls, Girls) Made To Love	Eddie Hodges
—	19	Twist And Shout	Isley Brothers
—	20	I Need Your Loving	Don Gardner

ONES TO WATCH

Things	Bobby Darin
Heart In Hand	Brenda Lee
Little Diane	Dion

PAT BOONE

SPEEDY GONZALES

HLD 9573



45 rpm

HOW MANY NIGHTS, HOW MANY DAYS
ALAN FIELDING
F 11487
DECCA
45 rpm

BOBBY VINTON

ROSES ARE RED
MY LOVE
THE ORIGINAL No.1 U.S. HIT!
COLUMBIA 45-096878
COLUMBIA RECORDS
E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1

TOP TWENTY

Compiled from dealers returns from all over Britain

Week ending July 28, 1962

Last Week	This Week	Title	Artist	Label
1	1	I Remember You	Frank Ifield	Columbia
3	2	Speedy Gonzales	Pat Boone	London
2	3	I Can't Stop Loving You	Ray Charles	HMV
4	4	A Picture Of You	Joe Brown	Piccadilly
8	5	Don't Ever Change	The Crickets	Liberty
7	6	Here Comes That Feeling	Brenda Lee	Brunswick
6	7	Come Outside	Mike Sarne	Parlophone
12	8	Right Said Fred	Bernard Cribbins	Parlophone
5	9	English Country Garden	Jimmie Rodgers	Columbia
11	10	Little Miss Lonely	Helen Shapiro	Columbia
14	11	Ya Ya Twist	Petula Clark	Pye
9	12	Guitar Tango	The Shadows	Columbia
10	13	Our Favourite Melodies	Craig Douglas	Columbia
10	14	Good Luck Charm	Elvis Presley	RCA
13	15	Once Upon A Dream	Billy Fury	Decca
—	16	Things	Bobby Darin	London
—	17	Ginny Come Lately	Brian Hyland	HMV
—	18	Let There Be Love	Nat King Cole	Capitol
—	19	Cindy's Birthday	Shane Fenton	Parlophone
16	20	Sharing You	Bobby Vee	Liberty

ONES TO WATCH

Adios Amigos	Jim Reeves
Roses Are Red	Bobby Vinton/Ronnie Carroll
Vacation	Connie Francis

CHART CHATTER BY JOHN WELLS

Shadows crash in

If ever there were any number one — and The Shadows must be feeling really beautiful ballad, beautiful disc was too different to be a bit relieved as well as pleased. Shearing, the combination hit resoundingly quashed this week. "Guitar Tango" given it its present position. Four places below The Shadows, at 16, Bobby Darin comes in with "Things." This is yet another number in the charts tagged as being country and western. Bobby hasn't had a hit for some time over here. He deserves one, took a gamble and it's paid off. A and R man Norrie Paramor also deserves a big bouquet. And another record, further down, which I'm glad to see higher—it deserves to reach

"Let There Be Love" — a really backed by George Shearing, the combination hit discs are all too rarely made of. Nice to see Frank Ifield still holding on to top position. The last time I stuck my neck out and forecast a stay at the top Ray Charles leaped in and proved me wrong. But I'll do it again for Frank . . . and keep my fingers crossed, for both of us. What's happening to Miss Shapiro? Moving up one place, and then only to 10, isn't usual form for our top teenage songstress.



DAVID MACBETH
"ROSES ARE RED"



7N 35062



DAVID MARTIN
"CINDERELLA ROMEO"



7N 35068

TOUR PLAN These films are giving me the experience I need

PAYS OFF FOR SHANE FENTON

TEN months and four records ago Shane Fenton burst into the record scene. He arrived like no other hopefuls surrounded by publicity and hally-hoo. Like few of the others his debut disc, "Moody Guy," was a hit.

Now he's joined the even more select band who can claim two hits. His latest, "Cindy's Birthday," a cover of the American hit, went into our charts last week at 19.

What's so different about Shane Fenton that has enabled

BY JOHN WELLS

him to last when the vast majority fall by the wayside after their initial launching?

"Well, to give you an idea, Shane, a lot of influential people have been very good to me and the group—we've been particularly lucky with the number of broadcasts we've done.

"And another thing has been our deliberate policy of concentrating on one-nighters, as far apart from each other as possible.

"I know most singers don't like all the travelling involved, nor do we really, but we feel it's worth it. During these last 10 months we've been asked to cover a tremendous area and people are getting to know us now.

"It's certainly beginning to pay off!"

There is now hardly a corner of the British Isles which has not had the opportunity of seeing Shane and his backing group The Fentones. Even more important he's constantly being asked to make return visits and he says, "that can't be bad.

"I can't tell you how many miles we've already covered, all I can say is that it's been worth every yard of the way to get the experience and exposure a new group like us needs."

Easier

Next year, though, Shane is hoping to take life a little more easily. "This summer we purposefully turned down the idea of a season, but in 1963 we would like to settle in one place for a while. It's not that we need the rest, we want time to be able to sit down and take stock of things.

"We're on the go so much at the moment we just don't have time to do this... we don't even have time to rehearse and work out an act."

It was while Shane was on his extensive one-nighter tour that he first heard "Cindy's Birthday" played over the phone from London to Belfast.

"I liked it, even hearing it over the phone," said Shane, "and my manager Tommy Sanderson and record manager Ron Richards flew over with a copy.

"I flew from Belfast, cut the disc and returned to Dublin the same day. We were pretty whacked as you can imagine but it was worth it."

ROSES ARE RED
the original hit version
No. 1 IN THE U.S. CHARTS!
BOBBY VINTON
COLUMBIA 45-DB4878



My first real love scene was the result of letters from my fans, says CLIFF

Cliff Richard talks to Ken Johns

IS Cliff Richard's film career destined to continue with Cliff playing light, colourful parts as in "The Young Ones" and his current production, "Summer Holiday"? Or is he going to break into more serious and dramatic parts?

He proved in "The Young Ones" as I've no doubt he will prove again in "Summer Holiday," that he can play these parts as easily as cutting a hot disc. His only challenge appears to be dancing.

In "The Young Ones" his dancing sequences were all cleverly devised. Cliff would appear in the opening sequences, then when the number called for more intricate routines, he would disappear, without the audience realising it, then return towards the end of the number.

In "Summer Holiday" Cliff will appear throughout the whole routines. He is shaping up as a great song-and-dance man. But is this as far as it will go?

happy

When I spoke to him at the studios recently he said: "At the moment experience, or rather inexperience, as an actor limits the kind of films I can make. But I'm happy making these kind of films. I've been having a ball. They're great fun and, more important, they are giving me the experience I need.

"Of course, I would like to do something deeper, and when I'm ready I hope I'll get the chance. But it's no good running before you can walk, is it?"

"I don't mind playing love scenes now. Although I gave Carole Gray a peck in 'The Young Ones', I consider my first love scene is the one I did the

other day opposite Laurie Peters for a scene in 'Summer Holiday' which is set in an Austrian beer garden while we waltz around.

"It's funny, but after that scene with Carole in 'The Young Ones' I got hundreds of letters asking

A NEW title song and a new introduction are to be given to Cliff Richard's smash-hit musical "The Young Ones" before it is released in America in December.

The new sequence, in which Cliff appears, is to be shot in London soon and in this scene Cliff will be singing the film's new title song, "Wonderful To Be Young."

Why the new title and the new beginning?

Explained producer Kenneth Harper: "The Americans thought the title would be associated with a picture depicting violence such as 'The Wild Ones' and 'The Young Savages'."

"They also considered that our original opening shot, which was a panning shot of the London skyline taken from a building site in Oxford Street, was too general a line of any American city, Chicago and Detroit in particular.

"They wanted more familiar London sights, you know—the kind of places which were seen over Telstar the other night in Europe's transmission to America.

"So I expect we'll be filming near Big Ben and The Tower of London. But the actual locations have not yet been decided.

"The credit titles will appear over this new sequence while Cliff is seen and heard singing the new title song. From this scene we'll be cutting directly into the big 'Friday Night' musical number."

me why I didn't kiss her properly. So we decided to go one step further in 'Summer Holiday'.

"It's not a passionate scene. Nothing like that. It's too light to be passionate."

"I've always had a great ambi-

tion to play Heathcliffe in 'Wuthering Heights' on the screen. Perhaps when I'm 30 I'll be ready. Who knows? I read the book at school and you know thinking about it, it really is a great part for a Method actor.

"But then, what is a Method actor? From what I've read about them, they are always trying to 'find' themselves. What does this mean? What are they looking

for? I mean how can you 'find' yourself?

"I've formed my own opinions about the Method. I'm probably wrong, but to me Method actors become too involved with themselves. They are too wrapped up in their own characters.

"From what I've learned from the your films, like the skit acting is not just a personal thing. You're part of a scene, you're involved with other characters, you've got to know what makes them tick too.

"Personally, I believe you should think yourself into a part. This is my Method.

"I learned a lot from Laurence Harvey while we were making 'Explosion Banga'. Just watching him is as helpful as a year's acting lessons, and I've never had a lesson in my life.

Mind you, I was dead scared playing opposite Laurence Harvey. He's such a great actor.

"The thought of playing opposite Robert Morley who played my father in 'The Young Ones' also scared me. What made it more frightening was the fact that the very first scenes we shot on the picture, were the scenes between Robert and myself.

"But he made me feel fantastic. He's great to act opposite. When I told him I felt scared he turned around and said, 'I'm scared too!'"

laugh

"If either of us made a mistake in a scene, he would stop right in the middle of the take and say, 'We were sorry. It's not level today. Nick' he would apologise. He always called me Nick, it was the name of the character I played.

"Don't worry, dad I'll wait for you.' We'd laugh about it and do another take. Mr. Morley gave me a lot of confidence because he brought me up to my level."

"I used to feel terrible, awkward and shy," he smiled. "But now I'm getting rid of those inhibitions. The rehearsals scared me, but now I'm not nervous. How different you feel when you're actually doing a 'take'. You're not so conscious of the technicians, staring critically from all sides."

Brenda Lee goes into the dress biz

BRENDA LEE already has quite a flourishing jewellery business, and she now intends to go into the teenage dress business. It's appropriate that Brenda, always a snazzy dresser on her own account, will do herself. American teensers certainly have something to look forward to.

Kapp Records are nursing a 14-year-old Italian boy (they are keeping his name a secret), who, they confident- ally predict, will be the next Gigli. They plan to issue his first disc this Christmas. Let's hope it will prove to be the sensation they expect.

Since old-time vamp Mae West is back on disc and doing well, it has been decided that she will do her own singing in the forthcoming film of her life. The girl who will portray her hasn't been chosen yet and Mae will have the final say. So far Mae's only comment has been: "Just find someone sexy, honey, otherwise I'll do the film myself."

★ ★ ★

COLUMBIA Records expect the total sales of the sound track of "West Side Story" to outsell even the fantastic "South Pacific" album, which has now been in the sellers for a total of 227 weeks.

With his big success in England of "English Country

Garden," Jimmie Rodgers has started to work the number here on his TV appearances, in case it has the same selling value. Jimmy also has his first release out for the Dot label. It's called "No One Will Ever Know" and it's great, so with one or the other, it shouldn't be long before Jimmie's once again in the charts.

Newcomers to the American music scene are Dickie

Cable from AMERICA
edited by Maurice Clark

Goodman and Dr. I. M. III—there's a pair of crazy mixed-up names for you! But then it's a crazy mixed-up send-up of TV's popular Doctor Ben Casey. Called "Ben Crazy," it's selling like crazy, too.

Sugar Ray Robinson is to have his album, "Still Swinging," released via Continental Records. The album features the title song, plus eleven other songs in the rhythm and blues vein, written for him by Don Jernigan.

Rosemary Clooney has had to turn down a starring role in a Broadway musical, as she won't move her children to New York, and she refuses to

leave them. She will, instead, start planning her own TV show in which she will act as well as sing.

The Voice of America, as they have done before, will broadcast music recorded at the Newport Jazz Festival around the free world. Practically the entire festival will be broadcast over a period of six weeks, each session taking 45 minutes. This year's "Newport '62" has been the most successful to date.

Time sure flies. It's now ten years since your Vera Lynn topped the American charts with her great London disc of "Auf Wiedersehen."

★ ★ ★

THE talk is again that Elvis Presley will now definitely film the Hank Williams life story for MGM early next year. Elvis is at the moment looking through all Hank's old songs and hearing some of his obscure discs.

According to a recent survey conducted by a major gramophone needle manufacturer the average radio gram owner uses his player for an hour and a half a day.

One of the biggest burlesque houses in Hollywood, the Club Largo, has presented David Rose with a plaque for honouring their profession with his MGM hit "The Stripper." They feel the success of the disc has revived interest in the art of burlesque.

Conway Twitty has revived the old Al Hibbler hit "Unchained Melody," on his latest release. More by public



BRENDA LEE will design her own dresses.

demand than anything else. Conway invariably included this in his stage act, and it always seemed to be received better than even his current hit.

Country and western singer Faron Young got so tired of touring the country by train, car, etc., that he has now passed his pilot's test and has bought a small plane. He will later get a helicopter.

EMI NEW POPS

This week's 'Top' single

CLYDE McPHATTER



Little Bitty Pretty One

MERCURY 45-AMT 1181

Gary (U.S.) Bonds

SEVEN DAY WEEKEND
STATESIDE 45-SS111

The Clyde Valley Stompers

PETER AND THE WOLF
PARLOPHONE 45-R4928

Ken Dodd

COME TO ME
MORE THAN ANYONE I KNOW
COLUMBIA 45-DB4872

Buddy Knox

WITH THE JOHNNY MANN SINGERS
SHE'S GONE
LIBERTY 45-LIB 55473

Tony Orlando

CHILLS
COLUMBIA 45-DB4871

Andy Stewart

THE LADS
O' BONNIE SCOTLAND
H.M.V. 45-POPI048



At last the Americans are beginning to realise that ...

THIS week the family Good spent a day at the Long Island home of songwriter Doc Pomus and his family, now enlarged by the arrival of Geoffrey Pomus five weeks ago. Doc's collaborator Mort Shuman was there too and both were elated about Joe Brown having achieved his number one hit at last. Doc and Mort struck up a great friendship with Joe back in the "Boy Meets Girls" days and strangely enough, Joe's first record release was of two country and western numbers in a similar vein to "Picture Of You," written by Doc and Mort. Since then, both sides have forged ahead. Doc and Mort's songs seem to have found particular favour with Elvis. When the team were last in Britain, Elvis had never recorded a Pomus and Shuman title. The first he made was "Soft Of Blues," and he has since developed a Pomus and Shuman

Britain IS important, after all!

habit, culminating with "Little Sister" and "His Latest Flame," both P-S titles. Shortly after this, Mort went to music college to strengthen his technical armoury and Doc teamed up with other writers, though still working with Mort one day a week. Nevertheless, no fewer than five titles on the "Pot Luck" LP are attributed to Doc Pomus and the new Elvis single, "She's

as theirs—and sometimes more. So Britain is a very important market. And if you include the rest of Europe you have a record market which outstrips the USA. Which leads me to think that if Europe is as important as all that it should be doing a good deal more exporting. And America is ready to listen to us. Just read this!

"Sure, Anthony Newley is a big talent—very original ideas. I like that record of the "Pop Goes The Weasel," especially the fade-out line—I'm off to pop me Weasel." That kills me. "But as a voice I'd say he wasn't as great as your Matt Monro. Now there's a real singer. Some people say he's Britain's Frank Sinatra. I don't go along with that. He doesn't sing like Sinatra. He has a style that's all his own."



DOC POMUS (pleased without the beard) is shown without Joe Brown's success (DISC Pic)

Not You." is written by Doc in collaboration with that other legendary team, Jerry Lieber and Mike Stoller.

★ ★ ★
ONCE again, my meeting with Lieber and Stoller in their Broadway office confirmed my impression that they are very Britain conscious these days.

They wildly branched a copy of Alan Fielding's record "How Many Nights, How Many Days" and raved about it.

They wanted to know all about Alan Fielding, all about the guitarist and what instrument he was playing—it was Jim Sullivan and a Gibson, and where did we get that crazy harmonica player Cyril Davies from the Korner band.

Now that record wasn't even released when I left England so you can see they're on the ball. So they should be. As far as singles are concerned, our top ten records are selling as many

JACK

in the States

GOOD

"So has your Lonnie Donegan and your Charlie Drake." The above is an excerpt from a little monologue that was delivered to me in New York and is aimed to show you what I never really believed—the Americans actually do take notice of our pop stars.

"In fact, it looks as though America is being invaded by our singers right now," said this same gentleman. Even if it were true, it was about time since there had been a long period when we had been swamped by Americans. To which he said: "Aw, what the hell? Who gives a damn where the guy comes from as long as he has talent?" I warned to him, These were my sentiments entirely. Now wait for it—these words of wisdom were not, in fact, the words of a DJ, nor of a song publisher, juke box operator, nor indeed, anyone in the pop business.

They were spoken to me by a cab driver as he drove me along Broadway! Yes—a cab driver! Now do you see what an impact

our boys are making? And what a difference from the sort of comments upon American singers that you might expect to get from a British cab driver! Pop music over here seems to be a genuine folk culture—perhaps the only one—and therefore people of all age groups are interested. Rock 'n' roll, of course, is a naughty word to adults, but it is mostly the word that is condemned. The music gets all feet tapping.

★ ★ ★
ON the Dick Clark Show, "American Bandstand," which goes on for an hour every day, they have a live teenage audience who dance while records are played—and not once did I see anyone doing the twist which is nowadays strictly for oldsters it seems. The new dance is called Locomotion and you just jiggle up and down and use your arms like piston rods. It must be great fun to do because to watch it's just chronic. Especially for an hour a day.

ALONG THE ALLEY ~~~~~ ALONG THE ALLEY

News from the Street of Music

Roses, roses all the way for Leeds

CYRIL SIMONS, Don Agness and Lionel Conway are having a busy session at Leeds Music these days, despite the supposedly end of year. Top plugging item on the agenda is definitely "Roses Are Red." This has been a smash No. 1 in the American hit parade for Bobby Vinton, and EMI are determined to get it into the British sellers here now that it's available on Columbia. Philips are equally determined about their Ronnie Carroll version, and then there's David MacBeth on Piccadilly also in the running.

Roses are flying around through the post, advertisements are blossoming everywhere and everything's being done to ensure a rosy future for the number, no matter whose version comes out on top.

Optimistic
Leeds are optimistic about the new Connie Francis single on MGM called "Vacation." This seasonably titled item is chalking up the plugs, and represents

Connie at her best in a breezy, up-tempo beat ballad. And Emilio Pericoli's "Al Di La" (Warner Bros.) and The Sponticks' "Orange Blossom"



LEROY VAN DYKE—Blanket of plays.

Special" (Oriole) have been doing well on plugs and sales. Other current Leeds song properties include Suzy Cope's HMV coupling of "Not Never Not Now," and "Kisses And Tears"; "Johnny Get Angry" by Carol Deane (HMV) and Joanie Snamers (Warner Bros.) and "Short Movies" by Col James (Oriole).

THE title of Leroy Van Dyke's latest single for Mercury is "I Sat Back And Let It Happen," but Cyril Shane of Shapiro-Bernstein Music is certainly not sitting back as far as plugs are concerned. When I spoke to him last week, he had just completed lining up a blanket of plays on all the top TV and radio programmes.

Cyril is still working steadily on "Tears" by Danny Williams (HMV), which has been selling well but not well enough for the eager beavers at the S-B office. Danny's disc is out in the States, and it will be interesting to see what happens to it there in view of the many comparisons made between him and Johnny Mathis.

Two other S-B numbers on the go are "Please Don't Tell Me" by Peter Harvey (Columbia), and the country and western style "Little Bitty Heart" by Mark Dayne (Oriole). N.H.

Listen to ALAN DELL'S 'SHOWCASE' * RADIO LUXEMBOURG

208 metres medium wave - 49.26 metres short wave

EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs

- ANOTHER BLACK & WHITE MINSTREL SHOW H.M.V. CSD1371 (stereo) CLP1460 (mono)
- "THE NAT KING COLE STORY" In three volumes Capitol SW112/13-1613 (stereo) W12/3-1613 (mono)
- "THE SHOWS" Columbia SCX3414 (stereo) 33SX1374 (mono)
- CHUBBY CHECKER—DON'T KNOCK THE TWIST (from the soundtrack of the film) Columbia 33SX1446 (mono)
- PEGGY LEE—BASIN STREET, EAST Capitol ST1520 (stereo) T1520 (mono)
- HELEN SHAPIRO—TOPS WITH ME Columbia SCX3428 (stereo) 33SX1397 (mono)

SHAPIRO, FAITH AND IFFELD TO PLAY TOP PROVINCIAL CITIES

THE SHADOWS, Helen Shapiro, Frank Ifield, Adam Faith and Russ Conway are some of the top artists who will be appearing at the Moss Empires theatres in the provinces during the next few months.

Following Cleo Laine and Gary Miller into the Palace, Manchester, are the Shadows, Frank Ifield, Chas McDevitt and Shirley Douglas, who appear there for the week commencing August 13.

At the same venue, the following week, the bill will star Helen Shapiro, the Red Price Combo, and Colin Day, and on October 8 Russ Conway starts a week's show.

Adam Faith tops the bill at the Empire, Liverpool, the week commencing August 20, and the Helen Shapiro bill will move there on September 3.

Temp Seven

On September 24, the Empire will headline the Temperance Seven, followed by Frank Ifield on October 8.

At the Theatre Royal, Nottingham, Adam Faith follows Mike Holliday, week commencing August 13, and the Russ Conway Show will play there from October 22 to 28.

The Temperance Seven show guests at the same venue for the week commencing November 19.

Frank Ifield is again lined up for the Empire, Newcastle, commencing September 24, followed by Russ Conway, October 1, and the Temperance Seven on October 8.

Norman Vaughan starts a tour at Clacton on Monday.

Fury—big film plans cut out British tours

Top theatre re-opens for one-nighters

The Lewisham Gaumont which was partially destroyed by fire last February, was re-opened on Sunday, July 29. The re-opening ceremony was performed by Terence Alexander and Lord Morrison of Lambeth.

A popular venue in the Rank circuit for one nighters, the Gaumont will again feature live shows, but because it was not known when the theatre would re-open, nothing has so far been scheduled.

However, a spokesman for the Rank organisation told DISC that it is possible that some of the theatre packages later in the year may play there.

Ella Fitzgerald, who was due to appear at the Gaumont the Sunday after it caught fire, will appear there on March 10, 1963.

'Saludos' extended

'SALUDOS AMIGOS', the ABC Home Service DJ programme, featuring Latin American experts Dorita y Pepe as hosts, has been extended for a further four weeks until the end of September. The programme goes out every Tuesday morning.

'Like Jazz'—twice

B.B.C. TV is presenting two editions of its "Like Jazz" series during the week commencing August 12. On the Monday Chris Barber and his jazz band with Otilie Patterson will star, and Acker Bilk's Paramount Jazz Band will be featured on August 15. Both shows will be introduced by Alan Dell.

Britain is third

The British team of Christine Campbell, Anita Harris, Noel Harrison, Colin Day and David MacBeth came third in this year's Kneekes singing cup contest.

Six teams competed and, following a walk-out by the Dutch, the contest was finally won by France, who met Italy in the finals.

Tour rush for Ford

EMILE FORD returned from an extremely successful four-week tour of Ireland on Tuesday, and immediately left for Sweden for a three week tour of one-nighters.

When this is completed he will fly to Stockholm for TV, radio and personal appearances. This trip may last until the end of September.

Korner to visit Poland?

ALEXIS KORNER and his Blues Incorporated group may make their first trip to Poland during the autumn. If plans are settled he will leave immediately after his Scandinavian trip, which will be for two weeks.

Minstrels' run extended

BECAUSE of its current success at the Victoria Palace, "The Black and White Minstrel Show," due to end its run in December, has been extended until February 2.

The television series, due to return in the autumn, will be telefilmed.

Craig—TV guest spot

THREE pop personalities will guest in episodes of ATV's "Winning Widows" series starring Peggy Mount which begins a six-week run at the end of September. They are Craig Douglas, Bernard Cribbins and Pete Murray.

The Leathertown Jazzmen from Germany may record for Pye during their visit this month.

Vaughan's act to be taped 'live'

FRANKIE VAUGHAN will star in pantomime at the London Palladium this year in a story which has not yet been selected. Jimmy Edwards will also appear in the show.

Vaughan opened in his first West End cabaret season at The Talk Of The Town on Monday—the ninth anniversary of his successful audition for Val Parnell at the same place when it was the London Hippodrome. During his nine weeks booking there, Philips Records will tape an LP of his act.

Date set for Ros series

ATV will begin screening the "Edmundo Ros series" "Broadway Goes Latin" in a late-night slot on September 29. It will continue indefinitely as there are now over fifty-two programmes telefilmed.



No appearances here next year

BILLY FURY will not be making one personal appearance in Britain during 1963. He will spend the whole of next year either filming or touring abroad. This was the startling news revealed to DISC earlier this week by Fury's manager Larry Parnes. The last opportunity of seeing Billy on stage will be when he stars in Parnes' autumn tour later this year.

Mrs. Mills gets ABC TV series

PARLOPHONE piano star Mrs. Mills is scheduled to begin a 28-week series for ABC TV on September 30 entitled "Sing Along With Mrs. Mills." It will succeed ABC's Joe Henderson series, and will be telefilmed at factories, hospitals, department stores and other works canteens in the north. No other resident artists have been named for the series so far. The shows will probably be networked to the north and Midland TV areas only.

Mrs. Mills starts a four week season at the Savoy Theatre, Clacton, next Monday (August 6).

Hawker writes both

The new single by The Polka Dots, released by Philips tomorrow (Friday), has lyrics penned by songwriter-agent Mike Hawker on both sides.

The top side is called "Yesterday" and was originally a Belgian jazz instrumental. The flip, entitled "The Moment I Saw You There," was an American jazz instrumental.

Newley show change

THELMA RUBY takes over from Anna Quayle in "Stop The World—I Want To Get Off" at the Queens Theatre on August 6. Ann Quayle is taking a holiday before going to New York to resume her role opposite Anthony Newley in the Broadway production of the show next month.

Stars booked for "Easy Beat" on August 19 include The Brook Brothers, Mary May, Michael Redway, Currier Lewis and The Southeners and Terry Lightfoot's New Orleans Jazzmen.

DINAH KAYE FLIES BACK

Jazz singer **DINAH KAYE** flew back from Poland last week after her great personal success at the Polish Song Festival when she was awarded a special prize for interpretation. She followed the contest with a tour.

Julie Grant's debut

JULIE GRANT made her variety debut on Monday at the Savoy Theatre, Clacton, where she is resident for this week. She has a date in Russ Conway's Light Programme series on August 10.

STUDIO SNIPPETS

Ifield cuts standard album

FRANK IFFELD still seemed a little dazed when I talked to him just before he received his Silver Disc for "I Remember You" on EMI's Radio Luxembourg programme "Friday Spectacular."

In between posing for a battery of photographers he talked about the hit affecting the Columbia LP he worked on last week.

"It's funny, you know," he said. "I've always wanted to do something like 'I Remember You' because it's in the country style I like. But I've avoided it most of the time because most people said—and I agreed with them—that it wasn't commercial."

Commercial

"And now this happens. Looks like I can do what I want and be commercial now." "There's not much to tell you about the LP really. The songs are standards, treated with a slight country and western touch."

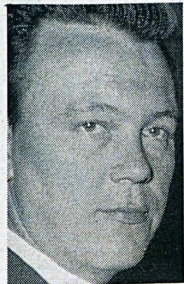
EMI's Abbey Road studios were definitely the busiest in a rather quiet week reflecting the inactivity of the summer holiday season. **RUSS CONWAY** started work on a Latin American album for Columbia with **TONY OSBORN**'s orchestra, including several of Steve Race's catchy Latin compositions.

MATT MONRO (Parlophone), **STEVE BENBOW** (HMV) and **BRENDAN**

NEWS OF TOMORROW'S HITS

O'DOWDA (Columbia) all worked on LPs. Singles activity for EMI centred on **JOHN BARRY** (Columbia), **TONY ROCCO** (Parlophone) and **PETER GORDENO** (Parlophone), and **SHIRLEY BASSEY** canned some more titles for Columbia for future release as yet unspecified form.

The only Decca sessions of the week were Phase 4 album assignments for **EDMUNDO ROS** and his orchestra with American A and R man Tony D'Amato which will result in



MATT MONRO—worked on an LP (DISC Pic).

an LP called "Bongos Over Broadway," a follow-up to the recent well-received "Bongos From The South." Pye's A and R team cut three singles, two for the parent label by **WINIFRED ATWELL** and **JIMMY JUSTICE**, and one by **JOE BROWN** for Piccadilly.

Philips did two singles featuring guitarist **DENNIS NEWLEY** and **THE POLKA DOTS**.

J.S.

ANTHONY NEWLEY

THAT NOISE

F 11488

DECCA

WEST OF THE WALL

TONI FISHER

HLX 9584

LONDON

GEORGIA BROWN

with Ted Heath & his Music

A BROKEN DOLL

F 11482

DECCA

POOR LITTLE PUPPET

CATHY CARROLL

WB 72

HARMONY RECORDS

CONWAY PICKS BROOKS, MONRO, WYNTER

ALL the guests have now been named for the "Russ Conway Show" series on the BBC night, which commences its run tomorrow (Friday).

His first guests will be Dickie Valentine and the Brook Brothers. Dickie will also appear following week, August 10, with Julie Grant.

Matt Monro and Mark Wynter appear on August 17, and Frank Field and Alma Cogan on August 24.

Matt returns to the programme with Clinton Ford on August 31, and Frank Field who guests with Dorothy Squires on September 7.

Danny Williams and Don Daries will appear on September 14, and Danny returns the following week, the last programme, to guest with The Kingfields.

New 'Jury' producer

TEVILLE WORTMAN takes over as producer of "Juke Box Jury" from Johnnie Stewart on August 11. Stewart will start producing the new Billy Cotton production in the place of Bill Cotton Jr., who is now holds an executive post at BBC TV.

"Juke Box Jury" panellists are so far for the August edition are Nancy Spain and Abby Kaye, and Ray Conniff and Eric Sykes are set for August 28.

Radio Show stars

AMONG the celebrities scheduled to visit the BBC's "Radio Show Stage" at the Radio House on August 23 are Terry Dooftoot, Alex Welsh, George Wholton, The Countrymen, Kenora, Humphrey Lyttelton, Miss Saintry and Barbara Kay, who will appear on the closed circuit TV piped around the studios of the exhibitors, and John Connors and Don Moss for the disc programme.

Leo, Gary share top

LEO LAINE and Gary Miller will share top billing for the Manchester Palace, back at the Bank Holiday Montebancings on August 6, at the Theatre Royal, Nottingham, Michael Holliday, together with Christine Campbell, the air to was one of the representatives in the European Song Contest in Belgium, will co-headline the bill for the same week.



JESS CONRAD with co-star Alikei during a break in the shooting which took place in Greece.

SEQUEL TO 'ALIKI' PLANNED FOR JESS CONRAD

JESS CONRAD arrived back in Britain last Friday after three months in Greece completing his latest film "Alikei." He told DISC on Monday that a sequel is already being planned. "The second film, providing this one is successful, will probably be shot in New York, and again I will have Alikei as my co-star," he said. "However, the producer and director are coming to London in September for negotiations."

"Alikei," which stars Jess with Robert Morley, Alikei and Wilfred Hyde White will have a private London showing next month, and will open soon after that. It will have world wide distribution.

"We have already recorded part of the LP," said Conrad. "There are 12 numbers. I sing four of them, and so does Alikei. The sound-track was written by Manos Hadjidakos, who will be coming over in September to record it. The album will then be complete. "The film was a wonderful experience, and you can bet I am

looking forward to the next one." Jess has been off the recording scene since the release of "Twist My Wrist" on Decca earlier this year. Today (Thursday) he cuts a new disc under his new recording managers, Michael Barclay and Philip Waddilove, for release in late August. He told DISC that the "A" side is a beauty, twistable number, while the flip is in a Country and Western vein. Both titles were penned by British composers.

TV and radio

To back up the release of the disc, personal appearances; TV and radio are being lined up for Jess.

The film Jess made before he went to Greece—"The Boys," will most likely be premiered in London next month. This is his first-ever straight role without music, but The Shadows provided the soundtrack. It was directed by Sidney Furie, who also directed "The Young Ones."

'Picture Of You' duo write Joe Brown's follow-up

JOE BROWN has recorded his follow-up to "A Picture Of You." The two sides, cut at a midnight session last Monday, will be issued on September 4.

Although the "A" side title is being kept secret, it is known that it was written by the same team as "Picture," Johnny Beveridge and bass guitarist of "The Bruvvers," Peter Oakman. The "B" side is "The Other Side Of Town," a Joe Brown composition.

A and R man Raymond Horricks, who was responsible for the session, is very enthusiastic about the new title. He said, "Although I felt that 'Picture' had a strong melody, I feel that this is even stronger. Originally it was intended for release in August, but 'A Picture Of You' is still selling so strongly that we have had to put the release date back."

First LP

Also scheduled for release in late August is Joe's first LP—entitled "A Picture Of You," a collection of old and new numbers, including his big hit.

He also recorded last week the new Dan Farson show—"Dan Farson Meets Joe Brown—Again." This will go out on August 23.

Other dates include "Holiday Parade," August 10; "Saturday Club," August 11; "Sunday Break," September 9; and "Go Man, Go," September 21. On September 9 Joe tops an all-star bill at the Rialto, York.

Stars at Morecambe

EARLIER this week the Winter Gardens, Morecambe, announced the names of the stars who will appear there during the summer months. The Sunday (August 5) stars Danny Williams and the John Barry Seven.

Roy Castle, Danny Williams, the Dots Boys, and Susan Singer appear the following week, and Adam Faith and the Kestrels a week later.

Marion Ryan, the Dallas Boys, Desmond Lane and Jimmy Crawford appear on August 26, followed by David Whitfield on September 2 and Helen Shapiro on September 9.

Records for 'Needle'

RECORDS to be played in "Needle Match" on August 7, are "Bill Bailey" (G o e r g i a Brown); "My Favourite Things" (Sarah Vaughan); "I Want To Be Happy" (Harry Robinson Orchestra); "Strike Up The Band" (Quincey Jones Orchestra); "Sky-lark" (Matt Monro); and "Let's Face The Music" (Ely Damone).

Starring in the Light Programme's "Jazz Club" on August 16 will be Acker Bilk, Diz Dingley's String Quintet, Nat Gonella and Beryl Bryden.

DYNAMIC FRANKIE BOUNDS TO CABARET SUCCESS

GENERATING enough energy to bounce himself off Telsor without the help of micro-waves, Frankie Vaughan launched himself into the West End cabaret orbit at London's Talk Of The Town on Monday.

Backed by a group of seven talented musicians—the V-Group—the dynamic Frankie bounded through a 40-minute stint of 19 well balanced beat numbers and ballads, and even included a jazz item.

Prior to the launch, he proved immaculate as ever, he proved beyond doubt that his transition from pop idol to family entertainer is now complete, but inevitably his greatest successes were scored on his past record hits, notably "Milord."

Oh, yes, showing I confidently predict Frankie will prove as great a draw as any of the illustrious names who have preceded him at this venue. G.M.

Pye sign Vernons Girls for 5 years

THE Breakaways, three ex-Vernons Girls—Margu Quantrell, Vicki Haseman, and Betty Prescott—have signed a five-year contract with Pye, and their first single will be released in September.

The trio have a week's cabaret at the Liverpool Cabaret Club beginning August 12, followed by a week at the Manchester Cabaret Club starting on August 19. They make their West End debut at the Astor Club on September 3, followed by two weeks at The Room At The Top, Ilford, where they open on September 18.

This Sunday (August 5) the trio have a concert date at the Princess Theatre, Torquay, and they deputise for Susan Singer in the Chubby Checker package at Norwich (September 14) and Portsmouth (September 15). They have been booked for the Little Richard—Sam Cooke package opening on October 8.

Brooks' U.S. trip set

THE proposed trip to the U.S. by the Brook Brothers is expected to be settled within the coming week. At present it was virtually definite that they would fly out to New York at the end of September or beginning of October for a minimum of two weeks. During this time they will guest on radio and TV, make a series of personal appearances, and possibly do some concerts.

Justice puts it off

JIMMY JUSTICE, who was to have visited America in September, has postponed the trip until the end of December, because of his commitments with the Larry Parnes autumn spectacular, which starts its run at the end of September.

The December visit, if it can be fixed, will be a promotional tour for about two weeks.

"Saturday Club" on August 18 will feature Acker Bilk, The Brook Brothers, Colin Day, Barbara Kay, The Kentones and the Jeff Rowena Six.

Kenny Ball may do Hawaii concert

KENNY BALL flies to Melbourne on October 21 for a three-week tour of Australia and New Zealand, with the possibility of further concerts in Hawaii on the way home. It will be Kenny's first trip to Australia.

The band opens on October 24 in Perth, moving on to Adelaide the next night. Other definite dates include two days in Melbourne and two in Brisbane. He will also play in Sydney. While he is in Australia, Kenny will also guest on radio shows, and negotiations are in hand for TV spots.

The band leaves for New Zealand on November 8, opening in Auckland the same night. Other dates so far fixed for their week there are Christchurch and Wellington. The band will make TV appearances.

Ireland

It is almost certain that the band will stop off in Hawaii, possibly for two or three days on the way home.

Prior to the Australia tour, the Kenny Ball Band will make an eight-day tour of Ireland, opening on August 6, and then make their fourth visit to Scotland, opening in Aberdeen on August 28. They will play Edinburgh (29), Glasgow (30) and Hamilton (31).

Radio dates for the band are "Trade Times" on August 21, "Saturday Club," August 25, and "Thank Your Lucky Stars" on October 6.

CLIFF'S U.S. TOUR TO LAST SIX WEEKS

CLIFF RICHARD and The Shadows will tour for six weeks when they leave for America next month. Their manager, Peter Gormley, told DISC this when he returned from a quick visit to the States last week to arrange details.

"They will leave London on or about September 14," Gormley told DISC, "and they will play most of the main American cities as well as visiting Canada. Their itinerary will consist of concerts and TV dates.

No exact list of their dates and venues are yet available, but it is known that their six-week stint will be in advance of the American release of their hit musical film "The Young Ones." A spokesman for ABC-Pathé, which is handling the film internationally, told DISC that the picture was unlikely to be premiered in the States much before Christmas.

To visit top British star Joe to answer the U.S. shortly is Helen Shapiro.

Ed Sullivan

She plans to stop off in New York on October 28 on the way back from her Australian-New Zealand tour, and will guest in the widely networked Ed Sullivan TV show. After the live transmission of that particular edition, the studio audience will stay on while Helen telefilms two sides now being considered, in a later programme.

Helen has received an offer from CBC TV in Canada to star in a TV show on October 31 which is now being considered.

All these artists have had discs released in the States already, and it is anticipated that singles will be issued there to tie in with their respective visits.

Barry Barnett guests in Granada TV's "Spot The Tune" tomorrow (Friday). Other guests for the series this month will include Jet Harris and Shane Fenton.

Weedon in film

BERT WEEDON, who has been approached to write the film score for a new British film, has also been invited to make his acting debut in the film. Bert would play a night club owner, and DISC understands that this is a big part as most of the settings are in a night club. Shooting is due to begin in October.

Louis Benjamin, general manager of Pye Records, has been appointed a director of the firm and its subsidiary companies.

ROSES ARE RED
the original hit version
No. 1 in the U.S. CHARTS!

BOBBY VINTON
COLUMBIA 45-DB4878

DOROTHY PROVINE
CRAZY WORDS—CRAZY TUNE



I'M JUST A BABY
LOUISE CORDET



BILLY FURY
ONCE UPON A DREAM
(from the film 'Play It Cool')



BRENDA LEE
HERE COMES THAT FEELIN'



THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMPLOYMENT, LONDON, SE1

NEW SINGLES BY— Geoff Love...Connie Francis...Russ Sainty...David Martin...Russ Conway

...Frank Sinatra...The Dovells

Chart chance for Connie Francis

Connie Francis
Vacation: It's Gonna Take Me Some Time (MGM 116)*****
CONNIE FRANCIS had a hand in the writing of **Vacation** (along with Hank Hunter and Gary Weston) and it may well have enough pep to place her in the parade again.
 A cute fresh-air romancer which relies on spelling out the title for its main gimmick. Smarily performed.
 On the turnover, **It's Gonna Take Me Some Time** is a slower, more sultry rhythmic item. Connie slinks through it in a way which will satisfy the twisters, too.

Russ Conway
"Blitz" Medley; "Oliver!" Medley (Columbia DB 4873)***
TWO Bart show sides with pianist Russ taking tunes from **Blitz** and **Oliver!** to suit his let-'em-together pub piano sound.
 "Far Away," "The Day After Tomorrow" and "Down The Lane" are taken from "Blitz"; "Oliver!" he picks "As Long As He Needs Me" "Where Is Love?" and "I'd Do Anything."

Barry Barnett
 My Love: Only Seventeen (HMV POP 1053)***
MY LOVE is a straight love ballad which Barry Barnett sings sincerely and very attractively.

The voice is clear without losing any of the sentiment in the lyric.
 Accompaniment by Ken Thorne and orchestra, features piano in lush concerto mood.
 Only Seventeen is not a filler despite the title which may lead some buyers to think that way. It's a warm-hearted romantic ballad—again well sung.

Bertha Tillman
Oh, My Angel; Lovin' Touch (Orion CB 1746)***
THE first single to be released from Oriole's American Time catalogue brings out the strong bluesy voice of Bertha Tillman. A hard, slow beat performance on **Oh, My Angel** shows that many male singers could learn a thing or two from Bertha. Should sell steadily. Electric organ pipes out the rocking rhythm for **Lovin' Touch** which Bertha chants on the other side. Vocal group back her up well.

Paul Peterson
Keep Your Love Locked; Be Everything To Anyone You Love (Pye International N 2515)***
PAUL PETERSON'S light teenage voice is well teamed with the soft romancer **Keep Your Love Locked**. A double-tracker by Paul with girl group moving in gentle harmony with him all the way, this appealing side should grow into quite handsome sales on this side of the water.



GEOFF LOVE and CONNIE FRANCIS, both with singles out this week, go through a number together (DISC Pic).

DISC DATE

BY DON NICHOLL

Stu Phillips arranged and directed.
Be Everything To Anyone You Love is in the same sort of groove, with Paul self-duetting once again, and the girls singing along.

Tim Connor
Without A Shoulder To Cry On; I've Fallen In Love (HMV POP 1056)***
BOTH songs on this disc come from the film "She Knows Y' Know" and they are obviously tailored for the young romantic market. **Without A Shoulder To Cry On** is a filler which Connor sings easily, and conventionally, a backing by the Frank Barber orchestra and Mike Sammes Singers.

Deek Rivers
One Kiss; The Outsider (Orion CB 1755)***
DEORIE RIVERS, who won a D'Oriole talent contest to win his way on to disc, has a husky voice that should please most of the girls. He also wrote the easy beat ballad **One Kiss** which takes the topside here.
 A simple melody and lyric which will work its way into your head. Mr. Rivers could grow on you too. **The Outsider** is a Tepper-Bennett ballad. Liling in Latin, it doesn't allow Rivers to use his husky tone to quite such effect.

David Martin
Cinderella Romeo; Why Have You Treated Me This Way? (Piccadilly N 3506)***
DAVID MARTIN makes his disc bow at the age of 19 by singing a love song based on the melody used by Tchaikovsky for part of his famous "1812 Overture."
 The familiar tune should help it to sell no doubt, but it's certainly a case of using a sledge-hammer to open a walnut! Any lifting tone-line would have served the purpose of a lyric which uses rhymes like *roméo and own-to*.
 The singer himself composed **Why Have You Treated Me This Way?** I'm told. A swift lilter with kepted keeping the strings-dancing in the background.

The Chariots
Problem Girl; Song Of A Broken Heart (Piccadilly N 3506)***
FRANK MANNER (ex-Southern-Treasures), Ken Ramsey, Keith Lardner and Jimmy Hinds make up the new vocal team. **The Chariots**, and this is their debut disc. It's very quick. It could even put the lilt in the charts with a little luck.
Problem Girl is slick and interesting with nice variations in tone. The rhythm behind the tears is very effective with the Reed directed three drummers among the band... there's a harpsichord in there, too.
 Jimmy Hinds, taking the lead, ranges high for **Song Of A Broken Heart**—a quick-moving dramatic ballad.

Geoff Love
Stepie And Son (Old Ned); Over The Backyard Fence (Columbia DB 4881)***
OLD NED, the theme Ron Grainger wrote for TV's successful **Stepie and Son** series, comes out just as the series itself has gone off the air for a while. It could sell in this version by Geoff Love and his orchestra, however (for quite a while I'd say).
 The clippy-cloppy pace and the familiar amusing sound will appeal to thousands who watched the show.
 Brian Fahey's composition **Over The Backyard Fence** maintains the idiom rather skillfully for this coup-

ling. A steady strumalong tune with muted trumpets and some deliberately corny saxophones in unison.

The Angels
Everybody Loves A Lover; Blow Joe (Pye International N 25150)***
A GIRL **EVERYBODY LOVES A LOVER** not so very long ago, but that's no reason at all why success shouldn't come the way of The Angels too. This young girl trio bounce the ballad with a neat precision and a spirited harmony. Hutch David gives them a happy backing.
Blow Joe is a useful little heater, catchy in places but a mile too drawn-out perhaps for high sales.

Russ Sainty
Keep Your Love Locked; I've Got My Love Made Up My Mind (HMV POP 1055)***
RUSS SAINTY and the Nubettes go into competition with Paul Peterson on **Keep Your Love Locked**. A rather simpler arrangement this—and lacking, I think, some of the appeal in Peterson's performance. But worth spinning. Sainty's own composition **I've Got My Love Made Up My Mind** is an ordinary romancer taken to a quick shuffle beat.

Frank Sinatra
Goody Goody; Love Is Just Around The Corner (Reprise R 20092)***
SINATRA opened up his last British concert with the punchy

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).

version of **Goody Goody**—and Reprise smartly issue this disc treatment in which the star's backed by Neal Hefti's orchestra. A slick, swinging performance in which the big band sound is just as vital as Sinatra's novel phrasing.
 Another famous standard—**Love Is Just Around The Corner**—continues the swinging pattern, though this hall's rather more relaxed.

The Dovells
Bristol Twistin' Annie; The Actor (Columbia DB 4877)***
VOCCAL team The Dovells go rocking easily with **Bristol Twistin' Annie**. A useful bumper for the lowest market—so the lyric doesn't really matter. Which is just as well.
The Actor is a slow beat ballad about a boy whom they call the big lover of the town... but, you've guessed, he's acting a part. I find it rather tedious.

NEW TO YOU

His prize was a record

The Angels
'Everybody Loves A Lover'

THE Shirelles, the Marlettes, and now **The Angels**—that's the latest girl group to be transported from America to Britain on disc.
The Angels are a trio of talented girls with one big determination—to reach the highest rung of the show business ladder.
 For their first disc, released here on **Pye International**, they have chosen the not so long ago hit, "Everybody Loves A Lover," made famous here by Doris Day, and later on by Jane Morgan and The Four Lads.
 Then along came Linda, and **The Angels** were formed. They are new on disc both in the States and here, but their brand of singing is the kind which should be readily accepted in both countries before too much time passes.

Juice Harris

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JERRY LEE LEWIS SINGS HOW HE CAN BE DEE

JERRY LEE LEWIS
Jerry Lee's Greatest, Vol. 2
Money; As Long As I Live; Country Music Is Here To Stay; Frankie and Johnny; Home, Hello, Hello, Baby; Let's Talk About Us; What'd I Say; Breakup; Great Balls Of Fire; Cold, Cold Heart; Hello, Josephine.
 (London HA-S 2440)*****
THIS is how it should be done. It's neat rock 'n' roll, best music, call it what you will, delivered straight and undiluted. It doesn't pretend to be anything else, and it doesn't need to, either. Jerry Lee and his anonymous associates punch out the set in sparkling form, generating the heat and beat anyone could ask for without degenerating into noisy, morose snarl, like so many of their contemporaries do. Jerry puts across the words coherently and with telling effect, disguising the futility of some of

leaves claim?) works skilfully through this distinguished set of top pops, accompanied as always by Hugo Winterhalter and his orchestra and chorus.

LIBERACE
As Time Goes By
Theme From "Limelight"; It's All In The Game; I'm In The Mood For Love; Don't Take Your Love From Me; Love Is Like A Violin; Someone To Watch Over Me; As Time Goes By; Misty; Undeploited Song; Sleepy Time Gal; These Foolish Things; My Melancholy Baby.
 (Coral LVA 9155)***
A GREEN BLAZE background pianists from the keyboard and candelabra extrovert, backed quietly by a rhythm section. Seems like two pianos going actually, and I expect the second belongs to Liberace's arranger-MD, Gordon Robinson.

But listening to them is quite painless for all that. They have their own way with a song, and Jimmy Haspel's accompaniment helps admirably, even though the strings are noticeably harsh.

I hope The Lettermen refrain from further excursions into "whoa whoa" territory as in **There's Got To Be A Girl**, though. The set has one drawback which could have been overcome, nothing resembling a swinger or up-tempo has been included, and the album tends to drag a bit as a result. If the boys keep up this initial promise and swing some as well in their next LP, they might hit the five-star jackpot.

FRANK SINATRA
Point Of No Return
When The World Was Young; I'll Remember April; September Song; A Million Dreams Ago; I'll See You Again; There Will Never Be Another You; Somewhere Over The Way; It's A Blue World; These Foolish Things; As Time Goes By; I'll Be Seeing You; Memories Of You.
 (Capitol W 1676, stereo SW 1676)

AN interesting set on two counts. It reunites Frank with his long-time arranger-MD of American Columbia days, Axel Stordahl, and it must represent the last batch of material Capitol have in the can before they start their new Columbia process of interchangeable reissues.

It's a dreamy, blues-tinged set with no helpful swingers, and shows starkly the passing of time and its effect on Frank's voice. He's decidedly uneasy with his pitching at several stages of the set, and his last note in **I'll Be Seeing You** is way off the button. But the usual Sinatra magic and way with a song still exert themselves with full and pleasurable force, and Axel Stordahl, has lost none of his old mastery at fashioning ideal musical frameworks for the voice. The acting and woodwind writing and playing are especially good.

"LITTLE MARY SUNSHINE"
Original Broadway Cast
Glen Over Orchestra with John Anston, William Graham, Eileen Brennan, Elizabeth Parrish, John McMartin, Elmarie Wendel and Mario Siletti.
 (Capitol W 1240, stereo SW 1240)

Original London Cast
**Philip Martell Orchestra with Terence Cooper, Patricia Routledge, Joyce Blair, Gita Denise, and Mario Siletti.
 (Pye NPL 1807)****
THE AMERICAN and British cast recordings of this show which were a resounding success on Broadway but which folded in London after a few weeks, despite financial whirl-winds among the cast to keep it going. It poked some gentle fun at the**



JERRY LEE LEWIS, with his wife, Myra. He's in sparkling form on volume two of "Jerry Lee's Greatest."

them by merging them into the general rock-solid instrumental track. I assume it's his playing piano through out the set (the sleeve offers no definite information on this point). This too is a potent part of the album's impact, whipping the tracks with steel-fingered solos and swift, short descents down the keyboard. In brief, the best rock there is, in a vital dash of country and with mixed into the middle of it.

And that violin which crops up occasionally couldn't belong to anyone but brother George!

THE LETTERMEN
A Song For Young Love
A Song For Young Love; I'll Be Seeing You; Smile; It Happened Once Before; When I Fall In Love; The Way You Look Tonight; Come Back, Silly Girl; Valley High; In The Still Of The Night; Dreamer; There's Got To Be A Girl; Blueberry Hill.
 (Capitol T 1669, stereo ST 1669)

THIS trio of athletes turned singers serve up some genuinely pleasant entertainment in their first LP. Technically they are far from faultless, breathing in all the wrong places (and audibly too), and their way-out His-Loish harmonies don't quite come off successfully sometimes.

QUINCY JONES
Around The World
Don't Sake; Strike Up The Band; Africa; Under Paris Skies; Mack Cadillac; Manolete De Espana; The Knife; Back To Sorrento; Baia; Come Back; Swedish Wairland.
 (Mercury MMC 14098)****
QUINCY JONES is a musical jaunt which turns out round to be bright, breezy and bouncing with the aid of the Jones arrangements.

It's as never far away, of course, and the general unnecessary ear-to-some nuptial in places. But it's a very lively trip, with the German and honky-tonk of Mack The Knife and the Brazilian bounce of Baia registering particularly well. And Quincy gets a personal note of thanks from me for not including "Never On Sunday"

EDDIE FISHER
Fisher's Greatest Hits
Eddie Fisher's; My Pa-Pa; Heart; Any Time; Oh, My Pa-Pa; I'm Walking Behind You; Tell Me Why; Wish You Were Here; Thinking Of You.
 (RCA Camden CDN 167)****

A REMINDER of how competent a vocalist Eddie is, a fact which lately has become somewhat concealed by all that matrimonial publicity. He recalls his really big days back in the mid-fifties when practically every chance he recorded stood a good chance of turning into a gold record. His clear, forthright voice (surely too high to be a baritone as the

PERCUSSION

Europe wins in the bang-bang stakes

WERNER MULLER-Per-
CUSSION—(Decca stereo PFS 3401)***
INTERNATIONAL "POP"
ALL STARS—Per-
CUSSION—(Decca stereo PFS 34009)
TWELVE STAR PER-
CUSSION—(Decca stereo PFS 3401)***
RUDI BOHN—Per-
CUSSION—(Decca stereo PFS 3401)***
JOHNNY KEATING—Per-
CUSSION—(Decca stereo PFS 3401)***

This epidemic of percussion gimmick albums has now spread from the States to British and Continental recording studios with a vengeance, as the above Phase 4 LPs show. Fortunately, they are much better than most of the Ameri-

can counterparts, although the same silly tendency to sacrifice music and entertainment for mere sound effects is evident in several of them. German bandleader Werner Muller was easily by using a large orchestra and some clever arrangements which make full use of the Phase 4 stereo trickery without losing their musical interest and effectiveness. Johnny Keating comes a disappointing second, but his rest were scarcely worth the trouble. Maybe one day somebody will employ the full scope of percussion on LP and earn themselves five stars in the process. He and his honcho boys on both sides of the Atlantic continue to make themselves fortunate out of session fees! N.H.



Fine promise from **THE LETTERMEN**.

"Rose Marie" type of operetta, and wasn't half as bad as the Fleet Street critics implied. There's little to choose between these albums, with American Eileen Brennan, William Graham and John McMartin and Britons Patricia Routledge, Terence Cooper and Bernard Cribbins doing well in the main roles. The American album has the edge in terms of singing talent, though. Unhappily, the fate of the London production means that neither of these LPs has much future in the sales graphs.

AMANDA AMBROSE
Swings At The Black Orchid
 (Starlite STLP 7)***
THE first side is in direct opposition to the album's title, being an unrelieved collection of slow, blue-tinged dirges which Amanda sings none too well.

On the flip, things improve considerably, and she swings vocally and pianistically, with good support from bass and drums which had little opportunity on Side one. When she had mixed the swingers with the dirges, it might have been a three-star proposition. On this showing, Amanda is no more than an average part of the American cabaret singing scene.

CARLOS MONTOYA
And His Flamenco Guitar
 (RCA Victor RD 27246)****
LOS MACAERENOS
Fabulous Flamenco
 (Columbia SX 5X 1409, stereo SCX 3437)***

TWO likely sets for anyone wanting musical souvenirs of their Spanish holiday. Montoya is a wonderfully vivid guitarist in the flamenco idiom, and this album is one of his best yet. Los Macaerenos hardly live up to

professional—but still first-class folk singing

CISCO HOUSTON
The Cisco Special
Badman's Blues; I'll Be A Traveller; New Hundred Mile; (From Home), Way Out There; Old Smoky; This Train; Talkin' Down Blues; This Land Is Your Land; Old Dan Tucker; Along The Colorado Trail; Old Blue; Gully Winks; Don't Take A Dungeon; I Don't Mind Marrying; Big Rock Candy Mountain.
 (Frontana TFL 6007)****
THERE is too much interest at "olde" style singing in the folk world today. Too much of the atmosphere of the early trad bands. Artists frightened of singing well, scared of appearing professional.

Why? Why shouldn't a folk singer sing good folk songs in the way best suited to his style and make every endeavour to improve himself? Pete Seeger did it, so did The Weavers, so does Cisco Houston. So in spite of the professional air of the performance I class this as first-class folk singing. Houston has been a barber in New York, a potato picker in Wyoming, an axeman in a logging camp. He has hitherto kicked across America and appeared on TV and in Broadway shows. He has a wide knowledge of the American way of life, learned by years of experience.

Perhaps this is why his singing is so true.

PEGGY SEEGER
Early In The Spring
Madeline; Come To Court You; When I Was In My Prime; So Early, Early In The Spring; The Chickens; The Cow-Crowing.
 (Topic TOP 75)****

I THINK I must have too many Peggy Seeger records because though these are very good, and very sympathetic, they fail to arouse much enthusiasm in me.

The public is that Peggy manages to make almost every song sound very much the same. Her range, early folk can seem monotonous in many contexts, and such is the case with these four courting songs.

I liked best of all the unaccompanied **When I Was In My Prime** which shows off her quite lovely and delicate voice. All the songs, in fact, have excellent singing, but something more is required to make this record stay on my turntable.

BURL IVES
Songs Of The West
Home On The Range; When The Bloom Is On The Sage; Good Water; Empty Saddles; Mexican Rose; The Oregon Trail; The Last Round Up; The Last Of The Mohicans.
 (Topic TOP 75)****

Plenty of life and atmosphere without doubt, but not nearly as good as other similar LPs.

MIKLOS KOZSA
(Music From "El Cid"
 (MGM C 876, stereo CS 6048)****

FAMOUS film composer Miklos Kozsa, conducting the Symphony Orchestra of Munich for the score he penned for the screen spectacular starring Charlton Heston and Sophia Loren. He's certainly captured the stirring, turbulent atmosphere of medieval Spain with his writing, parts of which are included in their own account away from the screen action.

FRANK CHACKSFIELD
Immortal Lullabies
 (Ace of Clubs AC 1109)****
A OF mostly well-known items qualifying as lullabies played by the Chacksfield Orchestra. It's wrong with it exactly, but an album of this material by a concert orchestra is a bit much at one sitting.

"THE VALIANT YEARS"
Music From The Screen
 (HMV CLP 1540, stereo CSD 4228)****

ONE of Richard Rogers' rare excursions outside the limits of popular music. He utilizes the resources of an orchestra of symphonic proportions for this score which he writes for the account of Sir Winston Churchill's wartime



PEGGY SEEGER—Excellent, but the songs are monotonous (DISC Pic). *Prairie; Come To Court You; Tumbling Tumbleweeds; My Adobe Hacienda; Jungle Angle Jingle.*

BEARFULLY sung with Mr. Ives' personal intonation and overtones, with often swinging backings and a sympathetic guitar. I found all these pleasant, even linking the choir behind the solo part on **When The Bloom Is On The Sage**.

But the appeal for those who read this column in the interests of folk music is small indeed. Fortunately I can often enjoy a disc that doesn't fall into any particular bracket.

This isn't made for the connoisseur; it's to be enjoyed. Do so.

DENNIS CLANCY
Old Scotch Mother Mine; The Highlander's Return.

WHAT this is doing in this column is a mystery to me! It's Scottish... the sort of thing Jimmy Shand probably does as well as anybody... but apart from that his lute of what the "folk" fraternity have come to expect from their favourites. Dennis Clancy is described as a tenor. He is accompanied by Lyall Duncan and the Gie Gordon's Band... and it sounds like it.

This is for a highly specialised Scottish community.

Owen Bryce
HITS FROM BRAZIL
 (London Globe GLB 1001)****

A SET of sambas by some of Brazil's top singers and orchestras. It shows how the samba swings when played by such experts, and the standard of performance and recording is amazing.

8th BATT. THE ROYAL SCOTS
Pipes And Drums
 (Golden Guinea GGL 0130)****

SCOTTISH set of marches with a few reels and strathspeys thrown in for good measure played by the bagpipers and drummers of the above unit. All right of its kind, but there are many better discs of this type of thing available.

ROSES ARE RED
 the original hit version
 No. 1 IN THE U.S. CHARTS!
BOBBY VINTON
 COLUMBIA 45-DB4878

Heart, tie, sunglasses—a fine little band

TRAD
BRUCE TURNER'S JUMP BAND
Accent On Swing
Cushion Foot Stamp; Accent On Swing; Gone With What Draft; How Long Blues

(Storyville SXP 205)*****
WHEN my hand was active in the jazz world I had the greatest difficulty in getting my musicians to accept traditional jazz tunes because they did not consider themselves to be part of the trad

BOOK
The world of jazz—as seen by the men who play it

THE JAZZ LIFE
by Nat Hentoff
New York: Da Capo Press, 1962, 183 p.
NAT HENTOFF is one of the world's best writers on jazz. Articles by him have appeared in numerous books and magazines. He has contributed to sleeve notes and helped in various ways on recording sessions.

Yet this is the first book he has written and we can now realize what we have missed over the years.
"The Jazz Life" is an attempt, the first I am sure, to see the jazz world as the jazz musician sees it, for jazzmen are a race apart in many ways and in much more than is generally understood by friends, managers, executives, promoters.

The number of writers with a fair understanding of jazz, and of music in general, is limited to a mere half a dozen throughout the world. How many of the writers in this country have played jazz themselves, have travelled the roads with bands, have lived with them, they talk and write so glibly about? One... two...
You may not even like jazz any more after reading this. But your understanding of a race that has so often been misunderstood will be increased a thousandfold. O.B.

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PEN FRIENDS everywhere. Age 17 upwards. Sample lists free—S.C.C., 11/37, Black Lion Street, Birmingham.

PEN FRIENDS of many Nationalities. — M.F.C., 9, The Arbour, Farnhill, Kettleigh, Yorkshire.

TEENAGERS! Pen friends anywhere! S.A.E. brings details. — Friends Club, Falcon House, Burnley.

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movement, preferring a loosely Dixieland, 100's only mainstream policy.
Attention is that a good tune is a good tune whether you flog it with the banjo or not; whether you play it trad, old-time, mainstream or modern. And there are some WONDERFUL old trad tunes.

Bruce Turner, without shame or fear, puts his hand to such material as Cushion Foot Stamp and shows up the pigeon-holders... the tradies who refuse to play modern themes and the modernists who ignore such beautiful melodies as "Potato Head" for example.

I think I have better Bruce Turner than these sides, but there are several really high spots. Bruce's solo on *Accent On Swing*... Johnny Chilton's fierce, biting trumpet on *Gone With What Draft*... the clever arrangements of *How Long Blues*... How way out can you get?

This is a perfect little band; not only sweet and with at least two superb soloists.

CLARENCE WILLIAMS
Jug and Washboard Band. Classic Jug Masters
The Shim Sham Stommy Dance; Organ Grinder Blues; Beer Garden Blues; Chizzell Sam; You Ain't Too Old; Sweet Evening; Looka There, Ain't She Pretty; What If We Do; Yama Yama Blues; He Wouldn't Stop Doing It; High School; My Own Will You Serenade; Walk That Broad. (Philips BBL 7521)*****

CLARENCE WILLIAMS was a prolific writer of jazz tunes; he recorded regularly for years; he accompanied artists of the calibre of Bessie Smith; he fixed dates for Louis Armstrong, Duke Ellington, Duke Ellington, Bechet and King Oliver; he published hundreds of numbers, many of them the standards of today's jazz musicians.

In addition to all this Williams was the most tasteful of pianists in the ragtime and blues idiom. His *Organ Grinder*, for example, is the ultimate in beauty and simplicity. This LP contains a representative selection of recordings from 1927 to 1935. Williams and his small groups and the wonder is that a Clarence Williams five piece group often had the tonal range of a twelve piece band.

An interesting item worthy of comment is the vocal version of *High School*. I never realised what a "college" tune this was. Eva Taylor, the leader's wife, takes the

vocal and I suppose we must accept the fact that marital reasons alone prompted her many efforts in this direction!

EDDIE BOYD BLUES COMBO
Back Blue
Nothing But Trouble; Her Picture In The Frame; Five Long Years; So Long

THIS material is like as something of a shock to purists because it is present-day city blues in the rhythm and blues groove. This has very little of the blues of the great Mississippi singers, of the wandering guitarists and country blues-men.

But it is still most definitely THE blues—as played today in the cities of Chicago and Detroit, in that part of America where the Negro has gravitated for industrial reasons and where he still retains his love of the blues and all it stands for.

But he needs it more sophisticated in some aspects; more raw in others. City life is hard, driving, often cruel. Country life is easier. So these are not the smouldering blues of the fields. These are the blues of a mechanical age. Personnel is made up of piano, lead guitar, bass guitar and drums. Eddie Boyd sings the vocals, of course.

BOBBY 'BLUE' BLUES
Two Steps From The Blues
Two Steps; From The Blues; Cry Cry Cry; I'm Not Ashamed; Don't Cry No More; Lead Me On; I'm The Fool; I've Got To Forget You; Little Boy Blue; St. James' Infirmary; I'll Take Care Of You; I Don't Want No Women; I've Been Wrong So Long. (Vogue VA 160183)***

WHEN Bobby Blue has been mentioned before in DISC, it has been as a pop artist, but this album is blues and jazz based and so comes into the scope of these columns. I'd like to hear more of this

WANTED—MORE DATES FOR ONE OF OUR BEST TROUPE GROUPS

IT strikes me as being a rather sad reflection of the local modern jazz scene that Tony Kinsey and his current Quintet, one of the best groups around... led by a top-flight musician who has himself spent years around... as a leader for over ten years... are only doing one or two gigs per week.

Ever since Tony took over leadership of the Ronnie Ball Trio following his departure for the States around Christmas 1951, he has set himself and his different combos the highest possible musical standards.

In fact, he virtually pioneered the modern jazz "set band" — as well as the innumerable pick-up groups—in this country. During the past eleven years there have always been Kinsey Quartets and Quintets. The horns have included top saxophonists like Joe Harriott, Tom N. White, Jimmy Skidmore, Bob Elford, Don Rendell and Ronnie Ross. Among the brassmen have been Ken Wray, Lee Condon, Hank Shaw and Stu Hamer.

Tenor giant

And for ten of those years, Tony's top sideman was vibist-panist Bill Le Sage. I've heard them all. And, with the possible exception of a Quartet around 1954 with Joe Harriott, I can truthfully say that Kinsey's current Quintet is the best and most flexible he's ever had. Especially the front-line.

What do I have to do to get more? says Tony sadly. I wish I knew the answer, because, on the other hand, I have a steady seven nights work a week.



BRUCE TURNER—Back to the old tunes.

man; it's never fair to be asked for a considered opinion on a new performer; he has something, but just what or how much of it I'd hesitate to put on paper.

He also has some mannerisms which are in my cup of tea. His hoarse shrieks I find irritating and contrived. They may, of course, be genuine, for I believe Mahalia Jackson's to be genuine.

The band is rhythm and blues with a prominent guitar throughout. There is an alto sax that devours to come across at various times. But he never quite makes it, preferring to wallow in a rather couldn't-care-less-studio group.

MOD

FREDDIE HUBBARD SEXTET
Ready For Freddie
Ariette; Weaver Of Dreams; Marie Antoinette; Birdlike; Crisis. (12in. Blue Note CLP 4085)

PERSONNEL: Freddie Hubbard (trumpet); Wayne Shorter (tenor); Benny McKinney (saxophone); McCoy Tyner (piano); Art Davis (bass); Elvin Jones (drums).

AN intense and immensely satisfying album. Hubbard has seldom played better on record and justifiably stakes a claim as THE new young trumpeter. He plays in most areas. Particularly on the modern *Ariette* and the blues *Birdlike*. He is beautifully soulful too, on the ballad *Weaver Of Dreams*.

Shorter's solos are constantly challenging. McKinney plays astoundingly fluently on euphonium and gets a good feel and sound. And what a wonderful rhythm section!

Tyner is such a continually interesting pianist. His chordal work is always inventive and a spur to the horns. Davis is an outstanding talent and Elvin is the most unique drummer in jazz today, never letting up for a second.

All the tunes are excellent. Apart from the ones I've already mentioned, a special word for *Ariette*, *Antoinette* and Hubbard's own expressive *Crisis*, which he also recorded with the new Jazz Messengers.

Only hope that the jazz recording-buying public is as ready for Freddie as I am. He must be heard.

ERIC DOLPHY

Out There; Serene; The Baron; Eclipse; 17 West; Sketch Of Melba; Feathers.

(12in. Esquire ES 31)*****
PERSONNEL: Eric Dolphy (alto, flute, clarinet, bass clarinet); Ron Carter (cello); George Duvivier (bass); Roy Haynes (drums).

UNTIL now I've found Dolphy's music extremely unsympathetic to my ear. To me, his general conception is harsh and ugly, however individual, outspoken and sincere. But there are several spots on this LP which I found quite fascinating.

The opening track I find quite meaningful. Dolphy gives a good display of clinically technical idiosyncrasy, seeming to run scales continuously. *Serene* (on bass-clarinet) is down deep, with a touch of Ellington. This track has some challenging Carter cell. The *Baron* is Mingus through Dolphy's eyes—trailing-bruise, brazen, bold. A striking track which ends abruptly.

Mingus' own *Eclipse* (on clarinet) shows for the first time that Dolphy has humility. A moving, if discordant, experience. The bopish *17 West* is up-tempo

and Randy Weston's *Sketch Of Melba* (Liston) is poignant and pretty. On both, Eric plays flute. Finally, on *Feathers*, an entrancing dirge-tempo. Dolphy's solo sounds like a way-out Johnny Hodges on the theme!

The LP is quite an experience. I find I'm beginning to dig Dolphy at slow tempos now. But, I must say, he certainly is a very intense young man. Carter, too. His cello is brilliant. But bizarre, to say the least.

Jazz has to go in a new direction, I hope this isn't it.

AHMAD JAMAL TRIO

We Kiss In A Shadow; Sweet And Lovely; The Fair's Over; Love For Sale; Snow Fall; Broadway Love Willow Weep For Me; Autumn Leaves; Isn't It Romantic; The Major of Arts.

(12in. Pye Jazz NJL 35)*****
PERSONNEL: Ahmad Jamal (piano); Erroll Crosby (bass); Vernell Fournier (drums).

I FIND it sadly ironical that the man who has led to the origin of the most commonly fashionable style in modern jazz



ERIC DOLPHY—His playing is quite an experience (DISC Pic).

piano-playing should be almost completely unknown here... yet the men whom he has influenced (Red Garland, Wynton Kelly, Vic Feldman, Horace Parlan, Les McCann) have all had several records out and are familiar to the majority of fans.

Jamal has a highly individual way of stating a theme, making much use of "space," following a completely deceptive introduction. His solos generally start out with raised right hand single-note phrasing, with a lazy left hand knocking out changes and pushing the solo along. Then they build up into block chords.

Having heard how "business-like" Jamal had become, I was amazed to find that there's a lot of very enjoyable—if lightweight—jazz to be found on this album alongside a couple of cockshair tracks. Some of his treatments are exceptionally original and imaginative. You know the style. Here's the man who "invented" it!

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Tony Hall

C & W won't turn it into a commercial mess



MURRAY KASH is Britain's best known authority on country and western music. He's been its champion for years, ever since he came over from Canada in 1955. He presents the BBC's ONE, C and W disc show . . . and is frequently heard advocating for more exposure time.

So I was at first surprised when he told me last week: "No, I love this music, I'd like to see more people having the opportunity of enjoying it, but I CERTAINLY DON'T WANT TO SEE A COUNTRY AND WESTERN TREND DEVELOP!"

I'd put the question to him because of the C and W flavour of the Top Twenty charts in recent months, Frank Ifield's sensational hit "I Remember You." Ray Charles and Joe Brown with "I Can't Stop Loving You" and "Picture Of You." The record companies are increasing their C and W output. More and more established stars are having a try at it.

A trend is being encouraged by the disc companies. It won't get much help from Murray Kash.

"It isn't that I don't want to see it becoming popular, far from it. I'd love this to happen, but I want it to take its rightful place in the music scene.

CAN ONLY DO HARM

"If you have a trend which really gets under way then the disc companies are inclined to go absolutely overboard for it and every record that comes out is called C and W. This can only do our music a lot of harm.

"Of the records you mentioned just now only ONE is what I would call C and W, and that's Frank Ifield's 'I Remember You.'"

"If a trend started I doubt if it would be genuine and W and many people would be put off discovering and enjoying the real sound.

"This is something which I'm worried will happen. Though maybe we will have to go through a transitional period.

A good example of what can happen is Luis Domino's recent recording of 'Jambalaya'. This is a beautiful Hank Williams' number, but Domino's version is an absolute travesty and he's made a mockery of the whole thing.

"I'd hate to see this sort of thing happening with other C and W numbers."

MODERN TREATMENT

Murray is not against the old C and W numbers being given a modern treatment. His objection to 'Jambalaya' is not that a "sacred" tune has been modernised, but that it has been ruined.

"I get the same sort of feeling when I hear numbers like 'Tea For Two Cha Cha,' he explained. "It is needless spinning something which is very beautiful.

"A point of conflict among C and W fans, I know, because I've discussed it with them, is whether or not their modern or not. I think it should, but I know everybody doesn't agree with me. I don't see why C and W music must stand still. I'm all for giving it a 1962 sound and a lot of people are doing just this very successfully.

"Frank Ifield has done a superb job with 'I Remember You.'"

"Mind you, he's taken a pop tune and given it a C and W sound, rather than the other way round, which is more usual. It's very nice C and W sound, though I think this is as far as I want to see the music develop at the moment."

"This modern approach is certainly helping to spread the name and fame of C and W music and if it stays in this then I'm all for it."

"Traditional C and W never

JOHN WELLS talks to

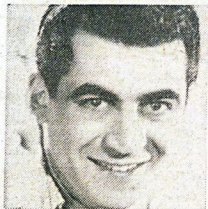
MURRAY KASH

did catch on. It needed a new approach, new ideas. I'm glad it's getting them. We've just got to be careful that we don't start maligning the old traditional songs."

But what really is country and western music? How can you define it?

The answer is you can't. Murray Kash couldn't be adamant about what was and what wasn't C and W. But he did venture this guide:

"Basically it's folk music," he explained, "and usually the song tells a story of everyday life, or a love affair. The songs mainly fall into the category of the traditional blue-grass style—which is what one hopes new fans will progress to—railway songs, cowboy songs, religious numbers and the humorous discs. The backing, of course, has got to be all string and harp and not amplified."



"There are exceptions to this but that's a general idea of what a C and W number should be."

"Though Ray Charles does a marvellous job, numbers like 'I Can't Stop Loving You' shouldn't be classed as C and W music and British artists like Karl Denver are very border-line cases."

"I can't go along with the idea that you can develop a British C and W sound. But we've got a lot of artists over here who have a very nice and interesting sound. The best are Miki and Griff, who are rather more traditional, Mark Wayne, Josh MacRae, Nick Villard, The Kestrels, The Countrymen and Glyn Johns."

Some of these could become very popular.

PLANS FOR MORE SHOWS

"America, of course, has already got its established artists and some of the newer ones like John D. Loudermilk, Don Gibson, Jim Reeves and Roy Orbison are producing a very commercial C and W sound."

"Just what will happen over here, I'm not too sure. For reasons I've already said I don't want to see the record companies make C and W the next big trend."

"1962 is an important year for this type of music. There are plans at the moment for more radio exposure and it's quite on the cards that there will be a TV show devoted to it."

"Providing they don't make a mess of the music I'll be all for it taking its place alongside the ballads, beat and blues and this is what I think will happen."

FRANK IFIELD . . . He's taken a pop song and given it a C and W treatment.

I SEEM TO SPEND ALL MY TIME JUST PLAYING RECORDS

"MY day starts," said Alan Freeman. "When I stagger . . ." The phone rang. He answered. He listened. He said, "Sure, old boy. I'll see how it sounds. Promise. Bye!"

"Plunger," he explained. "As I was saving . . . I stagger out of bed about 8.30. The coffee goes on the stove. The first disc of the day goes on the player. Generally something lush. Like David Rose or Gordon Jenkins."

"Listen while I wash, shave and dress. Then to business: spinning the latest singles which come by post from the disc firms. Between 15 and 20 a rule."

"Then," I suggested, "you get

garden of the Maida Vale pent-house into which he recently moved. "First garden of my own I've ever had. See all those flowers. Cost £70. Now the builders say they'll all have to come up, 'cos the roof needs waterproofing. Over my dead body."

The phone started to ring and he hurried back in. It was the Alley calling again.

"Do you mind pluggers?" I asked.

He grinned affably. "Heck, no. There's a job to do. I make a note of every disc they say they are sending—and I DO listen without fail. But I don't like it when anyone tries to talk me into a promise to air a disc. And I'm not quite as patient as

All in a day's work

Dick Tatham meets the famous and shows you the truth behind the glamour

No. 1 Alan Freeman

I was with the plunger who rings at seven every evening to talk about nothing whatever. Maybe he's lonely."

"And in the evenings?"

"Listen to the latest discs again. In case I didn't get the message first time. Also, but what is normally my only meal of the day. About 10 p.m."

"Sometimes I stay in and fix the meal myself. Other times I go to a steak house. Then I put on dark glasses."

"I know they say dark glasses are things you wear to draw attention to yourself. But people often ask for my autograph. When they do I am

"What do you do in the afternoons apart from answering the phone, that is?"

"Prepare 'Pick of the Pops'—either here in the flat or at the BBC. Or answer letters. Or go shopping. Love markets. One near here, luckily." (As you may have guessed, 35-year-old Freeman is a bachelor.)

"Mind you," he added, "I'm also having to make time in the afternoons for gardening. Come and see."

We went out on to the roof

ALAN FREEMAN

terribly flattered. I am also horribly embarrassed. So the reason for dark glasses is they help hide my blushes."

"Early to bed?"

"Yes; if you call three o'clock early. I like going to the opera. I also have a yen for films about outer space. Then my evenings are often taken up with personal appearances, premieres, a variety of forms of show business social life. I admit it: I love every minute!"

"But when I get home, I normally do a bit more paper work—no matter how late it is. I have LPs as background music. Even when I'm in bed with my book, it may have classical music on the player."

"Reckon I'm awake 19 hours a day—and listening to discs for 18 of them. Or that's how it often seems!"

Peter Hammond

RAY CHARLES

Contd. from page 1

demand has increased not only in Britain but also on the Continent, so now a visit is really worthwhile.

"We hope we can overcome the problem of the exchange of the last time. Ray Charles planned to tour Britain. Last autumn, the difficulties in this exchange led to the cancellation of the trip) and we are working on that now."

"Quite rightly, in my opinion, Ray has decided that he will only appear with his 16-piece orchestra and four girl singers, no matter what the complications. He has toured like this in Germany, France and Belgium and we are going to do our very best to do the same here.

More money

"One of the reasons why he hasn't been in Britain before, of course, is that he can make more money in America. This British tour will be merely a tour of love. He wants to satisfy his British fans who have shown their appreciation of his talent in the past couple of months. He wouldn't do it otherwise."

"He could earn a great deal more money by spending those two weeks in the States."

"But when you see him, you won't be disappointed for you'll be seeing a genius. He has managed to conquer a terrible disability in his blindness. He has developed his other senses and this makes him a fine musician."

"When British audiences see him on the stage they will know what I mean. Here is a genius of a man. They have heard him sing such songs as 'Georgia' on record, but this is nothing to seeing him perform a number such as that on the stage."

"He can give you rock and roll and inject some fine artistry into it. Wait and see him when he comes next spring. Then you will see something worth seeing."

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More song contests is what our stars need

"THIS business is fine—if you are at the top. But for the majority who are not it can be a real struggle, because unless you are in the charts, nine times out of ten nobody wants to know you."

The speaker was one of pop music's top agents and he was voicing a complaint that is being heard more and more as the same few names appear time after time in the Top Twenty.

According to David Wynn Morgan, the man who organised the British entry at this year's European Singing Cup Contest which has just been held at Knokke le Zoute in Belgium, one thing that would do a lot to help our up and coming stars is more festivals of this kind, particularly in Britain itself.

"Festivals like the one at Knokke are great star-finders. I'm convinced of that," said Mr. Morgan. "Frankie Vaughan, David Whitefield, Craig Douglas, Jill Day, Matt Monro—they all appeared at Knokke when they were virtually unknown and now look at them."

"There is no doubt at all that such festivals, especially if they are international, give an artist experience, confidence and, in the case of Knokke, they make him known to a great new public."

"As a result of this year's contest, David Macbeth has been signed to a contract to appear in Germany and Noel Harrison has been booked for a Marigold TV show."

Frankie Vaughan

"I don't know how much more interest would be taken if we were to organise a similar festival in this country or whether it would be possible."

"But I'm sure that it would do a great deal for our artists in their own country as well as abroad."

Frankie Vaughan, who was one of the victorious British team

in our first Knokke Festival nine years ago, is all in favour of them.

"I think they are marvellous for the young and up and coming entertainer," he says. "I was little known when I entered and I'm sure that it helped me."

"The most important thing that it gives you is experience. It is not easy to have to perform songs to Continental audiences."

"If you are singing in English, and I believe that it is essential that you do, then the words cannot help you put the song over. You have to sell your voice and your personality."

"You are being judged purely on your feeling for a song, your dramatic ability, and your salesmanship."

"It is a pity that there are not more of these contests to help our young artists. We should organise one in Britain for foreign artists to compete here. I am all for them."

Peter Hammond