

# JIMMY JUSTICE—WHEN MY LITTLE GIRL IS SMILING

**BILLY FURY**  
**LETTER FULL OF TEARS**  
  
 45-F 11437 45 rpm record

**NEW**  
**RECORD MIRROR**

116 SHAFTESBURY AVENUE, LONDON, W.1.

**LONNIE DONEGAN**  
**HAYLEY MILLS**  
**DEL SHANNON**

POP DISC  
 REVIEWS  
 BRITISH  
 & AMERICAN  
 CHARTS

No. 52

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WEEK ENDING MARCH 10, 1962

EVERY THURSDAY, 6d.



# BINGO!!!



Cameraman Dezo Hoffmann captures the reactions of Brian, Hank, Jet and Bruce — THE SHADOWS — as they hear their latest disc is No. 2 in the NRM charts. (NRM Pictures.)

# JACK-POT!



## WONDERFUL LAND

# NO. 2

## THE SHADOWS

COLUMBIA

FRANCIS DAY & HUNTER

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*hundreds*

# NEW RECORD MIRROR

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# BILLY TRIES TO BE DIFFERENT



BILLY FURY: Reader Pete Warrack praises the star in a letter alongside. We show Billy in another scene from the film "Play It Cool".

## WHAT'S . . .

WHAT has happened to Shirley Bassey's latest single, "Tonight" and "Let's Start All Over Again"? After making a good start it seems to have come to a dead stop.

Where are all those fans who so recently rushed out to buy "You'll Never Know" and "Reach for the Stars" and "I'll Get By"?

In these days when flip sides are so often rubbish, how nice to find a disc with two A sides.—RAYMOND GARRET, 32 Westbourne Road, Wallasey.

## HAPPENED

WHAT'S happened to Jimmy Dean? After his brilliant "Big Bad John" he has recorded a series of mediocre—well, you can't even call them songs. "To a Sleeping Beauty" was dreadful, all sugar and no spice. "Cajun Queen" was a silly follow-up . . . and now "Dear Ivan."

Dear Jimmy, if you want to record this, fine; but please give us a quality country song like "Big Bad John" and we'll be happy.

I don't think pop stars should sing about their political opinions.—VALERIE LEWIS, 61 Lymington Avenue, London, N.W.2.

BRITAIN'S top disc stars can hardly be called gamblers. Richard, Faith, Leyton and Co. continue to churn out the same well-tryed sound with every new release, and any slight deviation is thought really daring and listened to in hushed reverence.

Oddly enough and almost unnoticed, Billy Fury is constantly varying his style and is adventurous enough to experiment with new sounds and tempos with each new platter.

Perhaps it isn't thought very clever to throw aside a tried and true selling style for something that may turn out a flop, but how much more interesting for the record-buying public these few changes are. If other stars wouldn't always insist on playing safe, how much more interesting today's charts would be.

With his latest release, Bill tackles straight rhythm and blues . . . up till now strictly taboo this side of the Atlantic, and although maybe not his finest disc, certainly deserves full marks for ringing the changes.—PETE WARRACK, 103 Alexandra Road, Liverpool, 23.

## BRASH PAUL

WHY is the brash MR. PAUL ANKA going to such lengths to plug his new record in this country when—to coin his own phrase—it doesn't "bother him very much" that he has had no hits in this country for the last three years?—M. HEBB, 9 Lindum Villas, Paisley, Hull.

## INFLUENCE

WHY don't you make Brian Matthew your "Star of the Week"? After all, he has been on disc.

I do think he has had a lot to do with the improvements in the past year in the pop world with his personal influence in such shows as "Easy Beat" and "Saturday Club."

I know more about "Easy Beat" because I work on Saturday. The Sunday show has featured many types of artists and bands—and it is true that it gives plenty of attention to off-hit-parade items, which is a relief from so many record programmes which are just carbon copies of record stars.

And if only for giving Clinton Ford plenty of air time Brian deserves the honour.—JOHN WATERFIELD, 8 Bury Park Road, Plymouth.

## NOT PILTDOWNS

I SEE that the Pilt-down Men have not broken up, but have a new disc out this week. Although this disc will be welcomed by many Pilt-down fans, it lacks much of the atmosphere of the earlier releases and the distinctive "Pilt-down sound" is almost non-existent on this recording.

Could it be that a new combo has been formed and is trying hard to keep the Pilt-down's banner flying?

The standard of rock instrumentals from the States is very high, and I hope that groups such as the Pilt-downs, Fireballs, String-a-Longs and Ventures will keep it that way.

We have been let down so much by our own instrumental groups, such as The Shadows, Hunters, Rabin Rock Unit, John Barry, Bert Weedon, and Nero and his Gladiators with mediocre recordings.

The Outlaws and the Moontrekkers are about the only groups worthy of matching the leading American groups. Neither are particularly popular in Britain.—RAY DONELAN, 50 Welbeck Road, West Harrow.

## THE GARLAND PUBLIC

I WOULD like to reply to reader J. Gibson's comments on Judy Garland, N.R.M. of last week.

"The Wizard of Oz" the one great film she made indeed! How about these: "Broadway Melody of 1938," "Girl Crazy," "Meet me in St. Louis," "Words and Music," "A Star is Born"—all great films.

It is a great pity that J. Gibson has never had the chance to see these wonderful movies, no doubt he would change his mind if he could see them today.

The "Garland" Public don't mind how many times she may sing "Over the Rainbow." Just hear the audience on the new Capitol Carnegie Hall L.P.s, because they know and remember the greatness of her, the downfall and that great fight back to top, an effort some of today's entertainers would not be able to sustain.—ADRIAN S. RUDGE, 45a Winchester Road, St. Margaret's-on-Thames.

## DREADFUL TONY

ARE all the disc jockeys and producers on the air, in love with ANTHONY NEWLEY? Can he do no wrong?

Surely by now they have all realised that their unbelievable persistence in the continual playing BOTH sides of his dreadful record of "I'll Walk Beside YER" and "D-Darling," with no result in the charts, must show them that the public do not want such rubbish.

The same applies to Carol Deene's "Norman." One can carry sympathy too far, surely. There must be other and more deserving records worthy of such V.I.P. treatment!—JOHN WAGNER, 86 Harvard Court, West Hampstead, N.W.6.

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HANK WILLIAMS, Jimmie Rodgers, Bobby Helms are all featured in this month's edition of The Country Western Record Review, price 1/4, from 437 Folkestone Road, Dover, Kent.

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WE ARE LOOKING FOR TALENT TO PUT ON DISCS, send s.a.e. for full details, Garland's Recording Studio, Chesham House, Deptford Broadway, S.E.8.

# MEL SINGS FOR HALF AN HOUR AT A TIME!

MEL TURNER a couple of years ago was called Jimmy Ross, subtitle "The Wildest Man in the World," wore a bright red jacket and used to sing for half an hour at a time—on just ONE song!—all the time shaking all over and working himself all of a lather.

Now he is called Mel Lewis, wears a medallion on his chest, black leather trousers and a black shirt. He still works himself up into a fine sweat by shaking all over, and does his marathon numbers.

Only now it's called Twisting.

And at last Mel has got on disc with a song that he wanted to record, a beat-filled number called "Daddy Cool," which consists towards the end of Mel chanting "Daddy Cool" while his group The Bandits push him along with a strong back beat.

No studio recording for Mel. This was taped at a dance hall in Nuneaton, and the half-hour epic was edited down to a more convenient three-plus minutes.

There are the names of two song-writers on the label, a fact that amazes Mel. "They may have written a song called 'Daddy Cool,' but when I first

started singing it I made it up myself.

"Someone asked me to sing 'Daddy Cool.' I had no idea how it went, so I made something up in the rhythm and blues style. This is my style.

"And believe me, it's more popular now than it's ever been. I mean in the dance halls up and down England. I play mainly one-nighters, and what with the Twist and everything, things are really moving."

Mel has worked in New York. What's more, he appeared in the Appollo Theatre, Harlem, in a talent contest. These talent contests are quite something, according to Mel.

It seems that if you don't go down with the crowd, a hook on the end of a long pole is used to drag you off. Or a sack full of feathers is dropped from above. Or someone walks on stage and fires a pistol full of blanks at you.

Mel was neither hooked off, dropped on or fired at.

Instead he joined a vocal team called The Five Crowns. They had an unusual gimmick off stage.

They dressed in identical yellow suits, dark glasses and went into cafes and . . . just sat silently there.

"Got us talked about," says Mel.

Now Mel is in England awaiting the rhythm 'n' blues revolution prophesied by the chart success of Ray Charles, U. S. Bonds and Bobby Lewis. "It's got to come," he says.

So meanwhile he tours up and down the country doing numbers that last half an hour and getting all of a lather. He's probably still the wildest man in England on stage with the possible exception of Screamin' Lord Sutch.

Incidentally, he's never had a TV spot.

I would have thought that Mel Turner was a very visual performer!

JAMES CRAIG.



MEL:

Story alongside tells how he really gets worked up singing a song, and calls him the "wildest man in the world"!

# What Lonnie Needs Now

Lonnie Donegan has just finished one pantomime. And, until he starts the next one next Christmas, he is fully booked with top-of-the-bill engagements . . . including two trips to America and another television series.

But they are saying that, on records, he's flopping.

Flopping? Well, instead of getting straight into the Top Ten, he's making do with the Top Twenty. And his sales are down. Why, his worst—WORST—discs are selling only 100,000 copies—ONE HUNDRED THOUSAND COPIES!

If this is flopping, we'd like a share of it.

But there is one thing. Lonnie has just got to find a suitable follow-up comedy song for "My Old Man's A Dustman", which jumped into the charts in one week to Number One and has provided the core and basis of his act ever since. And "ever since" is not far off, just two years ago.

Lonnie is tireless in adapting new lyrics for this number. And in inserting new jokes—or fresh batches of home-made corn from Denmark Street. What's more, he's still getting stacks of publicity on the grounds that his old man isn't really a dustman but . . . "a company director".

It's been a real gold-threaded money spinner. A song that dates back about 100 years and was first warbled in Liverpool has been Lonnie Donegan's biggest success on disc with the possible exception of "Rock Island Line" (his first record) and "Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight". These last two made great inroads in the American charts too and got Lonnie two of his three Gold Discs.

But "Dustman" means more because of the way it can be changed, adapted, altered and added to.

It also parallels another side of Lonnie Donegan—one that will mean more than his disc career.

For when Lonnie recorded "Dustman" he found out that he really could hold an audience as a singing-comedian. Lonnie has no false modesty about his voice.

He has said: "I'm not the greatest singer in the world and I don't think that I could keep my bank manager happy with just my singing alone."

"So far yes, but not as a long term policy".

Let's face it, this is a tough way to angle one's show business career. And it does draw a parallel with Tommy Steele.

Now Thomas came in just before Lonnie as a record idol. But as he lined up the hits, he decided that the important thing was to broaden his show business horizon. People accepted him as being "versatile" . . . but his disc sales fell off.

I think Tommy made a mistake. He did it all much too soon. Now he is a performer almost impossible to categorise. The broaden-out bug has bitten Lonnie Donegan, too.

## FINDING MY WAY

He says: "I don't want to go too fast. Let's face it, I'm really still finding my way in the business—especially regarding my television programmes, though naturally I am very pleased that ATV have confidence in me and want to renew them."

"I'd like to be a comedian but it must be with my singing. After all, everything that has happened so far has been because of my singing."

Lonnie has managed to overcome the label "trad banjoist" when he left Chris Barber. He's even managed to live down the word "skiffler". His third leap—to "entertainer"—well, that's going to be the toughest yet, because Lonnie wisely wants to hold on to both worlds.

In the next few days, Lonnie leaves for a "personal" eight-day trip to America. I suspect he will be looking for fresh talent, though, for his upcoming TV series.

On his return on March 19, he starts rehearsals for that series, called again "Putting On The Donegan".

Then, on April 19, he starts rehearsals for the big Spring Show which opens at the Palace, Manchester, from May 1.

On May 26, he takes a three-week holiday before opening on June 30 in his peak summer season at the Regal, Great Yarmouth—a run which goes on to September 22.

And, in October, he leaves again for a trip to America. This is likely to be a working trip, though the dates have yet to be arranged.

That is Donegan The Busy.

## -A FOLLOW-UP TO 'DUSTMAN'

# MIX-UPS AND MR. SHANNON

by  
NORMAN JOPLING

BY now, mix-ups seem to be an integral part of DEL SHANNON'S recording career.

His first disc, "Runaway" was flipped originally by a tune called "The Snake", by a gentleman calling himself Maximilian who supervised the "Runaway" session.

When the mistake was found out (it had occurred due to a swopping-over of tapes flown from the States)

it was quickly rectified, and a number called "Jodi" replaced it as the rightful flip.

But that didn't stop ten thousand copies of "Runaway" being sold with a flip that didn't belong there. "The Snake" was later released as a single in its own right, but it certainly didn't reach the hit proportions of "Runaway". But those ten thousand record-buyers had a bargain though—unless they liked "Jodi".

Another mix-up concerning "Runaway" was the fact that a disc with the same name was being marketed by Philips at the same time. Singer was home-grown Ronnie Carroll, and the song was completely different to the U.S. hit version. But a lot of people got confused!

Del's last release "So Long Baby", reached the top ten—but there was also a version by The Marvellettes, on the flip of "Please Mr. Postman", again a completely different tune. And there have been at least two other songs with the title "Hey Little Girl", the name of Mr. Shannon's latest disc outing on the London label. A short while back we had "Hey Little Girl" by Jess Conrad, and some years ago a song of that name by Stateside hitmaker Dee Clark, who took it into the higher reaches of the top twenty over there.

### TITLE TROUBLE

Whether or not there will be title trouble over Del's latest American release we don't know. Titles suggest it is unlikely. They are "Ginny In The Mirror" backed with "I Won't Be There". And it's a fast rising U.S. hit.

Del made his first appearance in the top twenty in the early summer of last year, after a delayed-action start with "Runaway". But it turned out to be the biggest disc chartwise of last year—staying in the top ten for over four months.

He followed it up with another smash, "Hats Off To Larry", which also reached the top ten, and thirdly, his "So Long Baby" effort. And it seems likely that Del, one of the last of the old school of rock 'n' rollers, will make the grade with "Hey Little Girl", a number much in the same vein as his earlier hits.

Del was born in Grand Rapids, Michigan, still his home town, on December 30th. He started playing the guitar at 15, and later started touring with a group that he formed. His main act was an imitation of the then current rage, Johnnie Ray, and many other top line disc stars. Athletics was another interest of Del's, and he played Line Back in an American football team.

Del, 5 ft. 8 in. tall, was called up to serve in the United States Army in 1958, where he regularly entertained his mates

with his highly proficient guitar playing. But he didn't sing.

That was until a talent contest when he tried his hand at a number he had written himself. It went down well, and Del began to get ideas about entering Show Biz.

When he left the army however, he got a job in an office, despite his musical ambitions, and began to take an interest in Real Estate. He re-formed his group and began to work in a club on a more regular basis than before. So that was office in the day, and night club in the evenings. Some schedule!

### 'RUNAWAY' RANAWAY

Del's break came while he was working in the night club. He was spotted by an executive of Big Top records, and signed to a contract. He waxed a few of his own compositions which didn't prove very successful, and finally hit on a number called "Runaway". That did the trick as far as Del was concerned, and it took him to the top of the British and American charts. And sold a million in the bargain.

After that, you know the rest. At present Del Shannon is doing a Far East tour, where he is very popular. After that, Del will probably be coming to Europe for a spell touring here and on the Continent.

It is reported that a series of LP's are being planned to introduce Del to the people of the different countries he is to tour.

At present he has one LP released here, called appropriately enough, "Runaway With Del Shannon". It contains eight Shannon originals as well as some old rock hits brought up-to-date.

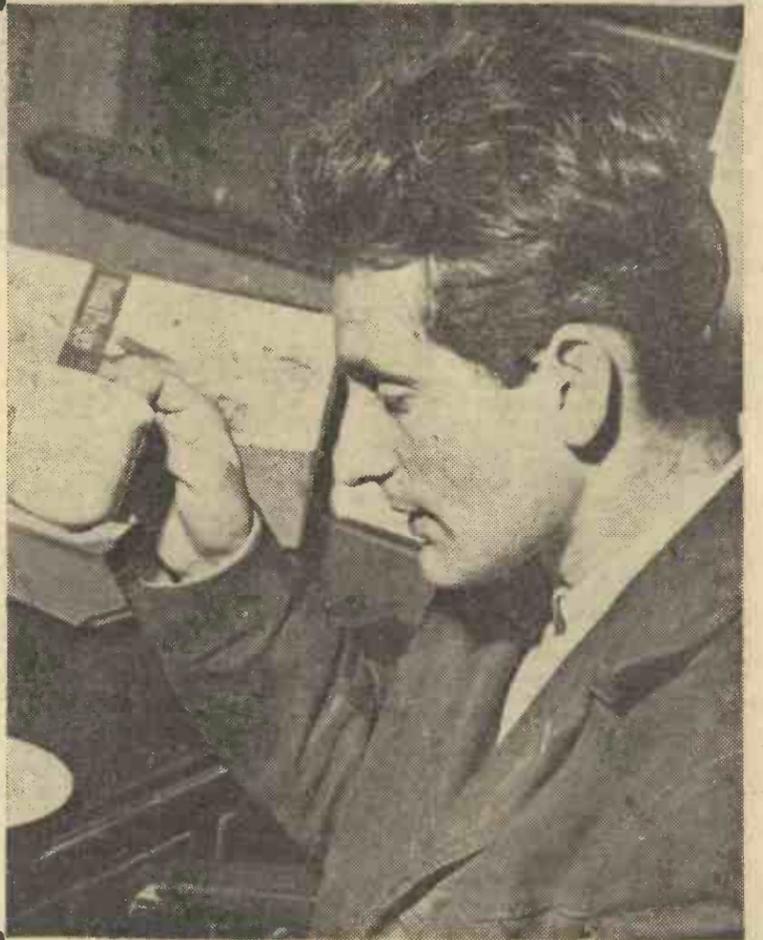
But for those who bought the first Del Shannon hit with the faulty flip, it might interest them to know what Del said. That "Jodi" was his favourite song amongst all his discs!

### THE COLONEL'S FILM

COLONEL TOM PARKER, now internationally known as the manager of ELVIS PRESLEY, started his show business career as a barker at the Florida Fair in the States.

Now his showmanship reminiscences are to be told in a film planned by Metro-Goldwyn-Mayer—and present plans are for Elvis to take the starring rôle.

The film is tentatively titled "Right This Way, Folks"—and the Colonel is currently sorting out material for his story at the Florida Fair.



(NRM Picture)



DEL SHANNON: success has made him slightly overweight. His manager has ordered him to diet in order to lose 30 lbs. A trip to England in the autumn is being considered.

# PEE WEE THE ECCENTRIC

WE are too apt to categorise our musicians and our jazz music, and PEE WEE RUSSELL has always been regarded as a product of the Chicago school, a "gaspape" mannered clarinetist who wheezes and wails through innumerable Windy City jam sessions of the kind usually presided over by the Cagney-like figure of EDDIE CONDON.

Whitney Balliett, an American jazz commentator wrote about the new Pee Wee.

"Unfortunately", Balliett goes on to say, "Russell has almost always been regarded as a loveable freak. One reason is his physical makeup. Thin and tallish, he has a parenthesis-like stoop, spidery fingers, and a long, wry, gentle face governed by a generous, wandering nose. When he plays this already striking facial arrangement, which is overlaid with an endless grille of wrinkles and furrows, becomes knotted with unbelievable grimaces of pain, as if the music were pulling unbearably tight an inner drawstring."

Balliett's flair brings Pee Wee's peculiar musical style to a reality, even for the reader who has never heard him play. "... His style ... is often considered hopelessly eccentric because of its deceptive coating of squeaks, coppery tone, querulousness, growls and overall hesitancy, which suggests that, if he played any note wrong, Russell feared he might irreparably damage it.

## DEVASTATING

"He can be devastating in a slow blues. Sliding softly into the lower register, where he gets a tone that is a cross between the low-throated murmurings of Joe Marsala and the bejeweled utterances of Jimmy Noone, he will issue, after some preliminary blinking and squinting (as if he had just entered a bright room from a dark street), a series of crablike, irregularly staccato phrases, each shaken by a bone-worrying vibrato and each clamped tightly against its predecessor, lest any distractions leak in to cool off what he has in mind."

All this, and more, can be heard to excellent advantage in a new Pee Wee Russell album released within the last month.

### SWINGIN' WITH PEE WEE

PEE WEE RUSSELL, BUCK CLAYTON  
What Can I Say Dear • Midnight Blue • The Very Thought of You • Lulu's Back in Town • Wrap Your Troubles in Dreams • I Would Do Most Anything for You • Englewood. PRESTIGE/SWINGVILLE 2008.

Pee Wee and Buck are admirably geared into action by Tommy Flanagan on piano, Wendell Marshall bass and Osie Johnson drums and the lugubrious looking leader exhibits a great deal more talent than he has shown on his innumerable Dixie-land-styled sessions with Condon, Muggsy and Brunies.

## PASSIONATE

The old Pee Wee is rightly held in high esteem for his passionate, choked descent on the carefully ensembled New Orleans-based numbers usually adopted by the Chicagoans, but it was apparent even then that he grew in musical importance and decision when tackling blues and good pop standards.

Two blues are included in the Prestige/Swingville LP, "Midnight Blue" (titled by his forthright spouse) and "Englewood", and Buck's warm, frank trumpet is brilliantly matched by the "bone-worrying vibrato" and the "crablike, irregularly staccato phrases" described by Whitney Balliett in the "New Yorker" back in 1959.

The mood is righteously "mainstream", if I may be forgiven the generality, and the Condon pattern is far in the past. Every member moves fervently and with a rare elasticity. This Prestige date was obviously one of the lucky ones, and every musician was relaxed and inspired by the others.

Pee Wee chose Buck Clayton as his front-line partner, and showed a rare judgement. The tunes were all part of the set-up and provided Buck and Russell with more than sufficient incentive to create some moving and very exciting jazz.

James Asman on Traditional Jazz

I LIKE THEM! THEY'VE GOT A GOOD BIG SOUND!



## BENNY GREEN ... ON MODERN JAZZ

# SOMETHING MIGHT HAPPEN

### GIGI GRyce SAYING SOMETHING

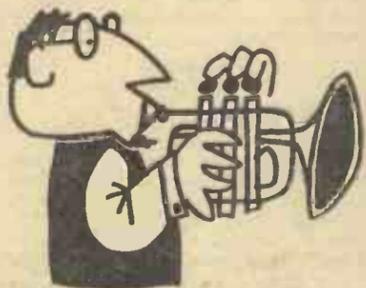
Back Breaker • Leila's Blues • Blues In the Jungle • Down Home • Let Me Know • Jones Bones. ESQUIRE 32/151.

A COUPLE of years ago there was a popular trade name for this type of modern jazz. The name was "hard bop", but I was never very clear what it was supposed to mean, except that most of the groups to whom it was applied played as though they meant it.

The Gryce group does not contain any of the big-selling names, but it would be a mistake to ignore this album. The playing is of that competent professional brand that keeps you hoping all the time that something unusual is going to happen. It never quite does, but the music is very listenable for all that.

I am not ecstatic about Gryce the composer, but his alto saxophone is as virile as I ever remember it, and the trumpet playing of Richard Williams is faintly reminiscent of the late Clifford Brown, although without Brownie's happy knack of making complex harmonies sound melodic and even pretty. Oddly enough, Gryce is supposed to have mentioned Brownie in connection with Williams' playing, and perhaps for once the remark is not just a sleeve-note puff.

An excellent rhythm section with honours going to the pianist, RICHARD WYANDS. If this album has any real fault, it is the sameness of the atmosphere all the time. Admittedly, a two-man front line is limited, but even so, I thought Gryce might have contrived a little more contrasting colours in the performances. Still, a very commendable effort.



### SLIDE HAMPTON OCTET SOMETHIN' SANCTIFIED

On the Street Where You Live • The Thrill is Gone • Ow • Miles Tone • El Sino • Somethin' Sanctified. LONDON Itz-K 15233.

If you overcome your rude noises at seeing the ridiculous title of this album, you might hear some jazz you like. SLIDE HAMPTON is an excellent trombonist, a little glib, perhaps, prone to the hiccups of Rosolino and the double talk of JIMMIE CLEVELAND, but a good trombonist in his less effusive moments. "On the Street Where You Live" poses the problem. Hampton's long solo is a mixture of good medium-tempo playing and WOODY WOODPECKER triplet phrases which ought to have been banned by an Act of Congress years ago.

Of the other soloists, tenor saxophonist George Coleman contributes a fine solo to "The Thrill is Gone,"

which is so carefully scored that there are moments when it is in danger of bogging down in its own subtlety. Trumpeter Richard Williams appears once more and blows some good free jazz, especially another Clifford Brownish piece on the old Dizzy Gillespie big band standard, "Ow," which includes a baritone saxophone solo from Jay Cameron with far too cumbersome a tone for this company. All the arrangements but one ("El

Sino") were contributed by SLIDE HAMPTON himself, and he proves himself to be a clever and feeling musician, producing an uneven but interesting album. Hampton might improve his own playing considerably were he to ration himself out to not more than three sets of triplets per chorus and to ban himself from playing any double-tempo passages at all for at least thirty years. You know, like JACK TEAGARDEN does.

## R & B IN THE TOP 20

THERE is supposed to be a revival of rhythm and blues in this country. But reader Adolph Marelo has sent me a list of r & b items — several of them borderline cases — that have appeared in our charts over the last two or three years. And, quite frankly, it isn't all that lengthy.

And the list tails off quite steeply when we get nearer the present day. Fats Domino and Lloyd Price—with four each—share the top spot. And neither of these swingers is able to make the charts today in this country. Fats hasn't changed, but Lloyd Price has modified his approach quite severely—I imagine to try to get back into the charts.

- |                         |                          |
|-------------------------|--------------------------|
| BABY FACE               | Little Richard (London)  |
| STAGGER LEE             | Lloyd Price (H.M.V.)     |
| BY THE LIGHT            | Little Richard (London)  |
| MARGIE                  | Fats Domino (London)     |
| WHERE WERE YOU?         | Lloyd Price (H.M.V.)     |
| CHARLIE BROWN           | Coasters (London)        |
| PERSONALITY             | Lloyd Price (H.M.V.)     |
| GONNA GET MARRIED       | Lloyd Price (H.M.V.)     |
| I WANT TO WALK YOU HOME | Fats Domino (London)     |
| BE MY GUEST             | Fats Domino (London)     |
| COUNTRY BOY             | Fats Domino (London)     |
| DANCE WITH ME           | Drifters (London)        |
| WILL YOU LOVE ME?       | Shirelles (Top Rank)     |
| YOU GOT WHAT IT TAKES   | Marv Johnson (London)    |
| LET LITTLE GIRL DANCE   | Bobby Bland (London)     |
| CHAIN GANG              | Sam Cooke (R.C.A.)       |
| BUT I DO                | Clarence Henry (Pye)     |
| BLUE MOON               | Marcel's (Pye)           |
| WHAT'D I SAY            | Jerry Lee Lewis (London) |
| YOU ALWAYS HURT         | Clarence Henry (Pye)     |
| HIT THE ROAD, JACK      | Ray Charles (H.M.V.)     |

Incidentally, scheduled for release soon by EMI is an LP featuring blues artists John Lee Hooker, Jimmy Witherspoon and several others from the Vee Jay label in America. J.C.



GLEN MILLER: seen here conducting his Army-Air Force band while in London.

# THE MYSTERY OF GLENN MILLER'S DEATH...

IN December, 1944, GLENN MILLER was reported missing, last seen at around 5,000 feet as his plane disappeared into fog over the English Channel.

Today, 18 years after his death, Glenn Miller's music is still very, very popular. And the mystery of his death is still unexplained.

Ember have just released two Miller long players. "This Is Glenn Miller," which Ember boss, Jeff Kruger, says contains much unissued material.

It also opens the question again: What did happen to Major Glenn Miller in December, 1944?

Kruger has been collecting facts and theories.

One theory he does NOT subscribe to is that Glenn Miller is still alive. Over the years there have been reports that the American bandleader has been seen alive in Paris, Berlin, Warsaw, Lisbon... and even Moscow.

Certain facts about Miller's last flight have been unearthed: several things are untypical of Miller.

One is that despite the fog which was clamping down the airfield Miller insisted that the plane take off. His last reported words were: "Who cares about a slice of fog?" Yet Miller was in fact very safety conscious.

Another thing that pointed to a "death wish" theory was that nothing was heard of the plane. It was fully equipped with radio and survival kit but nothing was heard of it.

This led to another theory put out soon afterwards. Miller was supposed to have crashed the plane, reached the French coast suffering from loss of memory and disappeared.

But why should Miller want to do this? He was at the peak of his fame. Sheet music of the band's material sold in fantastic numbers. So did his records. Members of his band at the time included Ray Anthony, Billy May, Tex Bencke, Hal McIntyre.

The most likely theory about what happened out there over the channel is a simple one. Owing to the thick fog the pilot lost his way and he drifted away from the crowded shipping lanes that were at that time ferrying war material.

By the time he realised his mistake he discovered that his fuel had run out.

This leaves one mystery unsolved: why didn't they radio for help?

Probably the pilot thought he was near a part of the French coast still held by the enemy and decided on radio silence. So he crash landed in the sea.

Evidence shows that at the time the French coastline was whipped by severe storms and high winds. A dinghy—standard survival kit—would offer little protection.

Meanwhile in Paris the 22 members of his orchestra waited in the radio station studio to broadcast.

After his death Miller's music soared to even greater popularity. It has still been maintained.

Ten years after his death "The Glenn Miller Story" was made. It added a further boost. Today the Glenn Miller band still tours, led by Glenn's drummer Ray McKinley.

And the records are still issued. Recently in America RCA issued a £12 set in a de luxe album. Unissued material, air shots, concert recordings, are issued when found. Miller is a legend. I.D.

# "HAVE YOU MET ELVIS?"—asked Hayley

SO HAYLEY MILLS, the reluctant disc star, has recorded again—an attempt to follow up her success on both sides of the Atlantic last year when her debut disc, "Let's Get Together," shot up the charts.

It was her mother that didn't want Hayley to record again. She felt that Hayley had quite enough to do with her film career and her schooling in Switzerland.

But on Walt Disney's orders, conductor-composer TUTTI CAMARATA persuaded the Mills family to agree to another disc. He flew to New York, where father John Mills was appearing in a Broadway play to clinch the deal.

The new record, "Jeepers Creepers," was made in a hurry—while Hayley was on her way to school in Switzerland from New York. She stepped off for 24 hours in London and made the disc there and then.

At present Hayley is brushing up her weakest point—languages—in a school where conversation and lessons are entirely in French.

Hayley is only allowed to talk English after nine p.m.!

At Easter Hayley will probably fly back to New York to spend the holidays with her mother and father.

She has just finished filming "The Castaways" for Walt Disney. In this picture she sings with veteran French artist MAURICE CHEVALIER (see picture right), so there will be some recordings issued from this.

"The Castaways" was made in Britain at the Pinewood Studios last year, but isn't due to be shown in this country until around Christmas.

When she finishes the summer term at school Hayley will do another film, again for Walt Disney. This time it will be in Hollywood.

While there she will renew her friendship with another Disney contract star, ANNETTE FUNICELLO, who also records.

Recently there have been stories that Annette and Hayley were feuding. Annette is supposed to have been annoyed when Hayley came out to Hollywood to star in "Pollyanna."

But right now Annette is saying that the feud is phoney.

She says she liked Hayley from the first moment they met... and from the first question Hayley asked her: "Have you met Elvis? I'm just dying to meet him."

Walt Disney recently complimented Hayley. "She'll be more beautiful than Liz Taylor, more talented than any star," he said.



# PETER TAKES BACK THE TOWEL

WORKING behind the counter of the Civil Service Stores in London was a tall broad-shouldered, good-looking young man. And he drew many appreciative stares from the by-passing birds...

Many birds recognised him. It was PETER WYNNE, big-voiced young singer, Parlophone recording artist, and a squeal-garnerer in many a rock package show.

It was Peter Wynne who had chucked in the towel.

"I didn't think I was getting anywhere in the business", he told me the other day. "Nothing was going right—and, after all, I just had to earn money to eat.

"So I turned shop assistant. Hated it. And very embarrassing when these fans asked me what I was doing there".

Peter's trouble had been, ironically, his voice. It's a good deep voice, best suited to ballads or musical comedy numbers. And using a voice like that was not easy when surrounded by Billy Fury!

Now Peter is back in business again, watching hopefully for signs that his latest disc is breaking through. Titles are "The Wall" and "You're Mine", with neat Tony Osborne backings.

Peter wrote both the numbers himself... but they were not his first outings as a songwriter, having provided the "B" sides for two of his previous discs.

The turning-point came when Freddie Poser was packing his bits and pieces in Mills Music prior to starting his own publishing firm in Maddox Street, London. W. Peter called in and sang over "The Wall" and impressed Freddie.

Freddie rushed him round to Norman Newell at EMI, accompanied Peter himself—and employed his assistant to hammer out a beat on the lid of the piano. Norman Newell, too, was impressed.

Result is a beat number entirely suited to that big Wynne voice. And the flip, on which Peter really sings out, is likely to win him support among the older gentry. Norman Newell remembered "You're Mine" from a previous chat with Peter.

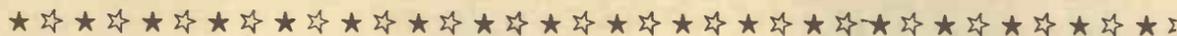
February 28 was the next BIG DAY. Peter, whose ancestors were Romanians, stopped to buy some white heather from a gypsy in London's Oxford Street. She gave him a tiny white elephant and told him "Your luck will change on February 28".

It did. Peter was booked, on that day by his manager and publishing representative (the same Freddie Poser) to appear on "Parade of the Pops" (March 14), "Talent Spot" (March 16) and "Thank Your Lucky Stars", date to be finalised.

Could be that February 28 will be the most important date in Peter's up-and-down career. Certainly he has the talent and the looks and the determination and the enthusiasm to take his next batch of chances.

Anyway, I'm tipping him as a future big-time "Wynner". P.J.

## STAR OF THE WEEK No. 52



# THE MAN WHO HATED ROCK

GETTING a television theme piece into the Top Twenty chart is no mean achievement—for there are so many of them released weekly. But Johnny Keating, his orchestra and "Theme from Z-cars" are in this week—at 18.

And so, once again, everything is happening for this talented musician. Johnny, born in Edinburgh, studied at

the Trinity Academy until he was 17. Most of his family played instruments and Johnny took over on piano at the age of eight, moving to trombone eight years later.

He served his National Service in the King's Own Scottish Borderers and later joined Tommy Sampson's band, touring the United Kingdom and Germany. Apart from playing trombone, he did the

band's arrangements.

Then he moved to Vic Lewis—and gradually was building a big name for himself. Then he went to the Squadronaires, then Ted Heath, then Geraldo, then Ambrose.

In March, 1954, he went back to Ted Heath's band as a full-time arranger—and did the "back-room" work on seven successful albums.

But in 1958, rock was on the scene and didn't please Johnny's musicianly outlook. He decided to back down from the business and returned to Edinburgh to open a School of Music.

And it looked as if he was vanishing completely from the big-time scene.

However in 1960, early on, he succumbed to big offers and returned to London to become chief arranger for Pye Records. Since, he has worked for other record companies and gained valuable experience which is now being channelled into Pye's Piccadilly label, on which he himself records.

Johnny's view is that the pop music scene of today is showing worthwhile improvements on the beat-dominated areas of a couple of years back.

A few personal details: Johnny is married (August 2, 1949); wife's name Emily; three children, Martin, Kevin, Jill; tall, blue-eyed, dark-haired; loves jazz, football and eating Indian food.

Johnny was seen on television not long ago conducting the backing for Donna Douglas's "Song For Europe" entry, "Message In A Bottle".

And now, after about as much experience as anyone can gather, he is slap bang in the Top Twenty himself. A very well-deserved honour.

# HEARTS

YOU CAN'T BEAT

## LIONEL HAMPTON AND THE ALL-STARS

### JUST JAZZ

Stardust; One o'clock jump; The man I love; Lady be good  
AH 19

## LOUIS ARMSTRONG AND THE ALL-STARS

### NEW ORLEANS NIGHTS

Panama; New Orleans function; Free as a bird; Oh, didn't he ramble; Struttin' with some barbecue; Basin Street blues; My bucket's got a hole in it; Bugle call rag, Introducing Ole Miss  
AH 18

## ELLA FITZGERALD

### THE BEST OF ELLA—Vol. 1

A-ticket a-tasket; Undecided; Stairway to the stars; Into each life some rain must fall; It's only a paper moon; Flying home; For sentimental reasons; Lady be good; How high the moon; It's too-soon to know; Basin Street blues; I hadn't anyone till you  
AH 16

## TOMMY DORSEY'S DANCE PARTY

Cheek to cheek; Louisiana hayride; I'll know; Falling in love with love; Solitaire; Ain't she sweet; Oh! look at me now; Diane; Most beautiful girl in the world; You're not in my arms tonight; It's a lovely day today; Goin' home  
AH 15

## BILL HALEY AND HIS COMETS

### ROCK AROUND THE CLOCK

Rock around the clock; Shake, rattle and roll; A.B.C. boogie; Thirteen women; Razzle dazzle; Two hound dogs; Dim, dim the lights; Happy baby; Birth of the boogie; Mambo rock; Burn that candle; Rock-a-beatin' boogie  
AH.13



12" LONG PLAYING RECORDS

ONLY 23/3 EACH



Hush! says Ken Dodd, surrounded by three pretty girls seen regularly in ABC TV's "Thank Your Lucky Stars". Ken is rehearsing his latest recording "Pianissimo", meaning softly and gently. The girls are (left to right): Janet Buckingham, Melanie Hampshire and Judy Jason.

# Ella SW



# 'OSCAR' FOR FILM

**NOMINATIONS** for the next batch of Oscar Awards in Hollywood include two musicals: "Fanny" and "West Side Story," this year's Royal Film Performance selection—among the "Best Motion Picture Of The Year" listings.

George Chakiris, actor-singer star of "West Side Story," is among the "Best Supporting Actor" nominations.

Judy Garland is listed among the "Best Supporting Actresses" for her work in "Judgment at Nuremberg".

Nominations for the "Best Scoring of A Musical Picture" are as follows: "Babes In Toyland", George Bruns; "Flower Drum Song", Alfred Newman; "Khovnshchina", Dimitri Shostakovich; "Paris Blues", Duke Ellington; "West Side Story", Saul Chaplin, Johnny Green, Sid Ramin and Irwin Kostal.

## SPRINGFIELDS PALLADIUM

THE SPRINGFIELDS, whose latest single, "Goodnight, Irene," is selling well on the Philips label, have been booked for a "Sunday Night at the London Palladium" appearance on March 18.

THE "trad is dying" campaign has been taken up by the provincial press. Recently, several provincial jazz columnists have devoted articles on the imminent doom of traditional jazz. What are the facts? The phrase "trad boom" has been vastly overplayed. There are still only half a dozen trad band attractions. Bands that can pull in big crowds. Then there are perhaps five "second-line" bands which earn a fair living. Of the other thirty-odd trad groups currently touring the country, most are faced with serious economic problems.

Many agents and promoters forecast a considerable decline in the number of professional bands during the next few months. They may well be right. Traditional jazz is more popular than ever before but fans are discerning and recog-

# BOOM FACTS

nise good bands from bad ones. But the handful of top bands need not worry. They have become an integral part of show business and have many years of success ahead of them.

## ANNIVERSARY

TERRY LIGHTFOOT this week celebrates his fifth anniversary with Record Supervision, a company which specialises in recording jazz artists. To mark the occasion RS threw a champagne party for the Lightfoot band last Monday. In attendance were recording executives, disc jockeys and journalists. Heard behind the chatter and clink of champagne glasses, a continuous tape recording of Terry's disc hits, but I wonder how many of those present realised that every third tune was the band's latest recording, "Whiffenpoof Song".

The Lightfoot band can be seen on ABC television's "Thank Your Lucky Stars" next Saturday, March 10th, and on BBC Television's "Andy Stewart Show" on Thursday, March 15th.

## WELCOME

TELEVISION and radio networks have given a fantastic welcome to Papa Bue and his Viking Jazzband, who flew into London last Tuesday for their third British tour.

Last Tuesday the band got the "red carpet" treatment from students of the Anglo-Danish Society in Knightsbridge, London. Each musician was presented with a tankard to mark his arrival here—and the band replied with a swinging jazz session which "knocked out" the packed audience.

On Wednesday leader Papa was presented with a Gold Disc to mark the million-plus sales of his records on the Continent during 1960. The award was made by Karl Knudsen, boss of Storeyville Records. Among those present at the event—the first "International Jazz Spectacular" at Wimbledon Palais—were Lord and Lady Montagu of Beaulieu.

## YOUNG AT HEART

FOUR of the most popular jazz groups in Britain have netted guest spots on one of the top television shows in the North of England. It is "Young at Heart", the weekly programme transmitted by Tyne Tees TV from Newcastle. Continuing its weekly jazz feature, the network has booked Australia's Melbourne New Orleans Jazzband (March 27), the Clyde Valley Stompers (April 11), and Monty Sunshine's Jazzband, with Beryl Bryden (April 18).

THE Ed Corrie band are looking forward to a busy summer. In June, they play a two-week season at Douglas, Isle of Man. A Scottish tour is being planned for July and a four-week residency in Germany is lined up for late summer. Meanwhile the Corrie band continues its numerous engagements with the Temperance Seven, and in April, plays a series of concerts and dance engagements with Clinton Ford, Drummer Johnny Webb has taken over from Keith Dowzelle who has left the band to concentrate on semi-pro. activities.

## THIRD ALBUM

BOB WALLIS and his Storeyville Jazzmen cut their third LP for Pye this week. Bob has been booked to appear on "Go Man Go", March 23rd and the band telerecords ATV's "All That Jazz" on March 26th. Bob and the boys play a special guest spot on the Butlin's Annual Reunion at the Royal Albert Hall, next Saturday, March 10th.

## NEW RELEASES

- Hayley Mills Jeepers creepers 45-F 21442 Decca
- Mike Preston Innocent eyes 45-F 11440 Decca
- 0 willow waly (Theme from the film 'The Innocents') The Raymonde Singers 45-F 11441 Decca
- The white rose of Athens The Chordettes 45-HLA 9519 London
- Fats Domino Jambalaya 45-HLP 9520 London
- Sandy Nelson Drums are my beat 45-HLP 9521 London
- When my little girl is smiling The Drifters 45-HLK 9522 SPONOR ATLANTIC
- You better move on Arthur Alexander 45-HLD 9523 London
- Pete Fountain Yes indeed 45-Q 72451 Coral

**SAVERIO SARIDIS**  
LOVE IS THE SWEETEST THING  
45-WB 59 Warner Bros.

**BUDDY BRITTEN**  
DON'T SPREAD IT AROUND  
45-F 11435 Decca

**ONE MORE TIME**  
DANNY PEPPERMINT  
45-HLL 9516 London

**IN THE NIGHT**  
RONNIE GARLAND  
45-WB 61 War

# EVEN SINATRA!

FRANK SINATRA is doing the "Twist"! A cable from Reprise Records in Hollywood to Pye Records in London this week announced a new rush-released single of "Everybody's Twisting" by Sinatra.

Flip is "Nothing But The Best" — but the 'A' side is to be the main selling point.

Samples are being rushed to London and Pye announced they will get the disc to the shops as soon as possible.

Sinatra is currently looking for a suitable theatre in New York in which he can produce Las Vegas-type cabarets featuring top stars. Including, of course, all the "gang" — Sammy Davis Jr., Peter Lawford and Dean Martin.



ADAM FAITH on a recent North Country tour plays cards in his dressing room with compere Dave Reid.

# ADAM IN EASTER SHOW—

IN a surprise switch ADAM FAITH will head the "Biggest Easter Parade Show" with American singer-pianist NEIL SEDAKA that starts a three-day tour at the London Palladium on April 20.

Nina and Frederik were originally to headline the show but because of a clash of dates had to drop out.

Adam was brought in at very short notice.

Also in the bill will be Emile Ford and his Checkmates, the Raindrops vocal group, and Ted Heath.

Ted will be featuring his "Four Dimensional Sound" and will have special stereophonic amplification as well as extra musicians.

The "Easter Parade" show will appear at the Odeon, Manchester, on April 21 and the Liverpool Empire on April 22.

## WITH NEIL SEDAKA

# NO LUCK FOR DAVID

DISC-JOCKEY David Jacobs has had no luck in the past week in trying to put right an error over the American chart placing of Bruce Channel's record of "Hey Baby".

On "Juke Box Jury" last week, Bobby Vee joined the panel in voting the disc, out here on Mercury, a unanimous "Hit". Bobby said the disc was already in the American charts.

But David, looking hurriedly through his copy of the list on his desk, said he couldn't find it. At first that is.

Then, right at the end of the programme, he did find it and tried to signify with hand movements that Bobby was right and that the disc, now Number

One, was then in fourth place. Most viewers could not have got the message.

David decided to put it right on this coming edition of "Jury"—a recorded programme. But time ran out—and the tele-recording had to be cut, missing out his apology.

And then the same thing happened over his "Dee Jay Show" on BBC Light Programme. He intended to rectify his error but ran out of time.

Now David wishes it to be known that he had overlooked the disc's rating in the flurry of the moment.

And Bobby Vee was dead right. "Hey Baby" is published here by Keith Prowse Music.

# THE TWIST CONTINUES

THE TWIST continues to grow in America and in Britain. In fact, rock 'n' roll shows are being re-labelled "Twist" packages to cash in on the craze.

In the States, Atlantic Records have announced a new label, Twist Time, which will deal exclusively with Twist singles.

Three new groups have been signed by the company — the Edward Twins, the Vocaleers and the Hi-Lites.

In Mexico, the Twist has caught on—and is considered stronger already than rock 'n' roll ever was there. The Musart company are leading the way on sales with the Kings of Twist from the frontier city of Juarez.

# SHANE IN 'THANK YOUR LUCKY STARS'

SHANE FENTON and the Fentones have been booked for ABC TV's "Thank Your Lucky Stars", to be screened on March 17—and the recording date means they have to withdraw from the Larry Parnes' touring show for Woolwich Granada on Sunday (March 11).

Shane's latest recording for Parlophone is "It's All Over Now", due out next week.

Also lined up for the group is BBC "Saturday Club" on April 21—and this leads to a postponement of the group's planned two-day stay in Paris.

Bookings following the close of the Parnes' tour are for Chesterfield (April 19), Stroud (21), Manchester (22) and Oxford (23).

# SHANNON TOUR

A CABLE from DEL SHANNON'S manager, IRVING MICHAHNIK, reports that dates for a British tour for the singer, whose latest release is "Hey, Little Girl," are being negotiated.

It is expected that the tour, taking in one-nighters and television appearances, will be in the autumn. Shannon is currently on a tour of the Far East.

## SOUTHLANDERS 'GO-GO'

THE all-coloured recording group, The Southlanders, have a West End of London cabaret date lined up for this week-end. They appear at the Whisky A' Go Go Club, Wardour Street, W., on Saturday and Sunday (March 10 and 11).

# TEMPS NEW MAN

NEWEST member of the TEMPERANCE SEVEN is GRAHAM SHAW—described by the organisation's publicist as "an outstanding musician whose many and varied talents will be utilised to the fullest extent."

"Mr. Shaw is an experienced and accomplished multi-instrumentalist. He plays all the saxophones — alto, tenor and baritone, as well as clarinet, bassoon, piano and bass.

"Mr. Shaw was sent down for bird-watching." He replaces Alan Cooper.

Upcoming dates for the Seven:

- March 11, King George's Hall, Blackburn;
- 15, Essoldo, Tunbridge Wells;
- 16, Gaumont, Derby;
- 17, Odeon, Leeds;
- 18, Gaumont, Doncaster;
- 22, Town Hall, Oxford;
- 23, Hippodrome, Dudley;
- 25, City Hall, Newcastle;
- 26, Essoldo, Burnt Oak;
- 30, Dome, Brighton. They play for dancing at the Imperial Ballroom, Nelson, on March 24.

## BILLY IN CABARET

BILLY DANIELS opened this week in cabaret at London's Bal Tabarin night spot and wowed the audience with his ever dramatic way with a song.

He is still one of the world's great songsters and although the rock age may not have swept him along with it, the audience still found time to enjoy his immaculate performance of standard "square" songs from the past.

BENNY PAYNE is swinging along nicely, as usual, at the piano and a wonderful evening was had by one and all.

It gives one a good feeling to know that talent gets its reward from the lasting admiration of the customers.

JIMMY WATSON.



(NRM Picture)

# Wings Palladium!



Ella Fitzgerald

Seen rehearsing for her spot in last week's 'Sunday Night At The London Palladium' television show. In the background, her accompanists, the Paul Smith Trio. (ATV Picture.)



THE ALLISONS with Howey Casey's group at Ilford's 'Room At The Top'.

## CHAMPAGNE, JAZZ AND Mr. FOUNTAIN

'YES INDEED' was written by arranger Sy Oliver in 1941 and has lasted remarkably well. There are versions out by Sy himself, Pat Boone, Peggy Lee, Bing Crosby, Bill Haley and Ray Charles.

Latest in the line is New Orleans clarinet player Pete Fountain who has landed himself in the American charts with it.

Pete Fountain is still a jazz player and lives in New Orleans. But he owes his national fame to Lawrence Welk, a bandleader who plays what he calls "champagne music." A kind of Victor Sylvester of the American scene.

Welk wanted to pep his programme up slightly so he hired Mr. Fountain, who had then been playing with the Dukes Of Dixieland and leading his own group. Exposure with Welk's orchestra on American television soon boosted Pete's popularity but he turned his back on a good deal of it when he left Welk to return to New Orleans. With him this was always inevitable.

He lives now on Annunciation Street in the Crescent City and works in a club called the Bateau Rouge in Bourbon Street. He still studies clarinet and arranging by day and plays six hours a night.

However because of his chart popularity now with "Yes Indeed" Pete is playing more and more college dance dates in and around New Orleans. In addition to receiving offers for personal appearances in a host of major US cities, discussions are under way for the clarinetist to appear at the forthcoming World's Fair at Seattle.

Born in New Orleans in July 1930, Pete was given his first clarinet at the age of ten and landed his first professional job nine years later in a New Orleans strip joint when he substituted for fellow New Orleans clarinetist Irving Fazola the night he died.

"I had to lie about my age to get that job," says Pete. "Afterwards the management found out my real age and I was fired. I started gigging around the city."

Fazola was one of Pete's chief musical influences. The other is Benny Goodman.

In 1960 the American music magazine, Downbeat, had Pete as the new star of the year on clarinet in their International Jazz Critic's Poll. Pete's discs here are released on Coral.

## WAY OUT SANDY

SANDY NELSON (new disc: "Drums Are My Beat" on London) claims the largest rehearsal room in the world—the Californian Desert.

His recording manager, Eddie Ray, says that Sandy often packs his drum kit into the back of his station wagon and drives out into the desert to practise among the cactus and dunes.

His last British hit, "Let There Be Drums" has clocked up a sale of over 300,000 in this country.

An album "Let There Be Drums" will be released here in April. It contains a ten minute drum solo called "Birth Of The Beat".

### 'INNOCENT EYES'

MIKE PRESTON'S new disc "Innocent Eyes" is written by American songwriter Jerry Reno who came to England to get his song recorded because of the "congested state" of the American disc scene.

## ALL ABOUT 'SHAKE'

FIRED by the success of Dave Brubeck in getting modern jazz into the Top Twenty, one Ellesworth "Shake" Keane is now having a go via two original compositions, featuring flugel horn, for the Pye Piccadilly label.

Titles are "The Nursery Blues" and "Ruanda".

Who is Shake? He's 34, bearded, giant-sized and possibly the most articulate and "advanced" of British modernists. He arrived in London ten years ago to study English literature at London University.

Before making his mark in music, he became identified with a group of West Indian writers and held his own both as poet and poetry-reader of his own and other people's works.

From touring with Mike Mackenzie's Harlem All-Stars in 1953 and playing with a cha-cha band in 1959, he was a regular sitter-in at London's jazz clubs. He took up flugel-horn in 1959—and was astonished to find himself featured as a rock singer on ITV's "Oh Boy!" series.

"In 1960, I left the university in spirit, seduced by the Joe Harriott quintet. I left the university in the flesh a year later and now am full-time performer."

His advanced ideas in time—"Nursery Blues" is a blues written in 6/8 and 12/4—show through on his single.

That name "Shake"? It is a musician-given nickname, short for "Shakespeare" and inspired by his poetic activities.

## DANNY DIGS ROCK...

DANNY RIVERS believes in rock 'n' roll. His first record for HMV "We're Gonna Dance" recorded by Joe Meek, is in this vein.

Danny, aged 20, made his first stage appearance nearly two years ago in illustrious company—Gene Vincent and Eddie Cochran—shortly after he auditioned for Larry Parnes and Jack Good.

His real name is David Lee Baker and he was born in Liverpool although he moved to West Hampstead at the age of three. At 17 he turned to rock singing after a local palais group asked for volunteers to sing with them.

His professional name comes from two characters played in films by Elvis Presley—Danny Fisher in Presley's "King Creole" and Deke Rivers in "Loving You".

### 50m. FATS

FATS DOMINO has now sold 50 million singles, three million long players, three million EPs. His new disc "Jambalaya" was composed by country and western singer Hank Williams in 1952. It became Brenda Lee's first hit.

## NOMINATIONS

### A MUSIC

Best Scoring of a Dramatic or Comedy Picture: "Breakfast At Tiffanys", Henry Mancini; "El Cid", Miklos Rozsa; "Fanny", Morris Stoloff and Harry Sukman; "Guns of Navarone", Dimitri Tiomkin; "Summer and Smoke", Elmer Bernstein.

Best Song First Used In An Eligible Motion Picture: "Bachelor In Paradise", from the film of the same name, music by Henry Mancini and lyrics by Mack David; "Love Theme From 'El Cid'", music by Miklos Rozsa, lyrics by Paul Francis Webster; "Moon River", from "Breakfast At Tiffanys", music by Henry Mancini, lyrics by Johnny Mercer; "Pocketful of Miracles", from film of the same name, music by Jimmy Van Heusen, lyrics by Sammy Cahn; "Town Without Pity", from film of the same name, music by Dimitri Tiomkin, lyrics by Ned Washington.

### JO'S BIRTHDAY

JO PETERS, Pye recording artist, celebrates her twenty-eighth birthday on the twenty-eighth of March with an appearance on Border TV's new pop music show, "Beat in the Border."

It will also be something of a return home for Jo, who was evacuated to Whitehaven during the war. Jo will be singing both sides of her latest single release, "When Opportunity Knocks" and "Never Cheat Your Sweetheart."

### McDANIELS, BURNETTE TV

RADIO and television dates have been arranged for American singers GENE McDANIELS, U. S. BONDS, and JOHNNY BURNETTE during their upcoming tour with a package show.

Johnny Burnette and McDaniels are in "Thank Your Lucky Stars" on April 21 and U.S. Bonds is in the show a week later. "Saturday Club" dates are as follows: April 28, Burnette; May 5, U.S. Bonds; 12, McDaniels.

### JUSTICE BACK

PYE singer Jimmy Justice is due back on March 18 from his "sensationally successful" series of dates in Stockholm—and there are plans for a tour of music festivals throughout Scandinavia during June and July.

Jimmy has been making regular appearances in the Laurie, Kingside and Sundside nightclubs in Stockholm, plus radio and television dates. And he also starred at the jazz centre, on the Island of Visby.

The latest Justice single, on the Pye label, is "When My Little Girl is Smiling", b/w "If I Lost Your Love". For this he used a backing, arranged by Bob Leaper, of ten violins, four cellos, drums, vibes, percussion, rhythm guitar and a five-piece vocal group.

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# NRM POP DISCOVERY

## THREE DISC BATTLE FOR 'LITTLE GIRL'

**THE DRIFTERS** *When My Little Girl Is Smiling; Mexican Divorce* (London HLK 9522)

**THIS** could just get the Drifters back where "Save The Last Dance For Me" put them... in the charts. Their lead singer is well up to the standard of their old one, Ben E. King, and on the whole, it's the old Drifters style all over again. A rolling fast-medium tempo with a lot of atmosphere and well employed strings in back of.

"One Day Married, One Day Free" goes the flip. A sad tale over Latin tinged rhythm of divorce in Mexico. Interesting for the lyric alone. Where do they think of them? What about a love song based on the Kinsey Report.

FOUR 🍷🍷🍷🍷

**JIMMY JUSTICE** *When My Little Girl Is Smiling; If I Lost Your Love* (Pye 7N 15421)

A COVER version of the Drifter's American hit. Jimmy adds a prologue however before coming into the tune and beat proper. A good effort for a British cover version that could be hit parade material.

Jimmy sounds more mature on the flipside. Lacking in drive however.

THREE 🍷🍷🍷

**CRAIG DOUGLAS** *When My Little Girl Is Smiling; Ring-a-Ding* (Top Rank JAR 610)

SO LITTLE to choose between the three versions. Point in favour of Craig is that he is bigger in sales, generally speaking, than Jimmy Justice and possibly than the Drifters. There's a pleasant quality about every Craig offering that comes through strongly on disc—and just a wee bit of his rural Isle of Wight accent. Nice chattering backing—and let's face it this IS a good song. Craig should shake the others.

Flip is his main production number from "It's Trad, Dad" and he is in very workmanlike form on it. Do not, repeat not, confuse it with the Ronnie Carroll Eurovision Song Contest entry. Craig swings happily enough and you can twist to it. Good quality double-disc.

FOUR 🍷🍷🍷🍷

**THE KING BROTHERS** *King Size Twist; Oh What A Fool I've Been* (Parlophone R 4887)

EVEN THE King brothers have got onto this twistin' lark, with a punchy number, featuring the usual 'round and 'round ingredient. Not much of a tune but plenty of drive and beat, plus a rasping sax in the middle break.

Unfortunately, it sounds somewhat like all the Twist hits strung together.

Again with sax, the flip is a heavyish number, with a rock backing by Geoff Love. Usual lyric, about the bloke who regrets giving up his girl.

THREE 🍷🍷🍷

**TONY ROCCO** *Stalemate; Keep A Walkin'* (Parlophone R 4886)

JOHN BARRY has given Tony a big brassy sound for his debut disc—an uptempo song of lost love at the end of a telephone that employs a familiar blues refrain. Tony has a big voice but the overall sound lacks any real distinction. Pleasant though. A drop in the juke box ocean.

Flip is a Neil Sedaka title and is more in line with current taste.

THREE 🍷🍷🍷

**THE RAINDROPS** *Paintin' The Town With Teardrops; A Letter From Anne* (Oriole CB 1707)

A GOOD commercial song with a commercial Country and Western slant to it given a good commercial treatment by the four-handed Raindrops. Martin Slavin has filled in the odd corners by a brash, lively arrangement to help swing along. It would be nice to see a vocal quartet in the charts... but.

Flip has the foursome making some very funny Marceles-type noises before getting down to the lyric. Both lyric, noises, backing are currently in vogue. It all sounds very urgent and busy.

THREE 🍷🍷🍷

**NINA AND FREDERIK** *Seven Daffodils; Vaya Con Dios* (Columbia DB 4798)

SLOW 'n' easy stuff from the highly-polished duo, soon back in Britain again for dates. Sad lyrics, telling how they don't have a mansion, no land, not even a dollar bill to crinkle in the hand—but they do have the daffodils.

Nina and Frederik are strong, sales-wise, these days and the easy-to-rememberness of "Daffodils" could do the trick once again for them. It has basic simplicity and that isn't a bad thing.

Flip has a touch of the harp filling in gaps between their oh-so-smooth vocalising. Odd thing about this duo, they sound as good on their solo pieces as on their harmonising.

THREE 🍷🍷🍷

**THE GOODTIMERS** *It's Twistin' Time; Twistin' Train* (Fontana H 360)

SLOW INTRO for the frantic twist deck "It's Twistin' Time" which is bought but the Chubby Checker tune "Pony Time" with slightly altered lyrics. You can't even tell the vocal from the genuine king twister either. As a twister this is great—musically it doesn't mean much.

"Twistin' Train" isn't too different from the top side, in fact it could almost be "Twistin' Time" Part Two.

But despite the carbon sound on this disc, it proves that they can still make the best twisters in the States.

THREE 🍷🍷🍷

**MIKE PRESTON** *Innocent Eyes; I've Got All The Time In The World* (Decca 11440)

A THROBBING' slowie from Mike Preston, "Innocent Eyes" tells of a girl with those 'innocent eyes' (that tell lies), and how a rich man took her away from Mike.

A good, good backing, very much in the mood of the song, and sad vocalising from Mike, who quietly dominates the song. Mike's best for a long long time.

Flip, is faster, and features a bass voice echoing Mike as he sings. Mike seems to sound a little like Craig Douglas on this side, which also has a somewhat out-of-place guitar hidden amongst the strings etc. A good flip.

FOUR 🍷🍷🍷🍷

**THE CHORDETTES** *The White Rose Of Athens; Adios (Goodbye My Love)* (London HLA 9519)

THE CHORDETTES are big in the States but don't mean much over here. In fact, "Mr. Sandman" and "Lollipop" have been their only chart entries. This song won't take them back into the British charts, despite it's being a quality recording. An almost Grecian sound invades the disc, and the girls singing is gentle and relaxing. Doing big business in the States.

"Adios" is the song that Vera Lynn recorded not so long ago. A good treatment, but not as good as Vera's.

THREE 🍷🍷🍷

**THE MARCELS** *My Melancholy Baby; Really Need Your Love* (Pye Int. 25124)

WE'RE sorry to say it but the novelty of the Marceles and their surgery jobs on old beloved standards is wearing a little thin. "Not that thing again", shouts a voice after the Marceles start on their famous "dit-ter-di-dits". "Sing 'Melancholy Baby'". They do and it comes out as per usual. The Marceles are evidence of how long a gimmick can last.

Flip could be classified: typical performance by American vocal group. Well done but lacking distinction.

THREE 🍷🍷🍷



THE DRIFTERS: inconsistent of late but could make the charts with "Little Girl".

**HAYLEY MILLS** *Jeevers Creepers; Johnny Jingo* (Decca F 21442)

WELL, they managed it. After the success of "Let's Get Together" Hayley said quite firmly that she wasn't interested in recording. Her film career was all she needed, thank you!

For her second shot at the charts Hayley has chosen a 1920 number dressed up in the style of the era, "Jeevers Creepers". Despite the surroundings the Mills voice still has the same distinctive — and occasionally flat — charm.

"Johnny Jingo" is another return-to-the-roaring 20's number. Hayley doesn't even try to modernise the lyric by calling it "Bingo".

THREE 🍷🍷🍷

**ADAM WADE** *Prisoner's Song; Them There Eyes* (HMV POP 996)

"PRISONER'S SONG" comes from the days when Benny Goodman was King, a good old-fashioned swinging song brought up to date by the mature Mr. Wade. He builds up to a roaring climax, the backing growing in numbers and volume and chorus follows chorus. An exciting — if Bobby Darin inspired — performance.

Another oldie, "Them There Eyes", is made even more contemporary. Adam takes it at a fast clip backed by a guitar-led rock group.

THREE 🍷🍷🍷

## TOP TWENTY TIP



**PATTI BROOK** *I Love You; I Need You; Unloved Unwanted* (Pye 7N 15422)

CLIFF RICHARD wrote this tune. On this evidence he is a much better singer than songwriter. The lyric is predictable, the tune is pleasant and Miss Brook has a very pleasant voice and delivery. What more can we say?

A touch of the echo chamber and double track on the flip side and song that Patti sings as if she is a hip Vera Lynn.

THREE 🍷🍷🍷

**THE ALEXANDER BROTHERS** *Bonnie Wee Jeanie McCall; Johnnie Lad* (Pye 7N 15419)

NOT a pop disc in the strict sense of the word but a bonnie wee number that will be more attractive over the border and in various green belt areas throughout the country. Happy story type song.

Accordions back on the flip too which moves along at a brisk tempo and familiar tune. Another story song. Good... of its kind.

THREE 🍷🍷🍷

**SANDY NELSON** *Drums Are My Beat; My Girl Josephine* (London HLP 9521)

A RIFF is a phrase repeated endlessly. Which is what Mr. Nelson has here in his follow-up to "Let There Be Drums". And like his last hit, it's a Blues phrase repeated on guitar backed by Sandy who is content to wait until halfway through the record for his instrumental break which is a simple little drum solo.

He keeps the whole thing simple and manages to break away from the "Drum Party Teen Beat" approach. Naturally the whole thing is good for dancing to. Dancing is what we did before we twisted.

"Josephine" is an old Fats Domino hit given instrumental treatment via piano and saxophones and — of course — Mr. Nelson's drumnastics. It has much more life to it than the flip. Sandy again turns in the kind of drum solo that convinces everyone they TOO can be a drum king.

TOP TWENTY TIP

THREE 🍷🍷🍷

**JOE LOSS** *The Maigret Theme; Along The Boulevard* (HMV POP 995)

MAIGRET has probably let his pipe go out in surprise. Monsieur Loss turns in a beatty treatment of the television series theme. Aided by this catchy melody line, a rocking piano and the shuffle beat this might possibly be a hit for Joe.

More of the same on the flip — also from the Maigret series. Both tunes written by Ron Grainer.

FOUR 🍷🍷🍷🍷

**THE RAYMONDE SINGERS** *O Willow Waly; Just A Wearyin' For You* (Decca F 11441)

TURN the lights down low and give this a listen. It's the theme from the spine thriller, "The Innocents", sung in a little-girl-lost voice by Isla Cameron aided by the singers. Folksy and sinister.

A straight piece of choral singing of the spiritual on the flip backed by a restless rhythm. Pleasing and effective.

THREE 🍷🍷🍷

**HARRY CARNEY** *Blues For Blokes; Mabulala* (Columbia DB 4799)

NAMES involved in this session were all Duke Ellington's men. Carney is Duke's longtime baritone saxist. Therefore the music is predictable mainstream... and great! Both tunes were written by Brian's Kenny Graham who also arranged. Quite a compliment! First track is blues-waltz. Kenny is an old afro-cubist who is by no means square.

FOUR 🍷🍷🍷🍷

**THE MOONREKKERS** *There's Something At The Bottom Of The Well; Hatashiai (Japanese Sword Fight)* (Parlophone R 4888)

SINCE his astounding success on a Screamin' Lord Sutch disc, Joe Meek has always liked to dabble with science on disc. Here he starts with bubbling water sounds and takes off from there. Some of it comes off, some of it doesn't. All through the Moonrekkers — a very young recording outfit — play doggedly on, setting down a reasonable beat. A high pitched gentleman shouts occasionally "There's something at the bottom of the well."

Apparently the Japanese samurai fight to a rock steady beat and twanging guitars. Again it's piece of doctoring from Joe that achieves — to say the least — a novel sound.

THREE 🍷🍷🍷

**TITO RODRIGUEZ** *Taboo; Latin Twist* (HMV POP 993)

NOBODY shouts much about it, but Latin American sounds have been with us for a long time and don't show any sign of fading. Mr. R. has one of those Afro Cuban outfits that feature screaming brass. Let loose on a tune like "Taboo" they show how exciting and moving a Latin big band can be, even if the finish is like the score to one of the crime television series.

The flip?

Well, why not? The vocalist exhorts everybody to stop doing the cha-cha and sign on with the Twist, in this case the Latin variety. Reasonable novelty. The usual shouting brass sounds accompany.

FOUR 🍷🍷🍷🍷

**THE PILTDOWN MEN** *A Pretty Girl Is Like A Meldoy; Big Lizzard* (Capitol CL 15245)

WITH an unusual amount of rasping, grunting, burping, the Piltowners wander through one of Mr. Irving Berlin's more sentimental melodies like a dinosaur crashing through the pineval forests. It could make the charts if only on the strength of their name (not Mr. Berlin's?) but we don't think it as good as their previous hits. The tune isn't really suited.

Someone has been listening to the Mar Keys on the flip, almost a complete piece of riffing with bell chimes and piping organ to add colour. Works up quite a storm at the finish.

THREE 🍷🍷🍷



CRAIG DOUGLAS: little to choose. (NRM Picture.)

# FATS NEW DISC IS AN

# OLDIE

**FATS DOMINO** *Jambalaya; You Win Again* (London HLP 9520)

ACTUALLY the flipside is the one that is riding highest in the American charts and to our mind is slightly better. Although for guts and drive we do like Mr. Domino's version of the old tune "Jambalaya" — a version that would have the late Hank Williams revolving in his grave. Fats is most predictable (as is his success in the States) and here he gives us a typical back-beat sound, with sax solo for good measure.

"You Win Again" is Fats at his most blues-ish a slow to medium item like several songs that Fats has done before (notably "What A Price"). But he swings and has more feeling than most. These days we should be grateful for that alone.

THREE 🍷🍷🍷

**FRANCO FERRARA AND ORCHESTRA** *War And Peace; Anatole and Natasha* (Philips PB 1227)

MR. FERRARA dripping violins at the drop of a piece of manuscript paper waltzes his way through this excerpt from the score of the film, "War And Peace". Sub-title is "Natasha's Waltz" and if nothing else it acts as a pleasant interlude between the twist to remind some that all is not lost.

More from "War And Peace" on the flip — a more dramatic piece with a melancholy solo from a violin. Good light classical gear.

THREE 🍷🍷🍷

**JOHNNY HORTON** *Words; Honky-Tonk Man* (Philips PB 1226)

SOFT, slow, lilting, gentle — pretty much a definite country style approach to this kind of ballad from the late Johnny Horton. A sentimental song of the kind that forms a staple part of any C & W singer. Occasional touches of guitar keep well in the song's mellow mood, as do the background chorus. Very good but not hit material. Johnny wrote it himself.

Flip is a lively song which borrows elements from the neighbouring field of rock 'n' roll. Johnny sings of a juke box addict in his usual nasal fashion. Pleasing novelty.

THREE 🍷🍷🍷

**THE FOUR FRESHMEN** *Teach Me Tonight; Shangri-La* (Capitol CL 15244)

BRASSY Latin start to "Teach Me Tonight" which has the Four Freshmen in typical form, very modern, slightly cool, somewhat musicianly. An instrumental approach to an old ballad that blends well with the treatment. A big band takes over the middle spread. Make a nice souvenir of their present tour if you can afford an LP.

Listening to the quartet ring the changes of "Shangri-La" makes us realise just how distinctive and recognisable the style of the Four Freshmen is. And don't forget that all the instruments heard soloing are the Freshmen themselves. Really they are the perfect album artists. But a single is very welcome.

FOUR 🍷🍷🍷🍷

**THE HAL CARTER FIVE** *Come On And Twist Me; Twistin' Time Is Here* (Oriole CB 1709)

BILLY FURY'S road manager's first attempt at disc status is an atmospheric piece of medium tempo twist with a fair amount of yelling, some booty saxophone sounds, and a (naturally) repetitious lyric by Trevor Peacock. Unfortunately it is not very inspired.

"Twistin' Time" — written by Hal — is more of the same only the tempo is faster. In these days of twistopia, it will probably be lost.

TWO 🍷🍷

**TONY RAYMOND** *She'll Have To Go; A Handful Of Songs* (Oriole CB 1708)

MR. RAYMOND is a modern type ballad singer of the Sinatra-Monro mould, with overtones of a Mr. Torne. He's been given considerable benefit from a big brassy accompaniment. The song we like too because it's set at a tempo that allows Tony to relax but sing out. Which he does, and creditably.

Both Tommy Steele and Lionel Bart had a hand in "Handful Of Songs" which turned out to be one of Tommy's earliest and best hits. Tony's version is more adult than Tommy's brash and earnest approach. But we don't know if the song gains anything by it.

THREE 🍷🍷🍷

**GEOFF LOVE** *White Rose Of Athens; Niana* (Columbia DB 4801)

THIS kind of record sells, believe you us. And why shouldn't a tasteful piece of orchestration around a Greek folk song-type of melody that Norman Newell had a hand in. It zips along with bags of strings and the Rita Williams singers. Pleasant and sunny sounding.

More of the glory that was Greece on the flip . . . or rather the glory that is Greece. That "Never On Sunday" film really started something.

THREE 🍷🍷🍷

**THE SHAKE KEANE FIVETET** *The Nursery Blues; Runada* (Piccadilly 35034)

THOSE who know Shake with the Joe Harriott quintet will realise that his debut on Pye has mellowed him somewhat. It is intentional and gives Shake a more commercial sound as he goes through a few modern Blues changes on his flugelhorn—a kind of mellow trumpet employing unusual time signatures. However Shake's blowing is very advanced, a long way out of the nursery stage. Guitar also has a short break. Dig the delayed action ending to the tune.

"Ruanda" is more of the same although much use is made of a piping organ backing. Very classy. Incidentally Shake is short for Shakespeare. Mr. Keane is something of a writer and poet.

FOUR 🍷🍷🍷🍷



JIMMY JUSTICE: inserts a prologue.

**KENNY DINO** *Rosie (Why Do You Wear My Ring?); What Did I Do* (H.M.V. POP 994)

"ROSIE" is a continual battle between Kenny and the lah-lah-lah background group. Occasionally Kenny breaks through but most of the time the accompanists win. What's more nobody ever lets up. At this fast tempo the total effect is extremely wearing. Probably taken away from the middle of all the noise Kenny is a decent singer. We couldn't say.

Indeed he does sing better on the flip, a medium tempo warbler which is somewhat dated.

TWO 🍷🍷

**BROOK BENTON** *Walk On The Wild Side; Somewhere In The Used To Be* (Mercury AMT 1172)

MR. BENTON in big voice for this bluesy theme from the Laurence Harvey film, "Walk On The Wild Side". The lyric has Brook preaching against all the ills of his particular world to dramatic effect. The tune is a good one and aided by Brook's sense of timing it turns out to be a swinging—though somewhat raucous—side.

Flip is also from the film. A slow beat ballad sung against an insistent rhythm that goes well with Brook's powerful voice. Can't understand why Mr. Benton isn't more popular over here. This disc is in the American charts.

THREE 🍷🍷🍷

**PEE WEE HUNT** *June Is Bustin' Out All Over; The Surrey With The Fringe On Top* (Capitol CL 15246)

PEE WEE HUNT must have been one of the pioneers of commercial trad.—ahem, Dixieland. He has even, we believe, recorded a version of "March Of The Siamese Children" on one of his LPs some time ago. This is a lively, close to the tune, treatment of a Rodgers and Hammerstein number.

And you can say exactly the same thing for the flip. Not so intense as their British counterparts but enjoyable.

THREE 🍷🍷🍷

**JEFF ROWENA** *La Curaracha; Ten Ton Caroline* (Pye 7N 15423)

A TRADITIONAL Latin American tune, reminiscent in parts of "Deep In The Heart Of Texas", given the big beat treatment and spiced with occasional whoops and shouts. Played by one of the most popular small groups playing in ballrooms today, it's a good solid performance. Flip is routine bit of twist with amusing lyric written by Jeff that is explained by the title.

THREE 🍷🍷🍷

# CLEO WAIT WONT LONG!

**CLEO LAINE** *Waiting For Johnny To Come Home; I Think Of You* (Fontana H377)

CLEO SINGS "Waitin' for Johnny To Come Home" with a style that brings fresh air back to the pop music scene.

She starts off slowly, and gradually works up to a medium tempo climax, which contains a good amount of jazz feeling, plus that certain something that put "You'll Answer To Me" in the top ten.

The disc features Johnny Keating in the background and the Lowrey Organ takes over the instrumental break.

A good song, with a brilliant treatment by all concerned.

Flip, "I Think of You", again has Mr. Keating supplying the lush background noises. The tempo is a faster average than the top side, and Cleo sings with what must be termed 'shades of Ella'. And, to my mind, with a little extra something that distinguishes Cleo from all other British girl singers. Just can't praise too highly.

FIVE 🍷🍷🍷🍷🍷

**DANNY RIVERS** *We're Gonna Dance; Movin' In* (HMV POP 1000)

MR. RIVERS runs straight to rock and in his book that involves lots of echo and lots of noise behind him. The kind of number that goes down like a bomb at Saturday night big beat sessions — where incidentally the track sounds as if it was made.

"Movin' In" is about the same, a sinister r'n'b number which Danny mumbles out, no doubt with a sneer on his face. Guitar takes over while Danny smooths down his black leather. Invigorating rock performance. This is how it should be done.

THREE 🍷🍷🍷

**ARTHUR ALEXANDER** *You Better Move On; A Shot Of Rhythm And Blues* (London HLD 9523)

SOFTLY strumming guitar background and a sparse back beat provide the accompaniment for Arthur's hesitant tortured style. Nothing startling in either singer, song or treatment, although Arthur sounds as if he could be a swinger.

Rhythm 'n' Blues is in the news right now so this release is as timely as it is rocking. Faster in tempo featuring a tenor sax solo halfway through. Arthur sings about finger poppin with a chorus chanting away behind. Not as exciting as it could be but it moves briskly.

THREE 🍷🍷🍷

**RAL DONNER** *She's Everything; I Don't Need You* (Parlophone R 4889)

WELL, ELVIS . . . ahem, we mean Ral, is let loose on a medium tempo powerful beat ballad of lost love. It's given a typical Presley . . . ahem, Donner, treatment. It's more perky than his other somewhat doomy items and the backing is different. "I Don't Need You" is much slower. Ral extends the word "need" to such lengths that we checked to see if the needle had stuck. It hadn't. A very slow number with occasional jerks from the rhythm.

THREE 🍷🍷🍷

**JOHNNY DUNCAN** *Waitin' For The Sandman; A Good Time Gone* (Pye 7N 15420)

MR. DUNCAN who made his name with skiffle and rock tinged country and western now has a go at the beat ballad complete with chorus. Listening to this modern styled lullaby, we are reminded for some reason of Cliff Richard. Possibly because we think it's the kind of song he used to sing.

The flip is more in the Duncan style of old. A ballad, written by Johnny, that moves along briskly and tells a story. Good.

THREE 🍷🍷🍷

**MARK WYNTER** *Heaven's Plan; In Your Heart* (Decca 11434)

BIG SOUND background for Mark's catchy "Heaven's Plan," a pleasant sounding ditty, with a good lyric line, which points out that 'little girls were meant to kiss, little boys were meant to kiss 'em'. Logical.

This could put Mark back into the charts if it was given enough exposure; it has the potential.

A good performance from all concerned. Taken from "Alpens Rose," the flip, re-named "In Your Heart" is given much the same treatment as the top side. You'll all know this tune, and Mark gives the song a very good powerful treatment.

FOUR 🍷🍷🍷🍷

**PETE FOUNTAIN** *Yes Indeed; While We Danced At The Mardi Gras* (Coral Q 72451)

RAY CHARLES' hit tune, "Yes Indeed" played fluently by Pete's clarinet with chorus chanting in the background, "Yes, indeed". Personally we thought the whole thing was much too busy, what with clarinet, chorus and strings all pounding away. Make no mistake, Mr. Fountain has a beautiful tone, taste and swing. This is shown on the flip — taken from an early LP — to better advantage because it features Pete with a very good trio. A good double sider.

FOUR 🍷🍷🍷🍷

## TOP POPS

**DEL SHANNON**  
HEY LITTLE GIRL  
45-HLX 9515 London

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**ROY ORBISON**  
DREAM BABY  
45-HLU 9511 London

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**I'M BLUE**  
(THE GONG-GONG SONG)  
**THE IKETTES**  
45-HLK 9508 LONDON ATLANTIC

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MAN FROM THE ROCK AGE CASHES IN

# Don goes Twist!

DINAH WASHINGTON  
FOR LONELY LOVERS

You've Got Me Crying Again; The Sun Forgot To Shine This Morning; I Don't Know Whether To Laugh Or Cry Over You; Hurt; Out of Sight, Out of Mind; Don't Let the Sun Catch You Crying; Don't Go To Strangers; Stardust; You Taught Me; It Shouldn't Happen To A Dream; Harbour Light; I Wish I Didn't Love You So. (MERCURY MMC 14085.)



**3** DINAH WASHINGTON is just great by me but perhaps there are too many class arrangements and songs on this LP to make it appeal to the masses.

Mind you Dinah's done it before with class material so she could easily click big again with this selection — anyway let's hope so as the lady sings up a storm.



DINAH WASHINGTON: just great.

ANNE SHELTON  
A SOUVENIR OF IRELAND

Souvenir Of Ireland; When Irish Eyes Are Smiling; Dear Old Donegal; Little Town In Old County Down; The Mountains Of Mourne; The Rose Of Tralee; There's No Song Like An Irish Song; That's An Irish Lullaby; Galway Bay; With My Shillelagh Under My Arm; Danny Boy; Down By The Glenside. (PHILIPS BBL 7541.)



**3** ANY Anne Shelton record can be reasonably safely guaranteed as being top class. This one is no exception.

The only point I can see which is slightly against the record is the fact that the title and content restrict its sale to those who enjoy Irish songs and Irish-type songs.

I know there are enough of those people coupled with Miss Shelton's host of devoted fans to make the album a more than worthwhile proposition—but there may be perhaps just the few who would normally buy Anne's discs who might not go for this particular one.

DON LANG AND THE TWISTERS  
TWENTY TOP TWENTY TWISTS

Whole Lotta Shakin' Goin' On; Great Balls Of Fire; Rock Around The Clock; I Go Ape; Move It; Jailhouse Rock; Way Down Yonder In New Orleans; Wiggle Wiggle; What'd I Say; Quarter To Three; Hit The Road Jack; Sweet Little Sixteen; All Shook Up; Chantilly Lace; Shake, Rattle And Roll; Yakety Yak; Be-bop-a-lula Hound Dog; Splish Splash; New Orleans. (DECCA ACE OF CLUBS ACL 1111.)



**4** ONCE a member of the Rock royalty friend Don Lang slowed to walking pace as the initial impact of the craze faded and newer teenage stars emerge week after week.

Many have since come and gone but Don has still swung quietly along waiting for the opportunity which would bring him back to the top. And he thinks that the Twist is going to help him do just that — could be he's right too as this LP is certainly one of the liveliest to be heard on the Twist scene today.

No fewer than twenty top favourite hits — it can't go wrong surely with those ingredients plus the fact that it is also priced economically.

DAVE KING

MEMORIES ARE MADE OF THIS

Memories Are Made Of This; I'll Buy You A Star; The Birds And The Bees; The Story Of My Life; Home; Love Is A Golden Ring; You Can't Be True To Two; I've Changed My Mind A Thousand Times; A Little Bit Independent; Shake Me I Rattle; Hotta Chocolotta; With All My Heart. (ACE OF CLUBS ACL 1095.)



**4** THE smooth, gentle crooning of Dave King owes a certain something to Messrs. Crosby, Martin and Como and I suppose others of that ilk and it is therefore to be expected that such a voice would receive fair support from a wide audience.

Proving this point is the fact that Mr. King has in fact graced the charts on some several occasions, one of which being the time when he and Dean Martin had separate versions of this album's title song riding high.

I don't suppose this is teenage meat, but some of the more romantically-inclined may like to lend an ear—and their Mums and Dads certainly will.

GEORGE MELACHRINO

THE WORLD'S GREATEST MELODIES

Songs My Mother Taught Me; Skye Boat Song; La Paloma; Annie Laurie; Shenandoah; In A French Nursery Garden; O Sole Mio; Cielito Lindo; Jeannie With The Light Brown Hair; Ay Ay Ay; Londonderry Air; Torna A Surriento; The Old Folks At Home. (HMV CLP 1496.)



**4** MID all the Twist, rock and what have you, a record such as this comes as a shock to the system until the magic of George Melachrino gently soothes your cares away. And believe me there is a magic about the music of Melachrino.

Yes, for years, this conductor has been one of our biggest international record stars and is, in fact, under contract to an American record company as well as waxing for HMV.

I suppose this music isn't really for the majority of the younger set, but these melodies are among the world's most beautiful and lasting, and I know you would enjoy listening to them.

## LP REVIEWS

by

Jimmy Watson

AL HIRT

HE'S THE KING

I Love Paris; One O'Clock Jump; The Jitterbug Waltz; Jazz Me Blues; The King's Blues; Cornet Chop Suey; The Old Folks At Home; Lover Come Back To Me; Christopher Columbus; Laura; Down By The Riverside; Three Little Words. (RCA RD-27243.)



**3** AL HIRT is probably just about the hottest thing on the instrumental scene in America. He's been that way for a couple of years or more and still he goes from strength to strength.

Oddly enough, this is the first ever album by him to come my way as a reviewer—perhaps there haven't been any available in Britain previously.

Anyway, the lad is certainly hot stuff and he has a great swinging trad crew behind him all the way. Might take him a while to crash the market here — but I feel convinced he will eventually.



THE TOKENS: sound is distinctive, but . . .

THE TOKENS

THE LION SLEEPS TONIGHT

The Lion Sleeps Tonight; The Wreck On The John B; Michael; Children Go Where I Send Thee; Shenandoah; Water Prayer; Bit Boat; Hindi Lullaby; Jamaica Farewell Tina; The Riddle; Lonesome Traveller. (RCA RD-27256.)



**4** THE Tokens hit quite big with their "The Lion Sleeps Tonight" version of "Wimoweh" although Karl Denver took most of the honours on this side of the Atlantic.

Their sound is distinctive but, quite frankly, not one which suits my taste perfectly. However I am certainly in the minority in this case.

The fans like it and my job is to recommend to my readers what I think they will buy — and I think a lot of you will want to buy this album.

SI ZENTNER and JOHNNY MANN  
GREAT BAND WITH GREAT VOICES

Serenade In Blue; Am I Blue; Breezin' Along With The Breeze; Flamingo; It's A Lonesome Old Town; Ol' Man River; St. Louis Blues; Deep Purple; Baubles, Bangles And Beads; Dream; Little White Lies; Tain't What You Do. (LONDON HA-G 2418.)



**5** IT won't sell a million or anywhere near it probably but it is going to rate pretty high in my list of favourite records for 1962 I assure you.

Voices and instruments have never been so closely and nicely integrated. The harmonies are just great by me and the arrangements leave you breathless at times.

Goes with a zing and a swing. Nice ballads too.

JOHNNY MATHIS

LIVE IT UP

Live It Up; Just Friends; Ace In The Hole; On A Cold And Rainy Day; Why Not; I Won't Dance; Johnny One Note; Too Much Too Soon; The Riviera; Crazy In The Heart; Hey Look Me Over; Love. (FONTANA TFL 5177.)



**5** AGAIN MR. NELSON RIDDLE supplies the accompaniment as he did on what I considered the previous best Johnny Mathis LP. And, again, the teaming makes for some terrific recorded material.

Johnny swings at mighty pace and lifts the songs right into new dressings.

I wouldn't be without the album—why don't you try it on for size?

SKITCH HENDERSON

WINTER HOLIDAY

Winter Wonderland; Moonlight In Vermont; Sleigh Ride; A Foggy Day; Traika; There's A Small Hotel; Einsamkeit; Never On Sunday; Three Coins In The Fountain; Caribbean Polka; La Mer; Paris Match; Arrivederci Roma. (PHILIPS BBL 7506.)



**3** PLEASANT, soothing, mood music from a very talented pianist and conductor known as SKITCH HENDERSON. Perhaps the numbers don't all really tie in one hundred per cent with the "winter holiday" tag—who cares? as long as there's good entertaining music to be heard.

And hear it you do, friend, hear it you do. This I recommend to all light music-lovers.

STEVE LAWRENCE

PORTRAIT OF MY LOVE

Portrait Of My Love; The Second Time Around; For You; When She Leaves You; I've Grown Accustomed To Her Face; Exactly Like You; When You're In Love; Don't Take Your Love From Me; I'm Glad There Is You; More Than You Know; Don't Blame Me; There Will Never Be Another You. (HMV CLP 1504.)



**4** IF there is anyone in doubt as to the fact that STEVE LAWRENCE is a great singer and fine entertainer, then I urge them to lend an early ear to this album.

FATS DOMINO

LET THE FOUR WINDS BLOW

Along The Navajo Trail; You Win Again; One Night; I'm Alone Because I Love You; Won't You Come On Back; Trouble Blues; I Can't Give You Anything But Love; Good Hearted Man; Your Cheatin' Heart; Let The Four Winds Blow; In A Shanty In Old Shanty Town; Am I Blue. (LONDON HA-P 2420.)



**3** FATS DOMINO is another favourite who hasn't been hitting the charts here like he does on his home ground lately. Pity, because I rate this lad as one of the top performers in the rhythm and blues field.

Still lend an ear fans — couple or so good Twisting tracks here too.

# MINSTREL MAN

JAMES ASMAN

on

COUNTRY AND WESTERN

Miller's Will/Sundown • Fly Round My Blue-eyed Girl • Black Jack Davy • Weeping Willow Tree • Swing Low, Chariot • The Sailor on the Deep Blue Sea • John Henry. RIVERSIDE RLP 12-645.

It is particularly interesting to see how many of the songs included here are taken from ancient English sources — "The Merry Golden Tree" (found as a broadsheet from the late 17th century), "The Derby Ram", "The Old Man from the North Country" (which is said to have originated in Norway and has been a part of English folksong for nearly five centuries), "Black Jack Davy" (found in a broadsheet printed in 1740), "Weeping Willow Tree" and the 19th century "The Sailor on the Deep Blue Sea" (originally called "The Sailor Boy" in this country).

Lunsford takes his material from a rich variety of sources, from the Southern Negroes ("I Shall Not Be Moved", "Swing Low, Chariot" and "John Henry") and from white Carolina folk artists ("Poor Jesse James", "Go To Italy", "Fly Round, My Blue-eyed Girl", "Weeping Willow Tree" and so on).

His voice has now lost its earlier vitality, which is not so surprising when one considers that he was 75 years of age when this album was made. Yet the feel and atmosphere of true folklore is easily discerned throughout, for he knows these songs intimately and, as he himself is at some pains to point out, appreciates the sources and the native backgrounds.

Mrs. Freda English guitar and vocals, works sympathetically with the old man, and the result is invaluable for folk students and collectors.

"THE MINSTREL OF THE APPALACHIANS," born BASCOM LAMAR LUNSFORD far back in 1882 in Madison County, North Carolina, is a monumental figure in American folk history. Despite the fact that he lived a colourful and rewarding life—among his various activities were electioneering, politics, editorship of a country paper, college instructing, the law and auctioneering, and he worked for a short time during the first World War as a Department of Justice agent in New York.

But the greatest part of his life has been spent as a folk singer, folklorist and concert organiser. In 1928 he originated the famous Mountain Dance and Folk Festival at Asheville, North Carolina and worked with the various artists and promoters since that time. He also was responsible for other yearly festivals like the one at Renfro in Kentucky, the N.C. State Fair Folk Festival and the Carolina Folk Festival.

He visited London and gave memorable recitals at Cecil Sharp House and, in 1949, accomplished a marathon feat of a week's recording for the Library of Congress Folklore Division when he sang and played nearly 350 folk tunes!

Years ago his rare 78s were prized by another generation of folksong enthusiasts—the Riverside album devoted to him which has a limited release here is now something of an event. In an illuminating preface he writes: "As a collector of folk songs I have endeavoured to keep each text and melody as true as possible to the form in which I first learned it; but as a banjo player and entertainer in the folklore field I have used all the 'tricks of the trade' that I know—such as swapping stanzas, adding localisms and even composing needed songs outright to suit the occasion."

MINSTREL OF THE APPALACHIANS  
BASCOM LAMAR LUNSFORD

Poor Jesse James • Go To Italy • The Merry Golden Tree • I Shall Not Be Moved • The Derby Ram • The Old Man from the North Country • The

three GREAT records

# HOLE IN THE GROUND

by BERNARD CRIBBINS

on Parlophone

## IS THERE ANYTHING I CAN DO FOR YOU

by MATT MONRO

on Parlophone

## NOT TO WORRY

by ARTHUR HAYNES

on H.M.V.

NOEL GAY MUSIC CO. LTD.

24, Denmark Street, London, W.C.2.

# THE CHARTS

## PAGE

# THE CASH BOX TOP 30

Air Mailed From New York

Last This Weeks  
Week Week In Charts

2	1	(5)	Hey! Baby	Bruce Channel
1	2	(8)	Duke Of Earl	Gene Chandler
5	3	(5)	Midnight In Moscow	Kenny Ball
9	4	(3)	Don't Break The Heart That Loves You	Connie Francis
10	5	(5)	Let Me In	Sensations
6	6	(7)	Break It To Me Gently	Brenda Lee
3	7	(15)	The Twist	Chubby Checker
14	8	(3)	What's Your Name	Don & Juan
4	9	(10)	The Wanderer	Dion
20	10	(3)	Her Royal Majesty	James Darren
7	11	(6)	Crying In The Rain	Everly Bros.
21	12	(3)	Twistin' The Night Away	Sam Cooke
13	13	(5)	Smokey Places	Corsairs
19	14	(3)	She's Got You	Patsy Cline
15	15	(5)	Tuff	Ace Cannon
17	16	(3)	Chip Chip	Gene McDaniels
28	17	(2)	Dream Baby	Roy Orbison
16	18	(5)	I'm Blue (Gong-Gong Song)	Ikettes
8	19	(15)	The Peppermint Twist	Joey Dee & Starlites
23	20	(3)	Percolator (Twist)	Billy Joe & Checkmates
11	21	(9)	Dear Lady Twist	Gary (U.S.) Bonds
—	22	(1)	My Boomerang Won't Come Back	Charlie Drake
12	23	(10)	Norman	Sue Thompson
18	24	(10)	A Little Bitty Tear	Burl Ives
—	25	(1)	Come Back Silly Girl	Lettermen
29	26	(2)	Where Have All The Flowers Gone	Kingston Trio
—	27	(1)	I've Got Bonnie	Bobby Rydell
24	28	(10)	Cottonfields	Highwaymen
—	29	(1)	Love Letters	Ketty Lester
—	30	(1)	Slow Twistin'	Chubby Checker

### LIKELY ENTRIES

1	Please Don't Ask About Babara	Bobby Vee
2	Hey! Let's Twist	Joey Dee & Starlites
3	Afrikaan Beat	Bert Kaempfert
4	Love Me Warm And Tender	Paul Anka
5	Young World	Ricky Nelson

### TOP TWENTY CHATTER

AND the biggest jump of the week goes to The Shadows, with their string-filled version of "Wonderful Land", which rises to No. Two in two weeks. Very good indeed, especially considering the opposition in the shape of Helen Shapiro and Kenny Ball, both of whom were likely contestants for the top spot.

There's still time for Kenny and Helen to catch up though.

A solid mover is the new Dion offering "The Wanderer" which steps into the top ten this week. This one could be bigger than the million-selling "Runaround Sue", especially over here in Britain where "Sue" reached tenth place.

Dion's personal tour while his record was top on the other side of the water seems to have paid off big dividends . . .

New arrival in the shape of Johnny Keating, who comes in via his "Theme From Z-Cars". Johnny's backed plenty of hit discs, but this time, he gets all the label credit for this hit.

As predicted, Pat Boone and Mr. Acker Bilk return to the top twenty with their respective new platters, "I'll See You In My Dreams", and "Frankie And Johnny".

Out are Billy Fury with "I'll Never Find Another You", after 11 weeks, "Happy Birthday Sweet 16", after 11 weeks, "Run To Him" after a spell of two months.

### ONES TO WATCH

ANOTHER "twist" disc to watch out for—the Sam Cooke offering "Twistin' The Night Away", a gossamer number with a good twist beat. Sam's previous hits over here have included "Cupid", "Chain Gang", and "You Send Me", so he can hardly be called an unknown artist.

Another established artist who hasn't had the benefit of many hits is Buddy Greco. And Buddy could make it with his waxing (in the Twist idiom) of "I Ain't Got Nobody". A good song by a good singer.

Another Buddy who doesn't sing in the twisty manner is Buddy Holly. And it looks like the Coral re-issue of "Listen To Me" backed with "Words Of Love" is paying off. Fresh interest is being sparked for one of the late great's more unusual couplings.

Roy Orbison looks like a cert. for the charts with his catchy "Dream Baby" which is circa No. 22 after only a week of release. But a cloud hangs over Roy in the shape of his last disc, "Crying", which failed to make the grade by a hair's breadth. This repetitive folksy number should give Roy his fourth hit though.

An LP hasn't been in the charts since "Elvis Is Back", but there's a good chance that the first long play offering by home-grown Helen Shapiro could make it. "Tops With Me" comes into some of the single lists on the first week of issue.

### A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include: "Lover Please", Clyde McPhatter; "Ballad Of Thunder Road", Robert Mitchum; "Dear One", Larry Finnigen; "The Alvin Twist", David Seville And The Chipmunks; "If A Woman Answers", Leroy Van Dyke.

Just in: "She Can't Find Her Keys", Paul Petersen; "The Rains Came", Big Sambo.

Some of the music papers state that neither Linda Scott disc currently in the charts is likely to reach great heights because of competition from the other one. The two in the hundred at the moment are "Yessiree", at No. 62, and "Bermuda" at 78.

After a wait of many weeks, the G-Clefs new disc, "A Girl Has To Know" enters the hundred, and moves to No. 82. Their last disc "I Understand" took four months to hit its highest spot in the States, and the same time in Gt. Britain, peak sales being reached about the beginning of 1962.

# BRITAIN'S TOP 20

Week ending March 3, 1962

Last This Weeks  
Week Week In Charts

1	1	(6)	Can't Help Falling In Love/Rock A Hula Baby	Elvis Presley (R.C.A.)
9	2	(2)	Wonderful Land	The Shadows (Columbia)
4	3	(9)	The Young Ones	Cliff Richard (Columbia)
2	4	(7)	Let's Twist Again	Chubby Checker (Columbia)
3	5	(3)	March Of The Siamese Children	Kenny Ball (Pye)
5	6	(3)	Tell Me What He Said	Helen Shapiro (Columbia)
8	7	(5)	Wimoweh	Karl Denver (Decca)
7	8	(7)	Forget Me Not	Eden Kane (Decca)
10	9	(7)	Crying In The Rain	Everly Brothers (Warner)
13	10	(3)	The Wanderer	Dion (H.M.V.)
16	11	(15)	Stranger On The Shore	Acker Bilk (Columbia)
6	12	(9)	Walk On By	Leroy Vandyke (Mercury)
14	13	(2)	Softly As I Leave You	Matt Monro (Parlophone)
12	14	(5)	Little Bitty Tear	Burl Ives (Brunswick)
11	15	(3)	Hole In The Ground	Bernard Cribbins (Parlophone)
20	16	(3)	Lesson No. 1	Russ Conway (Columbia)
18	17	(5)	Don't Stop Twist	Frankie Vaughan (Philips)
—	18	(1)	Theme From Z Cars	Johnny Keating (Piccadilly)
—	19	(1)	I'll See You In My Dreams	Pat Boone (London)
—	20	(1)	Frankie & Johnny	Acker Bilk (Columbia)

### L.P. HITS

2	1	(10)	The Young Ones	Cliff Richard (Columbia)
1	2	(13)	Blue Hawaii	Elvis Presley (R.C.A.)
—	3	(1)	West Side Story	Broadway Cast (Philips)
4	4	(190)	South Pacific	Sound Track (R.C.A.)
3	5	(46)	Black & White Minstrel Show	George Mitchell (H.M.V.)
—	6	(1)	West Side Story	Sound Track (Philips)
7	7	(4)	Wimoweh	Karl Denver (Decca Ace of Clubs)
6	8	(24)	The Shadows	The Shadows (Columbia)
8	9	(5)	The Roaring Twenties	Dorothy Provine (Warner)
—	10	(1)	For Twisters Only	Chubby Checker (Columbia)

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# WORLD WANTS OUR TRAD...

**KENNY BALL** is all set to get his first Gold Record. Said a spokesman for Kenny: "Sales are certainly getting very, very near the million mark, and still rising, for 'Midnight In Moscow.'

"Apart from the fact that Kenny is at No. 3 in America, he is also at No. 1 in Australia.

"What's more, he had a very long run in the Swedish Top Ten."

Kenny is now all set for his first American visit. On May 7 he opens in the Bourbon Street Club, one of Chicago's big nightspots, and is resident there until May 19.

Negotiations are under way for Kenny to star in two television spectaculars as a result of his "Midnight in Moscow" disc becoming a national hit.

Four companies are bidding to get Kenny on one of their shows, but it is likely that he will only be able to accept a couple.

Kenny is also pencilled in for a tour of Scandinavia later this year.

Committee, of which the President is chairman. It begins in Washington on May 31 and lasts until June 3.

## ACKER'S CIDER VAT

**ACKER BILK** received an unusual accolade recently . . . and one dear to his own heart.

He was taken down to Somerset recently to open a cider vat, holding around 6,000 gallons of vintage cider.

On the side of the vat, at the Coates Cider Works, is a plaque which says: "Mr. Acker Bilk." It is a custom of Coates to name their vats after celebrities.

Quite near Acker's vat is one dedicated to Stalin, the late Russian dictator!

"I owe quite a lot to cider," said Acker. "Just before our last session, I went to the opening of a cider restaurant and brought back a few jars of the vintage stuff for the boys.

"It helped quite a bit towards getting us relaxed."

Session in question produced Acker's latest Top Twenty entry, "Frankie and Johnny," a new version of the old ballad.

"Frankie and Johnny" comes from "It's Trad, Dad!" scheduled for release here on April 1

But now Acker is concerned with his new film, "Band of Thieves."

To observe Acker and the Paramount Jazz Band at close quarters, Lyn Fairhurst, scriptwriter and the director, went on tour with the band in the West Country. Enjoyed himself so much that he stayed on two extra days.



# THE VOICE OF THE TWIST DIGS 'THE SLOP'

**YOU** can't keep a good "Twister" down! That's the moral of latest sales figures regarding the dance craze—figures which are a slap in the eye for those who are determined to knock the "Twist" popularity.

In this country, the Voice of the Twist is 22-year-old **PEPPI**, an athletic American imported by Rank Ballrooms to demonstrate and boost the craze in their 24 halls.

Peppi told me. "Those performers who say they get little reaction to Twist numbers are way off beam. I guess the answer is they just don't play it right.

"I can prove it is the widest craze to hit the country. Wherever I go, we get very nearly a 100 per cent. reaction from the crowds. Everybody's Twisting. We've even had the world ballroom champions in to watch.

"And, once, a 75-year-old woman came up to dance with me. She was good, too . . ."

Why, then, didn't the Twist catch on when it first came out, via Chubby Checker and the others?

Says Peppi and his manager, Frank Maher. "It was the wrong time. Rock was then at its peak. The kids just didn't want, or need, anything different. But this second time round, rock was slipping. The Twist and rock are much the same—but the new name gave it impetus again."

Why don't Twist records whip into the Top Twenty—only Chubby, Joey Dee and the odd isolated case have made it?

"Because the discs don't produce the right sound. The Twist has to have a 'chicken' sax. We've got it, through a fine musician Chris Hughes, in our group, The New York Twisters—formerly The Cannons. But the mass of discs purporting to be the Twist just don't have it. We'll be on record soon in this country."

Why has the Twist caught on where, say, the Madison failed?

"Because Twisting is free-style dancing. On the Madison and the Method, this new effort, the kids are told precisely what to do at a certain time. They don't dig. They want to improvise to the best of their ability."

What will follow the Twist?

Says Peppi: "I've paid a flying visit to the States to study The Slop. I'm featuring it in the act. It won't necessarily replace the Twist . . . just run alongside it."

Is The Twist harmful, physically speaking?

Says Peppi: "I was interviewed recently, with a doctor opposing me, on television. My view is that you take it easy to start with and then build up your technique. I don't know of cases where it is harmful. Always work within your own limitations."

Peppi, who is building a tremendous following among the girls even to the extent of being frequently mobbed, owes a lot to Sammy Davis Jr.

"Sammy asked me to sing at one of his parties. That encouraged me. Then, when Chubby came out the first time, I decided to specialise on the Twist. I just knew it would be popular . . ."

"I joined the Sammy Davis Jr. Dancers for his visit to London.

"Don't try to tell me the Twist craze is exaggerated. I know it is the biggest

thing to hit the ballrooms in many, many years. And it'll stay . . ."

The facts and figures bear out Peppi's view.

The EMI group estimate they have already sold 1,500,000 records on the Twist craze—and that after a comparatively small publicity campaign. Decca estimate at least 800,000 sales.

Mecca Dance Halls estimate: "Our attendances are up by 10 per cent. and that adds up to at least 40,000 more dancers each. Mostly due to inclusion of Twisting."

Rank Ballrooms: "Up by ten per cent. or more in at least half the halls."

The book "Dance The Twist" sold out first edition in ten days—that is 25,000 half-a-crown.

Now come the first Twist accessories.

A Leicester firm produced the first Twist dresses, and now sell 2,000 a week—at prices ranging from 3 to 10 guineas.

Twist shoes, made in Derby, have sold 15,000 pairs in two weeks.

And one dance teacher reports takings of between £200 and £300 extra in the past eight months—all from Twisters.

They are unarguable facts and figures, from the most unhysterical of sources—the "Sunday Times."

The boom is undeniable.

And Peppi is spearheading the campaign.

Picture shows (l. to r.) the three Viscounts, Krysia Gosdeka and Tony Gavin—winners of the National Twist Competition organised by Columbia Pictures. Rank Ballrooms and Pye Records—and Peppi.

## CHRIS AT FESTIVAL

**AMERICA'S** biggest jazz festival this year wants Chris Barber. And it is sponsored by the American President, Mr. John F. Kennedy.

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