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INSIDE

KARL DENVER:
his 'miss' has become a hit!

GENE VINCENT:
a rock star's secret fear

'Even the Shadows are trying to get away from their sound,' says

BERT WEEDON

Exclusive pictures of **HELEN SHAPIRO, CLIFF RICHARD, BILLY FURY, THE SHADOWS, ADAM FAITH, KENNY BALL, LONNIE DONEGAN, THE BROOK BROTHERS**

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BUDDY HOLLY...

STEVE FRANKLIN stated that if an artist today turned out discs like Coral are doing now with Buddy Holly they would be laughed out of the pop scene.

All right, Mr. Franklin, but please remember that present-day artists have more advantages than Buddy had. Buddy's latest discs, apart from re-issues, have not had these advantages.

They are merely demonstration tapes made in Buddy's home with the backing dubbed in later. How can they attain the standard of studio recordings? In my opinion, Coral are doing a hard job very well indeed.—MALCOLM HOWEY, 20 Westover Gardens, Gateshead, 9.

... THE DEFENCE

IT'S about time people like S. Franklin (N.R.M. last week) realised that Buddy Holly was just as popular before his tragic death as he is now.

It is true, however, that, owing to lack of fresh material, his singles don't sell as well as they used to, although his albums are constantly in the charts.

His popularity seems to have decreased in America and increased in Britain, but this is not due to "morbid curiosity" as some people have suggested, but to the fact that Buddy's discs were ahead of their time, and perhaps out of place in the mad (nevertheless enjoyable) rock of the fifties.—RUSSELL COLE, 1 Falstaff Avenue, Reading.

TOP 50

CONGRATULATIONS on your new "Top 50 Charts." Your already fine paper is coming on by leaps and bounds.—MAURA BARRY, "Loughrea," Hartlands Avenue, Cork.

'POP STARS ARE NOT MOLLY-CODDLED'

"BILLY FURY Collapses" scream the headlines and add further proof that critics who call our pop stars "molly-coddled" are simply being malicious.

A singer these days needs the constitution of a tiger besides talent, and it is little wonder that the sickness rate amongst our bill-toppers is so high. There's very little glamour in endless weeks of twice-nightly shows with engagements in every corner of the British Isles.

It's not surprising that thousands of miles of roads and countless hotel rooms have finally taken Bill to a hospital bed... but only after forcing himself to make an appearance at shows when he was already ailing.

I think he should be commended for learning the old theatrical tradition, "the show must go on" and carrying it out so diligently and only letting complete collapse keep him from disappointing his fans.—PETE WARRACK, 103 Alexandra Road, Liverpool, 23.



PAT BOONE: restores American prestige. (NRM Picture.)

Readers' Letter Bag

THUNDER ROAD

ON looking at your American charts feature I was most surprised to note that "Ballad Of Thunder Road" by Robert Mitchum was a fast rising hit. The curious but interesting fact is that this record was in the American charts at Number 16 way back in 1958.

I heard a copy at the time and wondered why this fabulous number was never released in Britain especially as the film from which it comes was shown here.

Now it has been re-issued in the States, I hope that Capitol will perhaps make it available to British buyers.—TONY GRINHAM, 218 Fulbourne Road, Walthamstow.

WOODEN SHADOWS

THE introduction of the "Top Fifty" charts in the NRM is such a good idea. It seems fairer to so many artists who just fail to make the Top Twenty and are in so many ways easily the best.

But I cannot help wondering why the Shadows are at No. 1. They sound so "wooden".—F. REECE, Hammersmith Grove, London, W.6.

AMERICAN RUBBISH

THANK goodness that Pat Boone is over here because he, I think, will restore some prestige to the American artists.

It seems ridiculous that American rubbish can just stroll to top the bill at Sunday Night At The London Palladium when there are better British artists who are not given a chance.

The American singers we have had in this country lately, except for Neil Sedaka, have been sadly overated. Who are they? Well, I include Bobby Vee, Tony Orlando, Clarence Frogman Henry and Bobby Rydell in my list.

British artists like Frank Ifield, Mark Wynter and Karl Denver are not given enough breaks, especially Mark and Frank.—DAVID CORNE, 4 Southgate Grove, London, N.1.

WHAT'S HAPPENED TO BEN E. KING?

ONE of the most successful vocalists Stateside is a gentleman named BEN E. KING.

His consistency is almost unrivalled, but over here in Britain he doesn't quite mean so much. He came close to the charts with his renderings of "First Taste Of Love", "Stand By Me", and "Amor", but in each case he missed the top table by a mere fraction.

DRIFTERS

Of course, you can argue that he reached the top twenty twice with the Drifters, but then it wasn't under his own name. For when "Dance With Me", and "Save The Last Dance For Me" entered the charts, nobody had even heard of Ben.

And Ben has come a long way since then. He was born in New York, where he grew up, living over his father's restaurant near the Latin-American quarter.

When his father heard him singing around the place, he asked him to provide the lunchtime cabaret for the customers, who had asked him for some entertainment.

The kind of music that Ben sang was very much in the Latin-American vein, and that style clung to him for the rest

of his life. It was while he was singing that a customer came to his father's restaurant, and took more notice of Ben's singing than most did.

His name was CLYDE McPHATTER, and he was one of the big new names of the Stateside charts. He called Ben over after his performance and asked him to join a vocal group he was about to form. The Crowns, they had decided to call it. Ben accepted and joined the group as a tenor.

Then, the boys changed the name of the team to The Drifters, and the rest is history. Clyde left the boys after a series of great hits, and Ben took over the lead. And Ben, too, left in turn after another awe-inspiring sequence of hits with The Drifters.

And Ben had built up his name during the years working with the boys.

His first solo release, issued in late 1960, was "First Taste Of Love". It almost clicked in Britain, but in the States, the reaction was not as keen as A&Tco records though it would be. So they plugged the flip side in the hope that it might creep into the charts, and do what "Taste" didn't.

It didn't creep into the charts. It shot into them. And the Latin-flavoured "Spanish Harlem" provided the vehicle for Ben to get a long run of top fifty hits. There was "Stand By Me", "Amor", "Young Boy Blues" and, recently, "Ecstasy".

by NORMAN JOPLING

His album "Spanish Harlem" entered the best-selling L.P.s list in the States, and contained a dozen Latin-American numbers, the like of which Ben has been singing since his boyhood days. The cover of the L.P. was voted the best cover of 1961 by a music paper in America.

So it seems that Ben E. King has gone a very long way since singing in his daddy's restaurant. He has gold discs and a fat bank account to prove it.

But here in Britain there is one fact which stands out. Since Ben left The Drifters, neither He nor The Drifters have had a hit.

N. YORK JAZZ

I READ James Asman's column on the New York Jazz scene in last week's issue, and feel I must express my amazement.

In the last six months I have had the pleasure of visiting New York for two periods of about a fortnight each, and on neither occasion was I able to hear a half of all the jazz that was going on in the city. It is fairly clear that Mr. Asman's jazz world has extremely narrow limits, and he is upset because he didn't find George Lewis in Town. I cannot say that my appreciation covers every field of jazz, but I heard enough to keep me going for my whole stay—and more.

However, maybe Mr. Asman doesn't regard people like Roy Eldridge, Coleman Hawkins, Henry Allen, Charlie Shavers, Max Kaminsky, Pee Wee Russell, Cootie Williams, Hank Duncan, Ray Bryant, Ruby Braff, Vic Dickenson and Buster Bailey (to name but a few I heard) as jazzmen at all. All the above have been working in New York for many months.

He, and many "critics" like him, should have the humility to realise that jazzmen know a lot more about jazz than they (critics) do, and they should respect and support them, whatever their style, instead of bewailing the eclipse of their own, often dubious, "stars".

I agree that a lot of talent is being neglected, but Mr. Asman is not helping by demanding with faint praise the efforts of people like Stanley Dance and Doug Dobell to keep musicians in circulation. Regarding Mr. Asman's criticism of "High in a Basement", it was in many people's estimation, Pete Brown's record; and to run down a man's only lengthy recording for years is, once again, not helping anybody's cause. And to imply that there is too much preoccupation with recording mainstream jazz is rather ridiculous when one considers that 75 per cent of the jazzmen in New York, apart from modernists, are mainstream stylists anyway.

I do agree with Mr. Asman on one point—"One lesson is apparent... from a great many attempted revivals. The march of time is inexorable—you can't halt it, or turn it back". Perhaps this is why, to intelligent and unbiased enthusiasts, the attempted resuscitation of Mr. Asman's New Orleans pets was such a waste of time.—JOHN KENDALL, 221 Sandringham Flats, Charing Cross Road, London, W.1.

TRAD BLAST

IF the British have to make a trad jazz film like "It's Trad Dad!" do they have to show it to the Americans? Do they also need English trad. bands in the Washington Jazz Festival?

I feel ashamed to think of American negro blues singers and jazzmen who have to work outside the jazz world because they can't make enough records to make a living in jazz. And all this while British bands are making a fortune turning out the rubbish they call jazz.

It makes my blood boil to see what's being done to jazz music.—P. GRAHAM, Chelsea, S.W.3.

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The

GENE VINCENT flies back to London on March 28. Great news for his myriad fans, including me, who regard him as a truly great rock 'n' roll performer. And great news, I suppose, for those perishing knockers who put outrageous stories round about this American star.

I doubt if there is a more maligned artist in the business. Everything normally guaranteed to stir up trouble has been pushed round about him. Often, when you hear these inaccuracies, you wonder if he is a man . . . or some beat-perveying something from an X-certificate film.

Well, let's get the record straight.

And the first point is simply this. Gene Vincent works with a badly crippled leg. He whips up that fantastic beat storm, which THRILLS audiences, in the sort of physical condition which would make it hard for many a man to even walk properly.

PROBLEMS

I happen to know that he is in constant pain. Add that to the various "mis-haps" which have earned him largely undeserved publicity, and you have the main reason for the Vincent state of being "mentally aggravated". One or two incidents which do, granted, have a basis in fact have been whipped up into little less than international incidents.

Gene, because of his troubles, has a genuine FEAR of answering questions, unless his manager is there with him. He has a FEAR of not being accepted. That leads to further problems . . . and to further misconceptions about him.

But the fact is that Gene, left alone to do his act and to perform as an entertainer, is perfectly happy. He stints his audiences nothing. He'd go on all night if required.



Secret Of Gene Vincent FEAR

(plus backing group) can get through to the public without the embarrassment of having stage or studio staffs hanging around.

Potentially, he could be very big again. Leave him alone and he'll probably make it.

CRACK-UP

"Be Bop-A-Lulu" was a vast success but Gene has noticeably trailed off since his serious car smash accident—the one that killed Eddie Cochran—back in April, 1960. The memories of that fatal crash have not helped Gene find mental happiness, either.

Now he is ready to return. He's had several months sunshine and convalescence since his last crack-up. His new single "Lucky Star" gives hints of better sales to come. His appearance in "It's Trad, Dad", in which he sings "Spaceship to Mars", will boost him.

Gene once said: "When I'm on stage, I'm in a world of my own. I don't think about anything else. But when I come off, when the reaction sets in—that's when the problems start".

I hope that this upcoming trip, Gene's fifth (and already extended twice to take in alternative dates) will push him right back into the charts.

Certainly he will continue to drag fans fifty or sixty miles to see him IN PERSON. PETER JONES

'When I come off stage, that's when the problems start'

The trouble is that little is written of his triumphs on stage. There's too much concentration on every other aspect of his life. Gossip leads to rumour, rumour leads to distortion—and distortion leads to TROUBLE.

I'm not interested in Gene's off-stage tiffs or difficulties—though I think they should be treated with sympathy in the circumstances.

THRILLS

But on stage—that's different. His European manager, Don Arden, says: "I believe he is head and shoulders above the other rock 'n' rollers. He has originality and he genuinely thrills his audiences."

"And many others try to copy him . . . even to the extent of taking over his whole act."

That word "misunderstood" is a much-used one in pop music. But Gene has been out of the Britain Top Twenty, despite his "individual" popularity with the fans, for three years. A long time. And it's difficult to see any change in this status just as long as this "myth" about him persists and puts off possible big-time bookers who don't bother to check the real facts.

Gene is shy, lonely, misunderstood. His real medium is on stage, where he

A PRESLEY MARATHON

CURRENT trend in American "sweet music" stations is to provide "marathon" record-playing sessions of the quieter type of pop stars—notably Frank Sinatra.

But a Top Twenty dominated station in Honolulu has answered the "sweetness" with a 78-hour non-stop session of Elvis Presley. The dee-jays, taking turns, broke in only for commercials and to give details of contests in which listeners could win Presley discs.

And the gimmick was that the session would go on and on until Elvis himself telephoned from Hollywood and said: "Stop the music."

The station took nearly 10,000 telephone calls during the marathon and a list was taken of the most-requested numbers. Leaders, in order, were: "Don't Be Cruel," "Can't Help Loving You," "Jailhouse Rock," "Old Shep," "Heartbreak Hotel" and "Are You Lonesome Tonight?"

Executive Ted Sax said afterwards that every Presley disc ever made was included. And a break-down of the telephone calls worked out at four from teenagers to every one from an adult.

A "scoop" for the station was that Presley's new single, "Good Luck Charm," was played there for the first time on any network.

STAR OF THE WEEK No. 55

DESPITE the fact that British song publishers bemoaned the low standard of the songs submitted to the British heats of the Eurovision Song Contest—when not talking about their own numbers—one of the songs looks like getting into the Top Twenty.

And it isn't the song that won the British final, Ronnie Carroll's "Ring a Ding Girl," either.

No, knocking at the Top Twenty door is KARL DENVER, already well cemented in the chart with "Wimoweh." This time his disc is "Never Goodbye," which came exactly nowhere in the British finals.

Karl Denver is now in a position to call himself one of our most consistent hit parade stars. "Never Goodbye" is his fourth disc to make a dent in the national disc-buying pocket.

Why is "Never Goodbye" popular? One song publisher explained: "'Ring a Ding Girl' didn't really fit into any category—it wasn't a song for the teenagers and it wasn't something for the older folk. But 'Never Goodbye' is really a song for the more mature person, someone much older, say around 25.

"But it also has Karl Denver, who goes a bomb with the teenage market and is sufficiently off-beat to get away with this sort of ballad.

"Whoever decided to back 'Never Goodbye' by putting Karl Denver on it backed a winner."

APPLAUSE

"Never Goodbye" is written by Jimmy Kennedy, the man responsible for such melodic items as "Isle of Capri," "South of the Border" and—to bring him right up-to-date—"Romeo," which Petula Clark steered into the charts, and "Love Is Like a Violin," which Ken Dodd did likewise.

It's a step away from Karl's folk-cum-country and western tinged style, evidenced by "Wimoweh" and his first hit, "Marcheta," but not too far away from "Mexicali Rose," his second hit.

And to get "Never Goodbye" into the charts, considering that it was released on top of "Wimoweh,"

almost, which itself was released almost on top of the Tokens' version of "The Lion Sleeps Tonight" (same tune) is no mean feat.

Karl himself was confident about "Never Goodbye." He said recently: "Whenever I play it at concerts the audience always drowns the first couple of bars with applause. And if they like it that much they will buy it."

ONE HOUR

But "Wimoweh"—which is a kind of Zulu "Tally-ho!"—is what Karl has been concentrating on just lately. Nicely coinciding with the start of his tour with the Billy Fury-John Leyton-Eden Kane-Marty Wilde show, it went into the Top Twenty. Therefore Karl has been able to give it maximum promotion in person to large audiences all over the country.

"Wimoweh," says Karl, contains a

KARL'S MISS IS NOW A HIT!

lot of improvisation and was the result of an hour's work in the recording studio.

Karl has a simple—if different—way of recording. He doesn't find a tune and rush into the studio to cut it. He takes three or four days off from his schedule of one-nighters and ballroom dates, goes into the studio and records around 20 to 25 numbers.

The result is that the men behind Denver and Decca records are sifting through around 30 titles. Their object is to find the next Denver single for release after the fuss around "Wimoweh," and now "Never Goodbye" has subsided.

At the time of writing, the choice has been narrowed down to around five of them. They include a couple of folk songs, one from Ireland, a title like "Wimoweh," which has been given the usual Denver off-beat treatment and a real, down-home, jazz-blues number.

"We're really not sure what to issue or when to issue it. We are more cer-



(NRM Picture.)

tain that Karl will have a record out in America next month. It will probably be the Irish folk song, which hasn't been given the screeching, powerful treatment," said personal manager Peter Somerfield.

"The one thing we are certain of is that Karl has his date book jam packed with one-nighters, concerts, cabaret and ballroom dates right up until November. This, of course, is marvellous.

by IAN DOVE

"There will be a new long player by Karl out next month." At present, Karl's first LP, "Wimoweh," on Decca's Ace of Clubs label, is in the Top Twenty chart at No. 12 after a lengthy run.

Karl will have a summer season this year at Yarmouth. Added Peter: "It

will be a real rest for him. Fourteen weeks with no travelling. Most of his work is one-nighters, which means a lot of travelling. Between now and when his summer season starts, he has a tour of Scotland and a tour of Ireland.

"On second thoughts, I don't think 14 weeks will be long enough," added Peter.

When Karl comes off his current package show, he records a radio show "Come Along With Helen Shapiro," which will be broadcast on Easter Monday.

Karl is also set to do some cabaret dates during May—at Bolton!

"Bolton and those places up north want cabaret, and they want the artists. What's more, they are prepared to pay for them. Down in London, perhaps only the "Talk of the Town" and those sort of places could afford Karl. Up in the north, a lot of cabaret spots can and do pay this kind of money," commented Peter.

JELLY ROLL DID THE TWIST!



CHECK in the Old Testament, Ecclesiastes 1, 9, and you will find, "The thing that hath been, it is that which shall be, and that which is done is that which shall be done: and there is no new thing under the sun".

Perhaps it's a funny sort of way to begin a column on jazz, but the old adage was adequately proved when I listened to JELLY ROLL MORTON singing "Winin' Boy Blues":

"Mama, Mama just look at sis—
She out on the levee doing the doggone Twist . . ."

Veteran New Orleans jazzmen, talking to Alistair Cooke, the brilliant BBC American commentator, told Cooke about the Twist back in the golden days of New Orleans, around 1908.

They remembered that the Twist was a low-life dance. No respectable person would dance such an abandoned figure—it was always performed by the meanest and most abject chippies, and usually in the twilight of some foul crib near the Neighbourhood.

Today the Twist has elbowed the Rock out of position in the Top Ten and the kids twitch and wriggle in most unseemly fashion, and in a complete innocence of its debased origin.

It occurred to me also that the very young innocents who squirm their virgin version of the Twist to some grotesque adaptation of the Blues are equally contemptuous of the pioneer jazz which was its oldtime partner. The infants I know say vintage jazz is corny, and only the brash imitations of Acker Bilk, Kenny Ball and Chris Barber are worth bearing.

This is all very depressing.

So I go back to the good music, to the good times—the time when such obscenities as the Twist were kept behind locked doors in the red light district . . .

Echoing those far-off times is a new Ace of Club release which turns the spotlight quite effectively on the . . .

TRAD SCENE TODAY

THE AVON CITIES JAZZ BAND: Sally ● Magnolia ● King Porter Stomp. IAN BELL'S JAZZMEN: When I Take My Sugar to Tea ● Louisiana ● New Orleans. ALAN ELSDON AND HIS JAZZ BAND: Twelfth Street Rag ● Palestena ● I Used to Love You. KEN BARTON'S ORIOLE JAZZ BAND: I Found a New Baby ● Gipsy Love Song ● Sur Le Pont D'Avignon. DECCA ACE OF CLUBS ACL.1099.

For a mere twenty-two bob you can have four of the best of the second-rate Trad bands, each playing three numbers apiece, and not a splinter to choose between them.

I found it hard to detect which band was playing at which time—but all the music on this album is forthrightly British Trad of the most obvious kind, even to the attempts at finding old pop material to "Trade-up" and to sing briefly in a cracked or croaky tenor a la Kenny Ball.

Of course there were some things I liked—and others that I disliked very much indeed. The Avon Cities trombone failed persistently to find the correct feeling and pattern for a tailgate horn—or perhaps he just didn't want to play his instrument that way.

I found the music, as a whole, without real meaning. It is all a happy-go-lucky copy of the oldtime jazz, but, most significantly, the personality and inspiration were two things missing from the picture.

There isn't one outstanding musician featured here, not a good, inventive horn, or a moving clarinet treble, or a riding piano foundation, nor any swinging rhythm. The banjo twangs and plonks with more determination than effect.

MARK WHITE, the producer, did an excellent job and this is, without doubt, a real reflection of the Trad Scene Today. God help it.

By JAMES ASMAN

CHARLESTON HOT PEPPERS "THOSE FANTASTIC CHARLESTON YEARS"

Charleston ● Ja-Da ● The Saints ● Japanese Sandman ● Jazz Band Ball ● St. Louis Blues ● Limehouse Blues ● When Buddha Smiles ● Darktown Strutters Ball ● Basin St. Blues ● Sister Kate ● Tiger Rag. POLYDOR 46375 LPHM.

Recorded in Germany during the summer of last year, this is the usual professional Dixie music with the emphasis on the old Roaring Twenties type of presentation. It really hasn't a great deal to recommend to jazz enthusiasts who must have heard all this stuff too many times to be impressed.

Far better are the Philips "Thesaurus of Jazz" (BBL 7431/2/3/4) which, with Red Nichols, Miff Mole, the Charleston Chasers, the Red Heads and the Arkansas Travellers, have the virtue of being genuine.

Arnett, Coltrane, Milt, Bird

ARNETT COBB PARTY TIME

When My Dream Boat Comes Home ● Lonesome Road ● Blues In the Closet ● Party Time ● Flying Home ● Slow Poke ● Cocktails for Two. ESQUIRE 32/154.

ARNETT COBB used to be one of the most exciting tenor players on the scene. The modern uprising suddenly made him old-fashioned, as it did many players. Then, in 1957, he broke both legs in a motor accident, and only recently has he made a comeback. Over the years his style seems to have changed not at all. He is still the robust swinger and honker who earned a reputation for his hysteria on the Lionel Hampton versions of "Flying Home."

That number has followed him around ever since, and it pops up yet again on this latest Cobb album. Let me say that by this time it is a bit of a bore. Let me say also that I wish Cobb would stop playing it, for he shows on some of the other tracks that he is a talented saxophonist who is good enough not to try to feed off reputations and sensations that have been dead and deeply buried for many years.

Some of the blues tracks are excellent, particularly "Party Time," on which Cobb's pianist Ray Bryant plays beautifully. Bryant has that rare gift among jazz pianists, an originality of touch, quite apart from a neat technique and a witty turn of phrase. His playing on "Party Time" is jazz of a high standard, and Cobb's tenor playing, though very basic in its harmonic structure, is not far behind in spirit.

"Lonesome Road," taken at a faster tempo than usual, comes off rather well, with Cobb producing that almost comically huge tone and savagery of attack, as though he intends grabbing everything in sight and tearing it into shreds. "Cocktails for Two" is another track worth hearing, once again for Bryant's piano playing, reminiscent in places of Teddy Wilson.

This is one of those records which people will assume is modern, but which really has its roots in the old swing days. And none the worse for that, either.

ENDLESS FLOW

MILT JACKSON, JOHN COLTRANE BAGS AND TRANE

Bags and Trane ● Three Little Words ● The Night We Called It a Day ● Be-Bop ● The Late Late Blues. LONDON LTZ-K 15232.

The Coltrane-Jackson collaborations are fascinating for a particular reason. Both of these artists have been seen recently in this country playing in musical environments which in my opinion are by no means ideal for them. The Modern Jazz Quartet, as we all know, is the kind of organisation which

restricts a player of Milt Jackson's scope and fire. As for the quintet which coltrane brought over to this country the other week, it seemed to me to be a complete disaster. The combination with Eric Dolphy playing so-called Free Form was no combination at all. For these reasons I can imagine the relief with which Jackson and Coltrane approach this type of recording session. Both of these brilliant musicians can let loose on albums like "Bags and Trane," and the result is as outstanding as ever.

"Be Bop" sounds like a bit of scramble, but the other tracks all contain enough musical thought to keep the discerning listener occupied for weeks. The blues tracks, "Bags and Trane" and "The Late Late Blues," show Col-

By BENNY GREEN

trane in all his majesty, although Jackson's solo on "Bags and Trane" sounds as though the edicts of John Lewis are beginning to get under his skin permanently. Perhaps the best way to gauge the quality of this record is to hear the two conventional tunes, "Three Little Words" and "The Night We Called it a Day."

On "Words" you can hear Coltrane handling a conventional chord sequence with considerable cunning, adding a passing chord here, substituting a chord there, and giving pianist Hank Jones a pretty problem in feeding him the right chords. On "The Night," Jackson has the lion's share of solo time and produces work of real delicacy and depth. A connoisseur's album, packed with technical brilliance and an endless flow of melodic ideas.

CHARLIE PARKER IN SWEDEN, 1950

Anthropology ● Scapple from the Apple ● Embraceable You ● Cool Blues ● Star Eyes ● All the Things You Are ● Strike up the Band ● Body and Soul ● Fine and Dandy ● How High the Moon. SLP 27.

This is the second LP to appear out of Parker's Swedish episode. The first dealt with the Malmo date, and this one comes two days later from the Folkpark, Halsingborg. Of course, everything Parker played is of value, and so this record is worth catching up with. But it was the result of some work by an amateur tape-recording enthusiast, which means that the recording conditions and reproduction are truly appalling.

If the buyer can steel himself against the surface noises, the crowd noises, the poor balance of the instruments, and the general air of things being conducted in the middle of a blizzard in the Sahara Desert, then this record will go into many collections. Not more than a thousand copies, however. There is a big announcement on the back of the cover which reads: "Limited Edition: This record is issued in 1,000 copies."

Perhaps this is a sales gimmick, because if the truth be known almost every jazz album ever made is a limited edition because there is only a limited demand. If a jazz album sells a thousand copies, it is a considerable feat. This one will probably succeed, but it might have been a cleaner production.



MILT JACKSON: a collaboration with tenor saxophonist John Coltrane.

BILLY DANIELS SINGS PRESLEY!

BILLY DANIELS is looked upon as the Elder Statesman of pop music. He doesn't really dig the modern Top Twenty scene—but he regards it with an amiable tolerance. But . . . he personally doesn't want to be involved in it!

Listen to his views, passed on after he had recovered from laryngitis, the ailment which caused him to pull out of his Bal Tabarin booking in London cabaret after one week.

"I have my own standards of taste. I've worked with all the top musicians and I've always liked the better type of pop music. My own kids go for the pop records, the Top Twenty discs—but I'm hoping they'll grow out of it.

"I just don't care about the different styles of music just as long as they are done well.

"Part of my act now is Elvis Presley's 'Can't Help Falling In Love'. I don't do it as a tribute to Elvis or as a peace-offering to his fans. I do it because I think it is a fine song, with a lovely melody.

"Then, in America, I heard Matt Monro, one of your best singers, working over 'My Kind Of Girl'. He's in the Top Twenty. But the song . . . well, I liked it immediately. So I included it.

"But I'm just not interested in the single field of best-sellers. It isn't right for me. Why, I have an annual contract to appear in Las Vegas which brings me in 150,000 dollars every year. What's the point in my struggling after Top Twenty successes when the fans I would gain just couldn't afford to come and see me in a big-time cabaret spot?

"In America, the established singers don't worry about singles. Mel Torme, Billy Eckstine—all those guys. Albums are the thing. It's a matter of knowing one's own limitations."

But Billy, otherwise, maintains a tactful silence about the pop world. His name is known to all classes . . . but he aims for the upper-crust. With no snobbishness attached to his feelings.

Billy spent a few days recuperating in Paris with his sister, then returned to London to talk over with theatrical impresario Oscar Lewenstein the possibility of his appearing in "Daddy Goodness", a musical scheduled for London production this year.

Said Billy: "I'm most interested in that. It seems there are several parts which might suit me—and I've always wanted to get back to stage performances. Remember I did pretty well in 'Memphis Bound', back on Broadway some years ago.

"In fact, I want to settle my whole family—and that includes five children—in Britain. I've had people out looking for property for me.

"But when I get back to the States I have to work right away on an album called 'Billy Daniels On Basin Street East'. That should be a thrill for I'll have Sy Oliver in charge of the orchestra. We hope it will be released real soon in Britain."

Billy talked about his long-standing (16 years) accompanist, Benny Payne. "I guess we have a great loyalty towards each other", he said. "That guy has been on every engagement with me over that time.

"But we keep it strictly business. He doesn't go around the clubs with me after a show. He kinda looks after himself!"

While in London, Billy Daniels talked with Bernard Delfont about the possibility of starring in "Talk Of The Town" later this year. He said he'd like the chance because he felt things were "warming up" nicely before he had to pull out of the Bal Tabarin show.

Billy took one last look at the pop scene.

"I personally don't need it", he said. "But I'm not against it. Just hope that people grow older and wiser in the ways of what is good . . . and what is purely BAD." PETER JONES.

BERT WEEDON : POP MUSIC'S 'UNCLE'

THE eternal "uncle" figure on the pop scene. A student of the guitar for 27 years—which is a lot longer than most pop stars have lived. The first British guitar soloist in the history of British pop music to make the charts. The man who helped 10,000 budding guitarists in one week.

That is BERT WEEDON, alias "Mr. Guitar".

Or incongruous. A peculiar mixture . . . Accepted wholeheartedly by the fans. Looked to for advice by other beat groups. And a great mate of stars of the classical side of the fretted world. Who says of "long-hair" classical guitarist Segovia, "He likes to beat out a bit of boogie".

So when Bert speaks, it's worth tuning in. And we asked him about the pop scene.

QUESTION: Has the guitar influence on pop music changed?

ANSWER: Not at all. So many guitars have been sold—but the market is still big. It is much bigger than the piano. And the interest is there. I reckon I get thirty letters a day from guitarists asking for help and 100 letters a day from the fans. When I gave a guitar tuition course on television, they said would I come and collect the mail. They said I'd better hire a truck. There were six sack-loads and about 10,000 letters. That's why they're bringing back this course.

QUESTION: Has the style of these groups changed?

ANSWER: Of course, it has. All these groups are a bit older now for one thing and have a more adult conception of music. When I used to travel and hear all the groups years ago, the big thing was to sound like the Shadows. Now they come up and ask me how can we NOT sound like the Shadows. They are all trapped with a certain guitar and a certain amplifier. This asset, which it was some time ago, has now become a liability. Every bass player used to have his hair dyed blonde like JET HARRIS—but that is OUT now. Even the Shadows are trying to get away from their own sound.

QUESTION: How about your own sound, Bert?

ANSWER: I think my own style is easily recognisable. I use my own movements on stage, introduce comedy, falling about and so on. My age here has been a great help. To copy anybody is no good. I'd sooner sound like the best Bert Weedon than a sixth-rate Django Reinhardt. Mind you, it takes some will-power to stick to these convictions but I make it pay.

QUESTION: Do you mind passing on advice to possible competitors?

'LET'S NOT SOUND LIKE THE SHADOWS!'

ANSWER: Not at all. I reckon guitarists must help each other more than any other instrumentalists. I had help when I was young. And I figure that if they know as much as I do then I have got to do better myself. Guitarists are a matey crowd.

QUESTION: How many guitars do you own?

ANSWER: Eight. And choosing a new guitar is like choosing a wife. And I haven't got eight wives. I would pay about £250 to £300 for an instrument.

QUESTION: Teenage artists are often criticised? What do you think?

ANSWER: Ridiculous. Any of the teenage stars have great enthusiasm. They're always trying to learn. They live for their work. Cliff, Adam, Danny Williams—all these people are so wrapped up in their profession. It's only those who sing and play for the glamour and to get the birds—they're the poor artists.

And they are NATURAL artists. Look at Helen Shapiro. She's got better woman phrasing at her age than girls of 25 and 26. But I would like to see more rock groups learn to read music. It would widen their scope and help them get away from the succession of Shadows' numbers, Duane Eddy numbers and my numbers. I'd also like to see them look after their instruments more. Some of them are very dirty.

QUESTION: But are general standards higher?

ANSWER: Yes, the boom has been on for five years now and the improvements go on all the time. I get bored reading about how bad teenage artists are. It's just not true.

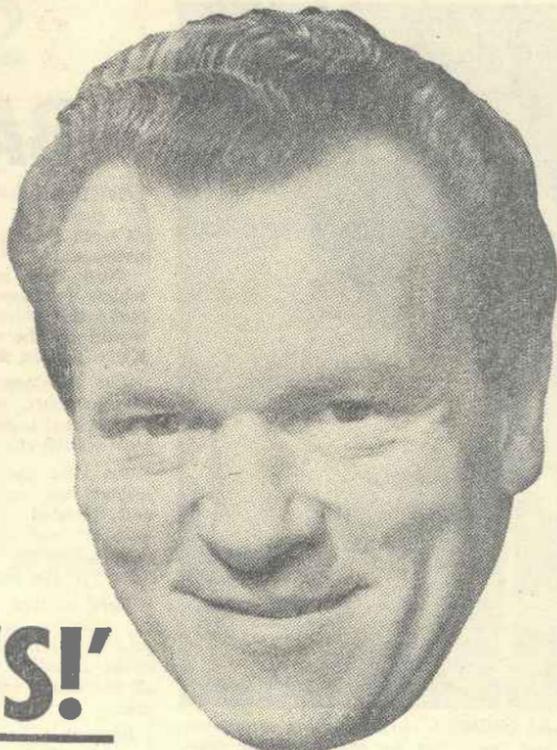
QUESTION: What about your own future?

ANSWER: Well, there is so much happening. I'm thinking, for instance, of bringing out an album called "The Real Bert Weedon". I'd include Bach,

Spanish music, Chopin, rock 'n' roll and pop music. I think that would go well with the general public as well as with students of the guitar. On my television programme, "Tuesday Rendezvous", I do a lot of interviewing. This is a side of my personality I am interested in developing. But in the main, I just want to keep playing—and playing for teenagers, too.

Yes, my age has been a great help. Certainly it has been no handicap. You see, I'm not looked on as a rival to anybody's girl friend.

I enjoy being an "uncle" figure.



THE MOUTH-ORGAN SOUND

ON rock 'n' roll records, the backing is universally considered to be as important as the vocal. That's the usual case. And, apart from obvious exceptions, like U. S. Bonds, nine out of ten discs seems to have a fifty-fifty share-out of interest between the two.

So the people who make the records have to take as much care in choosing a backing to suit the singer, as the song for him. And rather than take a chance on something new, almost all pop discs up till two-and-three-quarter years ago were accompanied by guitar, and/or sax and piano, plus drums.

Then Mr. Dick Jacobs provided a string backing for the Holly death disc "It Doesn't Matter Anymore" and changed the face of the rock scene. Most people reckoned that it rang the death knell for rock and roll.

It did—for a while. Then about a year ago a form of music began to sell well again in the States. It was the semi-Rhythm and Blues style that had heralded in rock way back, before strings had been thought of to accompany a beat disc. And some of these discs have caught on in Britain, though not so many as in the States.

But the point is that a new instrument is being used in many of these U.S. hits. And last week, the top disc in America, "Hey! Baby" entered our charts with its unusual harmonica backing. That was the first.

In the States, there have been platters with this sound on them in the charts for several months. Ann Margret clicked with "I Just Don't Understand", while Lee Dorsey made it with his interpretations of "Ya Ya" and "Do-Re-Mi". "If You Gotta Make A Fool Of Somebody" said James Ray to a harmonica backing, while the Jack Eubanks orchestra gave out a straight harmonica solo on "Searchin'", the old Coasters hit, which reached the lower heights of the hot hundred via the new interpretation.

Interesting point that, because previously Eubanks made discs with a guitar picking out the tune, after Duane Eddy.

Slim Harpo climbed high with "Rainin' In My Heart" (no connection with the Buddy Holly title), while several of Brenda Lee's discs have had the harmonica backing them.

Maybe this won't lead to another invasion of the pop scene like strings. But it could, and this time it would be for the good of Rock 'n' Roll, instead of to its detriment.

Only trouble is, can you imagine Larry Adler playing rock?



'CRAZY WORLD' SOLD 100,000, SAYS ALAN

ALREADY 21-year-old Alan Klein (above, NRM picture) is being called "the new Lionel Bart." Not that he likes the tag very much, despite the compliment, for the main aim of this loquacious East End of Londoner is to be considered the FIRST Alan Klein.

And, anyway, the FIRST Lionel Bart is far from being worn out. . .

But Alan is a similar type of character. A chirpy Cockney. A lad with a natural "feel" for words and language—plus a knack of saying unusual things at unusual times.

Take his "What A Crazy World We're Living In," which Joe Brown recorded. The lyrics have received unanimous praise. That it hasn't hit the Top Twenty in a big way is a mystery, though sales are well up to the 100,000 mark. It's failing was that it was released back in November last year and has sold well over too long a time for chart rating.

Now Alan has written another, the uniquely-titled "Layabout's Lament" for Joe.

But the biggest thing so far for Alan is the release, Oriole on April 6, of his debut disc. He sings his way through his own number, "Striped Purple Shirt And A Pair Of Yellow Braces." Oriole's John Schroeder promises maximum promotion and digs the Klein sound deeply.

Previously, Alan has had publication (and recordings) on his compositions "At Times Like These" (Ricky Valance) and "My Very First Love" (Ronnie Hall). But I'd say that comedy is his strong point.

Alan kicked-off in the business as part of a Country 'n' Western-purveying act, George and Alan. They were in

at the opening of the Pink Elephant Club in London's West End.

Then the act broke up. Earlier, Alan had written stories and plays at Highbury County School and tried commercial art for a living, eventually finding it "hopeless and useless."

He plays guitar and studies, when he gets time, the theory of music. He writes fast and compulsively. But not to set hours. He finds he may get the lyrics for a song complete on a short underground journey—but that he can sit for hours at home without finding a single worthwhile phrase.

His "Crazy World" hit was originally written for himself. I suspect it's a big disappointment that he didn't get the opportunity to make the disc, but a demonstration copy was originally made for Pan-Musik.

Now Alan is working on a full-scale musical, specially commissioned by Gerry Raffles for the Theatre Workshop at Stratford, in London's East End. He's halfway through—but already he's been interviewed about it on BBC-TV's "Tonight" and in sundry national newspapers.

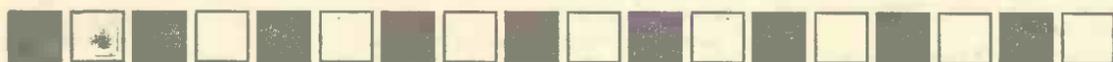
"Social problems seen through comedy eyes" is his summing-up of the musical.

Having seen some of Alan's writing work, I have just one worry. And that is, that the story which I predict will blow up round his own debut disc will not cause him to abandon writing and composition for the performing side.

For he really is a "natural," in the creative sense.

Just like Lionel Bart. If Alan Klein will pardon the expression. . .

PETER JONES.



2 LPs IN THE CHARTS!!!

congratulations

DOROTHY PROVINE

The one and only flapper ever to make the Top 10 LP charts . . .

BOOP-BOOP BE-DOO

The Roaring '20s

31 songs including: Bye bye blackbird—Charleston—Black bottom I wanna be loved by you—Tea for two Don't bring Lulu—Whisper song—Let's do it—It had to be you

WS 8035 WM 4035

The Vamp of The Roaring '20s

30 songs including: Looking for a boy—I'm just wild about Harry Hard-hearted Hannah—Somebody loves me Tip-toe through the tulips—The man I love—Swanee

WS 8053 WM 4053

STEREO OR



MONO RECORDS

WARNER BROS RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON SE1





EDEN KANE talks with director DOUGLAS HICKOX during filming sequences for new "Cinebox" (juke boxes where the artist can be seen). Eden sings "Forget Me Not". DE LANE LEA PROCESSES are making films which are produced by JACQUES DE LANE LEA.

SUCCESS—THEN BACK TO SCHOOL

FOUR brothers, the Messrs. Teddy, Chris, Timmy and Arnold Scott, plus their old mate Ray Gibson, make up the G-Clefs, who had a big hit both sides of the Atlantic with "I Understand (just how you feel)", which incorporated "Auld Lang Syne".

Now they are back with "A Girl Has To Know", a sentimental ditty which features a somewhat poignant recitative mid-way through. Can it make the same impact here as in America? Say London Record bosses: "It would do the same for the G-Clefs as 'Little Things Mean A Lot' did for Kitty Kallen a few years back."

The five-some come from Roxbury, Massachusetts, and still sing, whenever professional engagements permit, in their local church choir.

An odd career. They chalked up several hits such as "Ka-Ding-Dong" and "Symbol of Love" and then found that TV and club dates interfered with their schooling. For a while education went for the proverbial Burton.

They enjoyed their first lucrative spell of success—and then went back to school! The only difference was that they could afford to buy their school-mates all the Cokes and milk-sodas they could take.

But the youngest Scott brother, Arnold, finally completed his own schooling and all five got together for a further onslaught on the entertainment business. They didn't have long to wait. Within a few weeks, "I Understand" was fairly crashing into the American Top Twenty, later repeating its success here.

Now the G-Clefs can forget all about school and lessons. And concentrate on making a great deal of money, unhindered. Their biggest ambition. "To see Britain and work for our fans over there."

They'll be welcome . . . all five of them.

THE JURY SAID 'HIT!'

GRANT TRACY, who has his first single—"The Great Matchmaker" (hit-voted by "Juke Box Jury") out on Ember this week—looks just the part. The typical pop singer, straight of tooth, winsome of smile, handsome of appearance.

What's more his family live in a nice typical house in a London backwater; his ambition is to make enough loot for his mum to retire on; and he has no steady girl friends.

Grant's debut disc was composed by one of America's top lyric writers, Buddy Kaye—the man who penned big hits for Perry Como. Said Buddy: "I reckon this could give young Grant a blast-off from the launching pad. I think it's a real sizzler . . ."

Over to Ember boss Jeff Kruger for the background story. He said: "I was at a talent contest final in North London. This bright-eyed, red-haired youngster walked on stage and sang. No tricks. No amplifiers. He just sang. I was so impressed that I signed him up right away.

"His mum gets a lot of the credit because she had entered the boy for the competition. She didn't work on any money angle. She just believed, quite straight-forwardly that he had as good a chance of making a name as a pop singer as all those others."

Grant gets the last word. "I'm not hoping for miracles. But I think it's a great song and Mr. Kruger has been very, very helpful in starting me on my career."

BACKGROUND

A feature that gives you the background to the week's single releases

DION'S PAL

ERNIE MARESCA is a big pal of Dion. What's more, Dion is glad they met up for professional reasons as well as on the social side. For young Ernest wrote such songs as "Runaround Sue" and "The Wanderer", and all pop fans know how important they were to Dion and the public.

Show business didn't hold too much interest for Ernie early on. He figured that the printing trade was about the most settled of them all and he got himself a job in the Bronx where he was not badgered too much about overtime.

Then he turned his hand to song-writing. It was tough getting anyone interested at first . . . but eventually he found he could earn much more money by writing when he felt like it than by setting up in type other folk's writing when his bosses told him.

Now comes Ernie's own disc debut, a lively rock-a-twister "Shout, Shout", which has already cut its way into the American charts. In Britain, it is released on the London label.

Ernie was born in the Bronx on August 21, 1939, and confesses himself baffled by all the activity that is currently going on around him. A modest lad, he is not sure that he wouldn't be happier back at the printing works.

But the demand for his show business services grows and grows. And right now he is preparing a stage act before embarking on a one-nighter tour of the States.

Flip of his disc is "Crying Like A Baby Over You". But the top side is the most likely seller—especially as he shouts "Shout! Shout! Knock Yourself out". Umpteen American fans have done just that.

INTO Terry Lightfoot's already overcrowded April date sheet comes another TV programme. On April 14, the band telerecords "Thank Your Lucky Stars" (transmission April 21). On April 6, the Lightfoot men make a hectic dash from their evening session at Windsor Jazz Club to top the bill at an all-nighter at Birmingham Town Hall. Also on the bill will be the Back o' Town Syncopators and Micky Ashman's Ragtime Jazzband. Terry's band has been booked for the Ludlow Festival in Shropshire on July 6. The band caused quite a stir at this event last year when it played to a capacity audience at this otherwise classical festival.

TRAD CHAT

ED CORRIE'S Jazzband have an extremely busy April. They play dates with Clinton Ford at Hastings (7), Norwich (14) and Ipswich (15). The Temperance Seven will top the bill at Ipswich. The Corrie band play another double concert with the Temps at Swansea tomorrow (31) and at Canterbury (April 13). Ed and the boys make two first appearances next week at the Elm Hotel, Leigh on Sea (April 2), and at the Kings Arms Hotel, Berkhamsted (April 3).

HOWLING WOLF:

LINE up for Ruby Bard's Easter Jazz Band Ball at Hammersmith Palais, Monday next (April 2) is Forrie Cairns and The Clansmen with Fionna Duncan, Gerry Brown's Jazzmen, Fairweather-Brown All-Stars, Back o' Town Syncopators and Len Baldwin's Dauphin Street Six. Chester "Howling Wolf" Bennett who was to have topped the bill has postponed his British tour owing to illness. Robin Hall and Jimmie MacGregor will replace Howling Wolf at Hammersmith. Comperes will be Pat Brand and Terry Henebery.

BOSS WOMAN:

ONE of the most driving tracks from Humph's current LP "Humph at the Conway", is to be featured in a new stage production starring Marjessa Dawn, who played the lead in the box-office success "Orphee Negre". The play is Synder Felegett's "Boss Woman", which opens at the King's Theatre, Southsea, on April 2. The Lyttelton number featured in the production is "All of Me",—recorded, like the rest of the album, live at a concert at London's Conway Hall.

PAPA BUE LEAVES:

THEY'VE gone—but they'll be back! After an outstanding three-week tour of Britain, Denmark's swinging Papa Bue Viking Jazzband flew back to Copenhagen last Friday (March 25). The tour—the Dane's third British trek—proved to be one of the outstanding tours of this country by any visiting jazz group. The Vikings really did invade us. They earned rave notices from newspapers throughout Britain, and attracted huge audiences at jazz centres all over England and Scotland.

PYJAMA JAZZ:

SOME jazzmen wear bowler hats, others sport more "far-out" garb. Now you meet Britain's pyjama-clad tradmen. Trad-band uniforms can be said to have reached their zenith for the Clyde Valley Stompers will discard their tartan on March 31. They will don pyjamas for what promises to be a hilarious "Pyjama Party" at Battersea College of Advanced Technology. The Clydes, who have been resident on Tyne Tees TV's "Young At Heart" from Newcastle for several months, switch their TV centre for a date next week. On March 29, the group heads south—to Southampton—for a guest spot on Southern TV's "Day by Day". Stompers leader, clarinetist Pete Kerr, is now back in action after his illness last week. Reedman Tony Coe deputised for Pete at a session at Jazzshow's Jazz Club.

THE GALLIARDS:

THE GALLIARDS have spent most of last week with Tony Meehan in the Decca recording studios working on a new single for release in April. Their last L.P., which includes songs from all over the world, is selling well. For their regular monthly concerts in Glasgow, the group has been attracting full-house audiences.

CHUBBY AT THE 'COPA'

CHUBBY CHECKER, 20-year-old leader of the "Twist" club, started a two-week engagement at the Copacabana in New York last week.

Following the success of his discs and films, he launched a series of engagements in major night-clubs throughout the eastern United States. In the past few weeks, he has performed for sell-out audiences at the Holiday House in Pittsburgh, Blinstrub's Village in Boston and the Three Rivers in Syracuse.

Jules Podell, owner of the Copacabana, booked Chubby two years ago—originally intending the stint for the summer of 1962. But Chubby's successes prompted him to move it ahead to the height of the nightclub season. Chubby's act was staged by Lou Spencer.

'TWIST SUITS!'

THE Vicounts, Pye recording artists, head a starry attraction of guests at a dance, presented by Star Entertainments, to be held at the Seymour Hall, off Edgware Road, London, W., on Thursday, April 12.

Other pop stars taking part are Decca's Glenda Collins, Russ Sainty and the Nu-Notes, and Paul Raven, together with the Gary Edwards Combo—originators of "The Method Twist". The host is Rae Martine, who also introduces Dru Hardy and the Jokers, The Sonics, Brian Rae and the Ken Goddard Trio.

One big attraction will be the Twist, demonstrated by the Kiddiwinks—who will be wearing, for the first time in public, Twist suits, specially designed by Cecil Gee, famous West End of London outfitter.

In addition there will be a talent contest, with a guaranteed recording test for the winner, plus the prize of a full wardrobe styled by Cecil Gee.

Further "gimmicks" will be introduced during the evening. The first 50 people to arrive at the hall will receive a free £1 voucher for Cecil Gee—and the first six girls to arrive will be given a free record token.



H.R.H. PRINCESS MARGARET and her husband LORD SNOWDON show their approval as the SHADOWS wind up a number. The group's singing mate CLIFF RICHARD and EMI Record's publicity Chief ARTHUR MUXLOW also applaud their encouragement. Setting was HACKNEY WICK YOUTH CLUB in which Cliff and the boys have a personal interest. Cliff Bennett's Rebel Rousers also appeared on the show.

VALGO STARS

MANY pop stars have volunteered their services for an all-star annual concert in aid of the Variety Artistes Ladies' Guild, and Orphanage, to be held at the Victoria Palace, London, on May 13.

Among those taking part are Shirley Abicair, Paul Andrews, Paul Carpenter, Cy Grant, David Hughes, Mrs. Mills, Penny Nichols, Derek Roy, the Springfields, Bert Weedon, Danny Williams, plus Arturo, Bob Andrews, Hylda Baker, Earle and Vaughan, Jimmy Edmundson, Cyril Fletcher, Alan Field, Hal Monty, Ron Parry, Palladium compere Norman Vaughan, with Harold Collins and his orchestra.

BRENDA ON PALLADIUM

BRENDA LEE, who arrives in Britain for a long tour of one-nighters on Thursday this week, stars in Val Parnell's "Sunday Night At The London Palladium" on Sunday (April 1). Further television dates are being arranged for her.

Featured in "Thank Your Lucky Stars", for ABC TV, on Saturday (March 31) are Lonnie Donegan, Gary Miller, Susan Terry, The Springfields, the Gary Edwards Combo, Danny Davis, Tony Rocco—plus Chubby Checker in a sequence from "Twist Around the Clock". Brian Matthew comperes and guest disc-jockey is Paul Hollingdale.

ROYAL VIEW

NEW RELEASES

Shout shout Ernie Maresca
45-HLU 9531 London

A girl has to know
The G-Clefs
45-HLU 9530 London

Here it comes again The Chae's
45-HLL 9532 London

Connie Stevens
Why'd you wanna make me y
45-WB 63 Warner Brs

Love and fury The Tornad
45-F 11449 Decca

The girl in the mountains
Mike Carr
45-F 11448 Oecca

Theme from 'Summer and Sm'
Peter Nero
45/RCA-1281 RCA Victor

HAYLEY MILLS

JEEPERS CREEPERS;
JOHNNY JINGO

46-F 21442 Decca

THE MCGUIRE SISTERS

SUGARTIME TWIST

45-Q 72452 Coral

SUGAR BABY

JIMMY POWELL

45-F 11447 Decca

THE RODNEY FOSTER JAZZMEN

GALWAY BAY

45-F 11446 Decca



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HERE'S a happy looking HELEN SHAPIRO (above) drumming up the star-studded bill of celebrities for the Wembley concerts organised by the Stars Organisation For Spastics on Sunday.

Take a look at the picture on the top right . . . then look again. No, it isn't CLIFF there in his usual place in the middle of the SHADOWS; it's ADAM FAITH.

Right underneath are Messrs. LONNIE DONEGAN and a very happy KENNY BALL. Old friends they are, because Lonnie is an ex-member of the world of British trad jazz while Kenny is very much a senior senator now.

Among the crowd of buskers — all highly sought after big names of show business — was HARRY SECOMBE (far right). The NRM photographed him before he changed into his costume to go outside and entertain the queues.

Below right are RICKY and GEOFF, alias the BROOK BROTHERS, with an autograph-seeking admirer . . . who was lucky!

All NRM pictures.



CHRIS FOR POLAND

CHRIS BARBER and his Jazz Band, already booked for America in May, have been offered a two-week tour of major cities in Poland for August. They would also undertake television and radio dates on the national network.

The offer came about because of the success of their Swiss tour recently and is being negotiated by the National Musical Agency of Poland.

In addition, the Czech National Variety Agency have had a representative in London over the weekend making arrangements for the band to visit Czechoslovakia for a one-week stay—and this would coincide as far as possible with the Polish visit.

A representative of the Barber band is visiting East Europe in the next few weeks to tie up arrangements.

A WEDDING

FORRIE CAIRNS' trombonist Jackie Murray was married this week to 23-year-old May McCrae, a secretary, at Glasgow Register Office. They plan to set up home in London when the band arrives for its next English tour in April.



MODERN JAZZ JAMBOREE

BOTH the Tubby Hayes Big Band and the Tubby Hayes Quintet are featured in part two of this year's "Jazz Jamboree"—the modern jazz section being held at the Gaumont State, Kilburn, London, N.W., on Sunday, April 29.

This year, for the first time in a run of 23 money-raising functions, the Jamboree was split into two sections—trad and modern. All proceeds go to the Musicians Social and Benevolent Council's charities.

Doors open at the Gaumont State at 11 a.m. and the show runs from noon to 3 p.m. Tickets are priced 5s., 7s. 6d., 10s., 15s. and can be obtained from the MSBC offices, 116 Shaftesbury Avenue, London, W.1, phone Gerrard 6096.

Other groups taking part include: the Johnny Dankworth Orchestra; Ronnie Scott and his Orchestra; the Ronnie Ross Quartet; the Joe Harriott Quintet; the Dudley Moore Trio; the Tony Kinsey Quartet—plus a special guest star.

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PADDY ROBERTS
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40-05806 Brunswick

45-F 11446 Decca

Not Frank Sinatra's best

FRANK SINATRA *Ev'rybody's Twistin'; Nothing But The Best* (Reprise R 20063)

THIS must be one of the poorest Sinatra records issued, and it isn't one of the best Twist discs, either. To start with, it is an ugly tune and Frank sounds as if he has trouble fitting all the lyric into place properly.

The lyric content is a history of the Twist set to music with a big band backing, which gets ample opportunity to show off.

Frank sounds unrelaxed—or maybe the whole thing is a gag? One of those novelty items that people will puzzle over in years to come.

"Nothing But The Best" is Sinatra in a more normal and better groove. A suave, sophisticated, beaty ballad that fits the Sinatra style like hand and glove, ducks and water... Only Frank can sing about a martini and sound as if he's holding one. This side lifts the rating high.

THREE 🍷🍷🍷

TIMI YURO *Let Me Call You Sweetheart; Satan Never Sleeps* (Liberty 55410)

AT least one of the jurists rates Timi one of the current greats, "Hurt" established her but her luck has been out since. On "Let Me Call . . ." she phrases with her customary inventiveness. She bends notes, twists them, toys with them.

And it comes through sounding like a brand-new song. It's all Timi, too, because for the most part the backing is simple beat-creating. How this little lass whips up a storm. She ends the side in a state near to hysteria.

"Satan Never Sleeps" — he walks behind you, night and day, Miss Yuro will have you know. What's more, YOU never sleep while she's singing. This side is more a performance show-case than a commercial proposition. Give it a spin, though.

FOUR 🍷🍷🍷🍷

ANDY WILLIAMS *Wonderful World of the Young; Help Me* (Phillips 1232)

OUT of the hit-running for quite a while, Andy comes up with a pleasant enough version of "Wonderful World . . ." He is always being called "under-rated" but our view is that he's an inoffensive, pleasant sort of character who really needs faster-tempoed material than this.

It's much the same with the "B" side. You can't fault him as a balladeer but there isn't too much room for this type of performance these days. He sings out more here.

Andy is the type most people like to hear—but possibly won't want to fork out the ready for. Get the gist?

THREE 🍷🍷🍷

JOHNNY DESMOND *Twistin' Rose Of Texas; Hello Honey* (Top Rank JAR 612)

NATURALLY this is a twist version of the old hit, "Yellow Rose Of Texas" with Johnny and the chorus just altering a few words here and there over the compulsory shuffle rhythm. Johnny has a pleasant voice. It's a pleasant novelty. An organ and saxophone take a break each. What more can we say in this twist gluttoned days.

Flip side is just as appealing. Written by Johnny himself it's a bright and bouncy type of song that they used to write before rock was born. Clearly professional.

THREE 🍷🍷🍷

MICHAEL ANGELO *Tears; Theme from 'The Roman Spring Of Mrs. Stone'* (Columbia DB 4800)

ALL SUGAR, no spice. Mr. Angelo sculpts a pretty tune that is drenched in strings with what can only be described as fiddly bits from the female wordless chorus. More of the same on the flip. This is really album music.

Big beat fans can make flower vases out of this disc, but we're playing ours.

THREE 🍷🍷🍷

A TWIST HISTORY

DICK JORDAN *Some Of These Days; I Want Her Back* (Pye Piccadilly 35035)

DICK has been on the scene, garnering experience, for some while now. He's multi-voiced—but he doesn't sound a bit like Sophie Tucker on "Some Of These Days". It's semi-rock in treatment and Dick swings like mad. Give this enough plugging and it could catch on big.

He's more guttural, in the nicest possible sense, on the flip. He helps the beat along and we found ourselves, after a few bars, joining Dick in "getting with it". It's about time for Dick to get the recognition he deserves—and it might even be this "B" side which does it.

THREE 🍷🍷🍷

JANE MORGAN *What Now My Love; Forever My Love* (London HLR 9528)

JUST a touch of guitar backs Jane in the early part of "What Now My Love", which she sings with her customary bang-on-the-button precision. She's not just a technically-sound singer, though—she has great warmth and sincerity in all she does.

Some will shout "She's too square". But there's no telling. After all, she had a big hit with "When The Rains Came". This one builds and builds in much the same way and for those not obsessed with beat 'n' twist, this is just fine.

Flip "Forever My Love" is stringily-treated and it virtually goes without saying that Jane sings beautifully. As the years go by, Miss Morgan still stands up—nay outplays—the younger crop.

THREE 🍷🍷🍷

CALUM KENNEDY *The Rangers Chorus; The Wee Highland Glen* (Ember EMB S 146)

THIS GLASGOW RANGERS song sung by 75,000 people at Ibrox is something. Calum manages to inject quite a bit of that spirit into the proceedings. Difficult to see this selling south of the Border, down Newcastle way. The Ibrox crowd's roar is heard from time to time behind Calum. Must be the first time that a singer has had an accompanying group THAT big! But we heard he was a Celtic fan!

Flip brings to mind the monarch of the glen, bagpipes and other disorders of the Border. Worth its weight in haggis up North.

THREE 🍷🍷🍷

THE DOVELLS *Do The New Continental; Mope-Itty Mope Stomp* (Columbia DB 4810)

"BRISTOL STOMP" sold a million elsewhere for the Dovelles and now they try a new dance, the New Continental, a Hank-Ballardy number with a slowish beat.

Very much like all the other dances being peddled Stateside, this number hasn't got the something that their big hit had. Nevertheless, it is an authentic piece of the pseudo R & B that is so popular in America these days, and the fans who bought their last disc will be surprised to find that a solo voice vocalises all the way through.

Flip opens with a piece of spoken nonsense built around the title, "Mope-Itty Mope". Tune deals with a space girl who comes to earth and has two pairs of legs. And does the above-mentioned dance, which becomes the new craze. The arrangement and vocalising of this side are very interesting, and must have taken some time to think up.

THREE 🍷🍷🍷

ON THESE PAGES...

B. BUMBLE: love song to an atomic submarine. **TIMI YURO:** a state near to hysteria. **G. CLEFS:** a do-it-yourself romance kit. **CALUM KENNEDY:**

accompanying group of 75,000. **DANNY WILLIAMS:** love is youth. **SID PHILIPS:** before Elvis wore out his first pair of jeans.

B. BUMBLE AND THE SINGERS *Nut Rocker; Nautilus* (Top Rank JAR 611)

CATCHY enough to be a bit: jangly piano takes some time to get into the theme proper which is a big hit in America. It's a good tune. It was when Mr. Tchaikovsky wrote it originally as part of his Nutcracker Suite. And it is an object lesson in rocking the classics because Mr. Bumble offers the tune straight in the beginning. Far too good a tune for this treatment.

Obviously "Nautilus" was recorded while tea was being brewed in the studio—there's water-bubbling sound all the way through this well played side, with bass guitar picking out the slow paced tune. A vocal group talk lovingly about Nautilus gliding along beneath the sea. First love song we've heard written to an atom powered submarine.

THREE 🍷🍷🍷

ANOTHER 'YOUNG' BALLAD FOR DANNY

DANNY WILLIAMS *The Wonderful World Of The Young; A Kind Of Loving* (HMV POP 1002)

DANNY WILLIAMS started his disc career with "We Will Never Be As Young As This Again". Now he has another marathon title hymn of praise to youth with choice phrases like "love is youth". It pays attention to youthful things like acne.

It's a slow ballad and naturally Danny handles it with great feeling. Not perhaps quite as good as "Moon River" but looks set for a spell in the charts. Danny is really making a name for himself as a purveyor of the slow-slow ballad, but we wonder if he ought to vary it a little.

"A Kind Of Loving", the flip, is in more or less the same vein — slow ballad that unkind people could call a continuation of the top side. This time "love is a game for fools". We wouldn't be surprised to see Mr. Sinatra pick up one of these to record.

TOP TWENTY TIP

FOUR 🍷🍷🍷🍷

ERNIE MARESCA *Shout Shout; Crying Like A Baby Over You* (London HLU 9531)

SONGWRITER ("Runaround Sue" was his composition) Ernie here turns singer with natch one of his own songs which opens like "Runaround Sue". It has a throbbing back beat that propels the whole disc. Good exciting rock 'n' roll record, more of a tune than most, coming up fast in the American charts. Pays tribute to several of the more bizarre American dances in passing.

Banjo accompaniment on the flip which is less of a tune. Medium tempo.

THREE 🍷🍷🍷



FRANK SINATRA: jumps on the Twist bandwagon.



THE G-CLEFS: a piece of romance, a dog song!

RAY ADAMS *Walk Hand In Hand; Crying Cloud* (Pye Int. 25129)

BETWEEN THE two polar extremes of Perry Como and David Whitfield—who have both recorded this great song and both put it in the American charts—there doesn't seem much you can do with it. Except write a twist arrangement. Mr. Adams doesn't. He sings it with feeling, pure and simple. Tony Hatch did the backing for this disc aimed at the European market. There it should do well.

"Crying Cloud" is a weepy waltz with string and harmonica backing. Extremely competent.

THREE 🍷🍷🍷

THE G-CLEFS *A Girl Has To Know; (There Never Was a Dog Like Lad)* (London HLU 9530)

THIS ONE turns into a do-it-yourself romance kit halfway through with a solo voice doing the Evelyn Home bit. Rest of the time the G-Clefs meander through a very soft and dreamy melody that is utterly simple—and we don't mean daft—and extremely appealing. "I Understand" made it in the charts; maybe this one will, too.

"Lad" is the natural successor to "Old Shep". Write now for our sticker, "Help Stamp Out Dog Songs". Enclose SAE.

THREE 🍷🍷🍷

JAMES ELLIS *Theme From Z-Cars (Johnny Todd); Trottin' To The Fair* (Phillips PB 1230)

USUALLY SEEN behind the wheel of one of the Z cars, actor JAMES ELLIS supplies the words to the theme which tell a good story of lost love, sailors and John Todd, who finally ends up on his tod. Words are not commercial enough to follow the instrumental into the charts but it should get

plenty of air plays for Mr. Ellis and other singers.

On the other side James trots out the old favourite, full of strange pauses and gaps. Intriguing.

THREE 🍷🍷🍷

VIC DANA *I Will; Proud* (Liberty LIB 51)

ONE of Vic's early hits in America was "Little Altar Boy", and here he's apparently jumped over the other side of the altar rail to deliver a quietly compelling love ballad. Unfortunately we don't think it sustains the interest of the listener right through to the end. He won't.

Described as a song with a "great message", "Proud" has what could be described as a hackneyed theme. Romance has broken up, boy is too proud to go back to girl, boy loses girl. Listener doesn't lose interest, however, because the song builds to a climax.

THREE 🍷🍷🍷

CLIFF BENNETT AND THE REBEL ROUSERS *Poor Joe; Hurlin' Inside* (Twist) (Parlophone R 4895)

IT MUST be the first disc that CLIFF BENNETT has made that isn't blatantly belting and slight incomprehensible. He calms down to deliver a medium tempo piece with country-rock feeling. Backing is by the Rebel Rousers and the Peppermints. And guess what, the harmonica sound is there, too. Recorded and written by Joe Meek, we trust the title doesn't apply to him . . .

Cliff comes close to the Ral Donner sound on the flip! A fast to medium tempo piece for the hip swivellers. Cliff occasionally sounds as if he's hurting all over.

THREE 🍷🍷🍷

ANOTHER 'TOWER OF STRENGTH' FOR FRANKIE

FRANKIE VAUGHAN *I'm Gonna Clip Your Wings; Travelin' Man* (Philips PB 1233)

FRANKIE, composer of "Don't Stop, Twist," wrote both these sides—the top number with his recording manager, Johnny Franz. "I'm Gonna Clip Your Wings" has "hit" written all over it—in large letters.

It's a fine swinging sound all through, with Frankie injecting that vital personality into an easy-to-latch-on-to lyric. Big backing, touches of the hand-clapping, plus some falsetto notes to provide the contrast. A typical sort of Vaughan performance, this. Let's face it—he knows the right sort of number for himself.

Flip has the same title as a Rick Nelson hit of not so long ago. Again there is a whole heap of excitement built up behind Frank, who has provided himself with a song that does take a bit of singing. One jurist liked this side better than the top title. Which adds up to (a) controversy and (b) value for money.

FOUR 🍷🍷🍷🍷

THE CHANTELS *Here It Comes Again; Summertime* (London HLO 9532)

BIG in America, where it must fall in the weird sounds category. The lead voice in the group attempts one of those throat-strangling phrases that Ray Charles pulls off so well. Here it sounds like a parody. We'd rate this as having very little chance of making the charts. Here it comes again—duck!

"Summertime" is a tune that — no matter who or what sings it — always sounds good. The Chantels' lead climbs all over the tune without ever actually singing it straight. Not as bad as the Marcells, or as good for the wrong reasons.

TWO 🍷🍷

STEVE RACE *Nicola; Ring Ding* (Parlophone R 4894)

STEVE RACE thinks the sun rises and sets behind Dave Brubeck's metronome but on this disc he is very much in the novelty commercial schmaltzy vein.

A pleasant tune, it's qualities underlined by a string section and Steve's piano. "Ring Ding" is more Latin American, again a Steve Race composition. Both sides make five minutes or so pleasant listening but really nothing more.

THREE 🍷🍷🍷

KENNY LYNCH *It Would Take A Miracle; Strollin' Blues* (HMV POP 1005)

DISTINCTIVE stuff from Kenny Lynch and probably the best disc to date that he's made. Rhythm is hammered out on the drums, and Kenny sings a song that has a lot of dynamics and drama. Kenny delivers it this way.

Kenny composed the flip himself and it starts with the sound of footsteps before Kenny wades into the blues. Piano keeps up a touch of the hully gully gospel beat with him before Harry Robinson's big band comes in.

FOUR 🍷🍷🍷🍷

NANCY SINATRA *To Know Him Is To Love Him; Like I Do* (Reprise R 20045)

LIFE with father breeds a certain competence anyway and let it be said that Miss Sinatra (or Mrs. Sands if you prefer) could show a clean pair of heels to several of our girl singers. But she isn't world class by any means. However, she is a good class singer. And, of course, "To Know Him" is a good class ballad, so the net result is worthwhile.

Multi tracking on the other side. A fairly routine beat ballad.

THREE 🍷🍷🍷

THE TORNADOS *Love And Fury; Popeye Twist* (Decca F 11449)

MR. FURY'S new backing group achieve a very full sound for their debut disc, the top side sound like the soundtrack to one of those award winning South American films. It's certainly nothing to do with big beat, although the beat is there. Curiously compelling, especially the use of the chorus.

We had more twist records just lately than we've had hot dinners. Now they tend to make us yawn. This one — using what sounds like an imitation of a theatre organ — is no better and no worse.

THREE 🍷🍷🍷

GRANT TRACY *The Great Matchmaker; The Tears Came Rolling Down* (Ember S148)

THIS is Grant's "hit" as voted by "Juke Box Jury". The nineteen-year-old has turned in a good performance on a song written for him, by Buddy Kaye in the States. He is, he sings, known as the lad to fix his mates up with dates—but he just can't find the right girl for himself. Strings, guitar and, of course, girlie choir fill in the sound—but it stands or falls on Grant's performance. It stands . . .

He stands just as strongly on the faster flip. A pleasant voice, a dramatic song, a nice arrangement—what more do you want.

Grant misses a Top Twenty Tip by the merest margin, but we'd be glad to be proved wrong.

FOUR 🍷🍷🍷🍷

GERRY BROWN'S JAZZMEN *Magnolia's Wedding Day; Dragonfly* (Fontana H 382)

THE Brown band has a fine, basic, full beat and ensemble tackles one chorus before that typical trad-type vocal takes over. "Magnolia" has a catchy sort of melody and the lyrics are interesting. Should add up to worthwhile sales but we wouldn't bank on it for a chart appearance. After all, there's so much of it about . . .

Flip features big-toned clarinet early on in a display of instrumental light-fingeredness. This is a performance disc rather than a commercial tilt but none the less enjoyable for all that. Good stuff goes on in the rhythm section.

There's something distinctive about this Brown sound—but we can't define precisely what it is.

THREE 🍷🍷🍷

THE FENTONES *The Mexican; Lover's Guitar* (Parlophone R 4899)

THE FENTONES make their debut without leader Shane providing the vocals, with a fast paced piece by Morgan Jones, alias Morgan Thunder-clap Jones, pianist. Perhaps it leans too heavily on the Shadows' sound for our taste . . . but it goes with verve and a drive.

Flip is a piece of romantic Italian styled candy floss. Promising debut.

THREE 🍷🍷🍷

SID PHILLIPS *Montreal; Chattanooga Shoe Shine Boy* (HMV POP 1006)

SID, one of England's original trad dads, here tries his hand at a beaty treatment of a pleasant tune that is exactly the same type of thing he has been playing all these long years. His clarinet is featured and so is the jangly piano.

"Shoe Shine Boy" will afflict all those out of their teens with a short sharp attack of nostalgia. It's a jangle piano treatment of the decade old hit, from the days before Elvis had worn out his first pair of jeans.

THREE 🍷🍷🍷

JOHNNY WORTH *You Know What I Mean; All These Things* (Columbia DB 4811)

IT used to be Faith, the singer, Barry the accompanist, and Worth the songwriter. Now Johnny turns singer with a Cockney tinged opus. We checked the label, Johnny wrote it himself . . . not Adam. Johnny sings a song that could have been sung by Messrs Newley, Steele, or Faith with ease. As it is, Johnny doesn't make a bad job of it.

Another worthwhile composition on the flip, which takes a poke at the country and western field with Johnny in the appropriate voice. Enterprising debut.

THREE 🍷🍷🍷

JOHNNY MATHIS *Sweet Thursday; One Look* (Fontana H.372)

STEP outside the first person to say this is by America's Danny Williams! Seriously, Johnny is not really a commercial bet on singles. But he is also a faultless performer, beautifully controlled and relaxed. We don't think this "Sweet Thursday" number is as strong as some of his recent titles. It jogs along all right, but suffers from a dragged-out long-noted finale. Nice calm arrangement.

"One Look" has a dramatic, string-laden opening and then Johnny emotes with a lower-toned voice than usual. Song sounds as if it comes from an upper-class musical comedy or an LP. As with the top side, it does lack impact and, therefore, Top Twenty potentiality.

The rating is for performance.

THREE 🍷🍷🍷

DANNY DAVIS *Rome Wasn't Built In A Day; Tell Me* (Pye 7N 15428)

TONY HATCH part wrote this under his pen name—Mark Anthony (get it?) It has those Neapolitan string sounds in the background, and we get the impression that Danny's voice is better than the song. This is his, Danny's, second disc and is an improvement, although Danny's reputation won't be built on this one . . .

Flip is pleasant with a catchy melody line. Lyric is good, too.

THREE 🍷🍷🍷



FRANKIE VAUGHAN (above) has a likely follow-up to his big hit 'Tower Of Strength', while KENNY LYNCH

(right) makes 'It Would Take A Miracle' his best disc yet. (NRM Picture.)

THE SINGING WILBURNS WANT TO VISIT BRITAIN

ON the day of Grand Ole Opry, we drove fast along the broad highway leading into Nashville, because we had a date to see Teddy Wilburn.

Teddy, good looking and wearing a broad, welcoming grin, was in his office in the heart of the city, not two shakes away from the Ryman Auditorium itself. Behind a huge and imposing desk littered with disc jockey record samples, album sleeves and music copy, was brother Doyle.

They were interested in England and wanted to visit as a singing act. And we had to wait while they tied up an extensive one-night tour of the Southern States on the telephone with enviable casualness.

In the evening they were booked as a star turn on Grand Ole Opry and were programmed, in the early hours of Sunday, to join Justin Tubb at Ernest Tubb's famous record store for a late-hour country show. They talked about Pop, who was the inspiration of their work. They said very little about themselves.

Teddy and Doyle Wilburn were the nucleus of the original Wilburn Family act, which included two other brothers, Leslie and Lester. In 1951 they concentrated on the present duo, accompanying their own Western-styled close harmony singing with guitars and always keeping the music traditional and free of commercial gimmicks.

From the Wilburn Family's first known public appearance, on a street corner in Thayer, Missouri, they now own a thriving music business in Nashville and their singing draws crowds in any venue they appear. Apart from

Grand Ole Opry, which is their home base, they have starred frequently on other country programmes like Louisiana Hayride, the Arthur Godfrey Show, Jubilee U.S.A., and so on.

Their recordings have been prolific, and they have remained faithful to the Decca label ever since. This means that all their output is available to Brunswick in this country, and here is the latest Wilburn Brothers album . . .

THE WILBURN BROTHERS SING

No Legal Right • Blue Blue Day • I Loved You Then • I Walk the Line • I'll Keep Right on Lovin' you • My Baby's Gone • It's Gonna Take a Little Time • No One Knows Better Than Me • Sparkling Brown Eyes • I Forgot to Remember to Forget • A Satisfied Mind • I Wind Back Up With You. BRUNSWICK LAT.8386.

. . . and it is one which will stay on my turntable long after I have reviewed it. The Wilburns sing beautifully, their voices working in perfect sympathy one with the other. The accompaniment, led by their own guitar playing, is lively and authentic in a healthy, modern manner. No "twangy" guitar strumming with that awful resonant bass string reverberating like a loose telephone wire. No echo chamber, no "angelic" chorus, no rock 'n' roll funny business.

Just straightforward country music with a bunch of pretty good songs, sung with agreeable pathos and sentiment. I can recommend this new Wilburn Brothers album with pleasure, even more than I did their earlier LP, "Side By Side" (Brunswick LAT.8291). If you can afford it, buy both.

JAMES ASMAN.

TOP POPS

WHEN MY LITTLE GIRL IS SMILING
THE DRIFTERS

45-HLK 9522 LONDON, ATLANTIC

SPEAK TO ME PRETTY
BRENDA LEE

45-05867 Brunswick

LOLLIPOPS AND ROSES
JACK JONES

45-HLR 9525 London

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You're The Reason; Dreamin'; Just Out Of Reach; Moody River; Girl Of My Best Friend; You're Sixteen; Little Boy Sad; Walk On By; A Little Bitty Tear; God, Country And My Baby; Hello Walls; Big Big World. (LIBERTY LBY 1006.)



A COLLECTION which should please all of Johnny Burnette's many fans and make a strong addition to the ever-growing Liberty catalogue in Britain.

Johnny has included a couple of his big and recent hits to whet the appetite of the customers, and he throws in hits which brought success to some of his contemporaries, too. Good teenage meat.

THE HUNTERS HITS FROM THE HUNTERS

Runaway; All I Have To Do Is Dream; All Shook Up; Petite Fleur; Misty; The Storm; Love Me Tender; Walk Right Back; A Girl Like You; Hound Dog; Portrait Of My Love; How's M'Chicks? (FONTANA STFL 572 Stereo—also available as Monaural LP.)



THE Hunters haven't quite hit that big top of the chart target yet but seem to be heading that way if their two LP's are anything to go by.

The lads have taken a bundle of hits, both vocal and instrumental, by other artists and given them all their own instrumental touch.

Good teen market material, and an album which could notch up strong steady sales when the word begins to spread about this entertaining instrumental team.

ARTHUR LYMAN YELLOW BIRD

Havah Nagilah; Yellow Bird; Autumn Leaves; Arrivederci Roma; Sweet And Lovely; Bambo Tambao; Andalucia; Adventures In Paradise Granada; September Song; John Henry. (VOGUE VA 160178.)



MR. LYMAN really hit the high spots by zooming up all the American charts with his waxing of "Yellow Bird" as a single disc and in this LP form too. He was quite a lengthy resident at the top and the disc should repeat this success to a certain extent here in Britain.

Just a couple of years back Mr. Lyman hit the top in America with "Taboo" and he also followed up here quite strongly with that disc too. I enjoyed his smooth and relaxing treatment and I know that many of you will share my feelings. Hear it — you'll like it.

BILLY MARTIN ORCHESTRA TWIST, TWIST, TWIST

All My Baby Wants To Do Is Twist; Night Train Twist; Caledonia Twist; Dream Boat Twist; Every Day My Baby Twist; The Big Beat Twist; Twistin' Around The World; Twistin' Queen; My Girl Josephine Twist; Be My Guest Miss Twist; Let's Twist Again; I'm Ready To Twist. (DECCA ACE OF CLUBS ACL 1113.)



THE Ace Of Clubs label seems to be taking the Twist pretty seriously, and I don't blame them, as here is yet another from their current releases.

The orchestra in question is that of one Billy Martin whom I don't know — but I am very happy to make his musical acquaintance judging by the very danceable sound he has produced for this session.

If like me you Twist at the drop of a record you'll want this disc and soon.

MIGHTY SPARROW CALYPSO KING OF TRINIDAD

May May; Move Your Hand; Madam Dracula; I Gotta Have You; Plenty Style; Nice Senorita; Benwood Dick; Elaine; Lucy Garden; Maria; Gloria; Royal Jail. (RCA RD 27249.)



TRINIDAD'S Mighty Sparrow certainly has a neat way with the Calypsos, and I found myself thoroughly enjoying his soft, insinuating voice and the cute, if saucy, lyrics.

Accompaniment is insistent and pulsating, as one would expect, and the Mighty Sparrow seems to live up to his "Calypso King" title.

Nice meaty stuff.



JOHNNY BURNETTE

EP ROUND UP...

ELLA FITZGERALD was recently here and, of course, doing her usual great business at the box-office. Timed to coincide is a further EP selection from her Gershwin Song Book in which the great Ella delights with "They All Laughed," "That Certain Feeling," "Looking For A Boy" and "Who Cares." Magnificent arrangements and accompaniment by maestro NELSON RIDDLE. Find it on HMV 7EG 8723.

From a top American artist to a top home-grown lad by name of Johnny Dankworth. Johnny leads his band in a powerful collection which includes his "African Waltz" hit and the exciting theme from the TV series, "The Avengers." Great stuff for the fans — and I certainly am one to be included in that category. Columbia SEG. 8137.

Now let's lend an ear to a star of the future as the lovely JOANIE SOMMERS airs her tonsils accompanied by the NEAL HEFTI orchestra on four nice tracks from the standard's catalogue. Ask for Warner Brothers WEP 6047.

From the same label comes chart success Bob Luman, who brightened up the disc scene some months ago with "Let's Think About Livin'". Bob repeats that hit and three other good items on this EP collection. Warner Brothers WEP 6046.

Always welcome on most turntables is the pleasing voice and personality of JANE MORGAN and when she includes "Moon River" and "Blue Hawaii" in the collection well, the folks should be just queuing-up for the pleasure of hearing the lass. London RE-R1331.

Billy Vaughn brings his distinctive sound to bear on four strong items this month as he "Plays The Hits—Vol. 2" This excellent musician and bandleader has hit the jackpot in practically every country but Britain — he's even had Gold Disc award in Germany. Why we do hold out is another of the mysteries which surround the pop world. Anyway, I feel sure you'll enjoy it on London RE-D 1330.

I wonder just how many readers of this page were listening to records during the Swing era of the forties? No, you don't have to be middle-aged to belong to that group, but you have certainly left your teens behind. Anyway, I loved the music of the period and when I opened up my parcel and saw that GUS BIVONA had brought out four of the top numbers of the age in modern dress I eagerly placed in on my record player. It sounded just fine to me. Maybe you'll feel the same if you lend an ear to Warner Brothers WEP 6043.

LP REVIEWS

by Jimmy Watson

TONY OSBORNE LET'S DANCE WITH TONY

Where Or When; What's New; Close Your Eyes; Moonlight Becomes You; That Old Black Magic; So In Love; Romance In Rio; Cocktails For Two; C'est Si Bon; Joe's Place; Harbour Lights; I'll Never Smile Again; The Very Thought Of You; Rooftops Of Rome. (HMV CLP 1513.)



ME mate Tony has come up with another winner of an album, and the title invitation will have hordes of folks getting on the floor for a light fantastic trip.

Tony garnishes some grand old oldies with his lush arrangements and guarantees lasting pleasure to the purchaser of the set.

Certain of success.

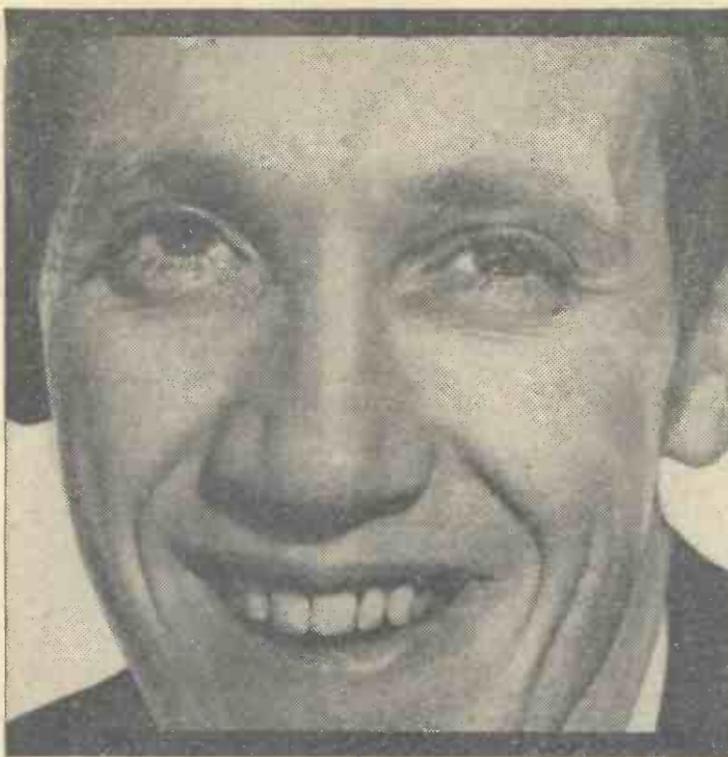
THE PLATTERS GOLDEN HITS

The Great Pretender; Heaven On Earth; My Dream; That Old Feeling; One In A Million; Enchanted; The Magic Touch; Only You (And You Alone); My Secret; Don't Blame Me; Wish It Were Me; I'm Sorry; The Sound And The Fury; To Each His Own. (MERCURY MMC 14091.)



THESE days the Platters seem to be forever delving into the archives for their discs. Here again they come up with some of their original hits and some oldies in general.

Not the best-ever from the group, who seem to have faded somewhat since the departure of Tony Williams—who is, incidentally, heard on this disc.



HAVE A DOUBLE DENVER

WIMOWEH NEVER GOODBYE

45-F 11420

45-F 11431

45 RPM



RECORDS

The Decca Record Company Ltd Decca House Albert Embankment London SE1



JOANIE SOMMERS

BRITAIN'S TOP LP's

- 1 BLUE HAWAII (1) Elvis Presley (RCA-Victor)
- 2 TOPS WITH ME (3) Helen Shapiro (Columbia)
- 3 THE YOUNG ONES (2) Cliff Richard (Columbia)
- 4 BLACK AND WHITE MINSTREL SHOW (4) The George Mitchell Minstrels (HMV)
- 5 WEST SIDE STORY (6) Sound Track (Philips)
- 6 THE SHADOWS (8) The Shadows (Columbia)
- 7 SOUTH PACIFIC (5) Sound Track (RCA-Victor)
- 8 THE ROARING TWENTIES (7) Dorothy Provine (Warner Brothers)
- 9 SOUND OF MUSIC (9) London Cast (HMV)
- 10 ANOTHER BLACK AND WHITE MINSTREL SHOW (11) The George Mitchell Minstrels (HMV)
- 11 BUDDY HOLLY STORY VOL. 1 (10) Buddy Holly (Coral)
- 12 WIMOWEH (12) Karl Denver (Ace of Clubs)
- 13 HANCOCK (16) Tony Hancock (Pye)
- 14 SHIRLEY BASSEY (18) Shirley Bassey (Columbia)
- 15 OLIVER (13) Original Cast (Decca)
- 16 SACRED SONGS (—) Harry Secombe (Philips)
- 17 MY FAIR LADY (—) Original Broadway Cast (Philips)
- 18 ELVIS' GOLDEN RECORDS VOL. 2 (—) Elvis Presley (RCA)
- 19 BEST OF BARBER AND BILK VOL. 2 (—) Chris Barber/Acker Bilk (Pye Golden Guinea)
- 20 HITS OF THE ROCKIN' 50's (—) Bobby Vee (London)

BRITAIN'S TOP EP's

- 1 HELEN'S HIT PARADE (1) Helen Shapiro (Columbia)
- 2 SPOTLIGHT ON THE SHADOWS (2) The Shadows (Columbia)
- 3 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 4 HELEN (4) Helen Shapiro (Columbia)
- 5 KING OF TWIST (6) Chubby Checker (Columbia)
- 6 KENNY'S BIG FOUR (9) Kenny Ball (Pye)
- 7 KENNY BALL'S HIT PARADE (5) Kenny Ball (Pye)
- 8 DREAM (8) Cliff Richard (Columbia)
- 9 THE TEMPERANCE SEVEN (10) The Temperance Seven (Parlophone)
- 10 THE SHADOWS (16) The Shadows (Columbia)
- 11 ANDY SINGS (15) Andy Stewart (Top Rank)
- 12 JOHN LEYTON (18) John Leyton (Top Rank)
- 13 CLIFF'S HIT PARADE (7) Cliff Richard (Columbia)
- 14 NINA AND FREDERIK VOL. 1 (20) Nina and Frederik (Columbia)
- 15 ADAM FAITH (12) Adam Faith (Parlophone)
- 16 BUTTON DOWN MIND OF BOB NEWHART VOL. 1 (11) Bob Newhart (Warner Brothers)
- 17 LISTEN TO ME (14) Buddy Holly (Coral)
- 18 SOUTH PACIFIC VOL. 1 (13) Soundtrack (RCA)
- 19 DANCING TIME FOR LATINOS (—) Joe Loss (HMV)
- 20 EXODUS AND OTHER THEMES (—) Mantovani (Decca)

(Compiled by the "Record Retailer.")

ACKER (18 WEEKS) RISES AGAIN

THERE are not many discs which can claim to be still rising after being in the Top Twenty for just over 18 weeks, but Mr. Acker Bilk can. His "Stranger On The Shore" has a resurgence of popularity during the last two weeks and has moved back firmly into the Top Ten again. Acker's new theme song for "Stranger In the City" follow-up to the BBC television serial, "Stranger On The

Shore," is due to be shown on April 8, so it will be interesting to see if this theme song can beat the phenomenal success of Acker's "Stranger On The Shore." "Hey! Baby," Bruce Channel's American No. 1 hit, has made another tremendous bound right into the Top 20. We'd bet even money that this is a No. 1 for this country, too. Others now in the Top 20 are Del

Shannon's "Hey Little Girl," and another television theme, "Dr. Kildare Theme," by Orchestra leader Johnnie Spence, whose previous fame was in accompanying Matt Monro. With "Z Cars" and Acker, it makes three TV theme in the Top Twenty.

Del Shannon has his fourth smash in a row, "Hey Little Girl." Every disc Del makes now seems a sure-fire cert. for the Top Twenty. His latest in the States, "Ginny In The Mirror," looks set for entering the charts over there. The flip to his current British success, "You Never Talked About Me," is featured in the British film, "It's Trad Dad," shortly to be premiered.

Who will be in next week?

Karl Denver and "Never Goodbye" look certain and so does Paul Anka's "Love Me Warm And Tender."

It will be welcome to Paul after a long absence from our charts and we know it will satisfy him a great deal. He said on his last trip over here that he considered the British record market the toughest in the world. He based his reasoning on the fact that all over the globe Mr. Anka was very successful, but in Britain a nowhere scene.

Looks like Craig Douglas is the one that got away with "When My Little Girl Is Smiling," beating the Drifters and Jimmy Justice, although Jimmy is showing through at No. 47. Craig, however, reverting back to his "pretty" lyrics, has jumped up eighteen places. Not bad going.

Watch Sammy Davis Jr., too, with his tribute to Anthony Newley and Sandy Nelson's newie, "Drums Are My Beat" is making steady progress.

Out of the Top 50 this week go: Lonnie Donegan, "The Comancheros," The Allison's, "Lessons" In Love," Billy Fury, "I'd Never Find Another You," Don Charles, "Walk With Me My Angel."

And Acker Bilk's "Frankie and Johnny."

Which is where we came in!

A LOOK AT THE U.S. CHARTS

LISTED as number 16 in the "Cash-Box" Rhythm and Blues chart is Kenny Ball's "Midnight In Moscow."

Fast rising U.S. hits include: "What'd I Say," Bobby Darin (the third version of the song to enter the charts within three years), and "At The Club"/"Hide Nor Hair," by Ray Charles.

Tipped for the top 100: "Dr. Feelgood," Dr. Feelgood and the Inters; "Here It Comes Again," The Chantels; "P.T. 109," Jimmy Dean; "King Of Clowns," Neil Sedaka; "Funny Way Of Laughin'," Burl Ives; "Let My Love Walk In," Wanda Jackson; "March Of The Siamese Children," Kenny Ball; and "So This Is Love," by The Castells, of "Sacred" fame.

Big swing back to Bobby Lewis forecast with his "A Man's Gotta Be A Man," after several flops, including "What A Walk," and "Mamie In The Afternoon," neither of which sold anything like his two previous hits.

The biggest moving seller, Stateside, at the moment is the new Joey Dee offering "Shout," part 1. This is the side getting all the airplay, though part 2 is reported to be moving a little faster than before. Naturally, RCA have re-issued the Isley Brothers' original of the tune, made some three years back, and a big U.S. hit. Original disc made number 35 in Britain, N.J.

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | | | |
|----|---|----|--|
| 1 | WONDERFUL LAND
(1) The Shadows
(Columbia) | 21 | NEVER GOODBYE
(36) Karl Denver (Decca) |
| 2 | TELL ME WHAT HE SAID
(2) Helen Shapiro
(Columbia) | 22 | LITTLE BITTY TEAR
(16) Burl Ives (Brunswick) |
| 3 | CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY
(3) Elvis Presley (RCA-Victor) | 23 | LOVE ME WARM AND TENDER
(29) Paul Anka (RCA-Victor) |
| 4 | DREAM BABY
(9) Roy Orbison
(London) | 24 | LITTLE BITTY TEAR
(19) Miki and Griff (Pye) |
| 5 | LET'S TWIST AGAIN
(5) Chubby Checker
(Columbia) | 25 | WHEN MY LITTLE GIRL IS SMILING
(43) Craig Douglas (Top Rank) |
| 6 | WIMOWEH
(6) Karl Denver
(Decca) | 26 | JEANNIE
(20) Danny Williams (HMV) |
| 7 | STRANGER ON THE SHORE
(8) Acker Bilk
(Columbia) | 27 | PIANISSIMO
(27) Ken Dodd (Decca) |
| 8 | MARCH OF THE SIAMESE CHILDREN
(4) Kenny Ball and his jazzmen (Pye) | 28 | HAPPY BIRTHDAY SWEET SIXTEEN
(22) Neil Sedaka (RCA-Victor) |
| 9 | HOLE IN THE GROUND
(12) Bernard Cribbins
(Parlophone) | 29 | WHAT KIND OF FOOL AM I?/GONNA BUILD A MOUNTAIN
(44) Sammy Davis Jr. (Reprise) |
| 10 | SOFTLY AS I LEAVE YOU
(11) Matt Monro
(Parlophone) | 30 | DRUMS ARE MY BEAT
(50) Sandy Nelson (London) |
| 11 | THE YOUNG ONES
(7) Cliff Richard
(Columbia) | 31 | I'LL SEE YOU IN MY DREAMS
(30) Pat Boone (London) |
| 12 | HEY! BABY
(25) Bruce Channel
(Mercury) | 32 | FANLIGHT FANNY
(35) Clinton Ford (Orion) |
| 13 | THE WANDERER
(10) Dion (HMV) | 33 | LESSON ONE
(21) Russ Conway (Columbia) |
| 14 | THEME FROM Z CARS
(17) Johnny Keating
(Piccadilly) | 34 | BRAZILIAN LOVE SONG
(42) Nat 'King' Cole (Capitol) |
| 15 | TWISTIN' THE NIGHT AWAY
(18) Sam Cooke
(RCA-Victor) | 35 | PLEASE DON'T ASK ABOUT BARBARA
(31) Bobby Vee (Liberty) |
| 16 | CRYIN' IN THE RAIN
(13) The Everly Bros.
(Warner Bros.) | 36 | TONIGHT
(28) Shirley Bassey (Columbia) |
| 17 | WALK ON BY
(15) Leroy Van Dyke
(Mercury) | 37 | TOWN WITHOUT PITY
(32) Gene Pitney (HMV) |
| 18 | HEY LITTLE GIRL
(24) Del Shannon
(London) | 38 | THEME FROM Z CARS
(41) Norrie Paramor
(Columbia) |
| 19 | DR. KILDARE THEME
(23) Johnny Spence
(Parlophone) | 39 | MIDNIGHT IN MOSCOW
(34) Kenny Ball and his jazzmen (Pye) |
| 20 | FORGET ME NOT
(14) Eden Kane
(Decca) | 40 | RUN TO HIM
(26) Bobby Vee (London) |
| | | 41 | JAMBALAYA
(-) Fats Domino (London) |
| | | 42 | LONE RIDER
(40) John Leyton (HMV) |
| | | 43 | HER ROYAL MAJESTY
(-) James Darren (Pye International) |
| | | 44 | LETTER FULL OF TEARS
(37) Billy Fury (Decca) |
| | | 45 | THE MAIGRET THEME
(-) Joe Loss (HMV) |
| | | 46 | YOU'RE THE ONLY GOOD THING
(49) Jim Reeves (RCA-Victor) |
| | | 47 | WHEN MY LITTLE GIRL IS SMILING
(-) Jimmy Justice (Pye) |
| | | 48 | YOUNG WORLD
(-) Rick Nelson (London) |
| | | 49 | PEPPERMINT TWIST
(45) Joey Dee (Columbia) |
| | | 50 | LET THERE BE DRUMS
(47) Sandy Nelson (London) |

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | | | |
|----|--|----|---|
| 1 | HEY! BABY
1 (9) Bruce Channel | 26 | WHERE HAVE ALL THE FLOWERS GONE
22 (6) Kingston Trio |
| 2 | DON'T BREAK THE HEART THAT LOVES YOU
2 (7) Connie Francis | 27 | THE WANDERER
24 (14) Dion |
| 3 | LET ME IN
4 (9) Sensations | 28 | TUFF
25 (9) Ace Cannon |
| 4 | SLOW TWISTIN'
6 (4) Chubby Checker | 29 | SOUL TWIST
49 (2) King Curtis |
| 5 | MIDNIGHT IN MOSCOW
3 (9) Kenny Ball | 30 | SHOUT (PART 1)
- (1) Joey Dee & Starlites |
| 6 | TWISTIN' THE NIGHT AWAY
7 (7) Sam Cooke | 31 | CRYING IN THE RAIN
28 (10) Everly Brothers |
| 7 | GOOD LUCK CHARM
10 (3) Elvis Presley | 32 | I'M BLUE (GONG-GONG-SONG)
30 (9) Ikettes |
| 8 | LOVE LETTERS
8 (4) Kitty Lester | 33 | THE TWIST
29 (19) Chubby Checker |
| 9 | DREAM BABY
9 (6) Roy Orbison | 34 | YOU WIN AGAIN
35 (6) Fats Domino |
| 10 | YOUNG WORLD
11 (4) Rick Nelson | 35 | SOLDIER BOY
- (1) Shirelles |
| 11 | JOHNNY ANGEL
13 (3) Shelly Fabares | 36 | BREAK IT TO ME GENTLY
27 (10) Brenda Lee |
| 12 | WHAT'S YOUR NAME
5 (7) Don & Juan | 37 | IF A WOMAN ANSWERS
48 (2) Leroy Van Dyke |
| 13 | MASHED POTATO TIME
15 (4) Dee Dee Sharp | 38 | STRANGER ON THE SHORE
(1) Mr. Acker Bilk |
| 14 | LOVE ME WARM AND TENDER
14 (4) Paul Anka | 39 | CRY BABY CRY
39 (3) Angels |
| 15 | DUKE OF EARL
12 (11) Gene Chandler | 40 | GINNY COME LATELY
- (1) Brian Hyland |
| 16 | LOVER PLEASE
23 (3) Clyde McPhatter | 41 | PERCOLATOR (TWIST)
36 (7) Billy Joe & Checkmates |
| 17 | I'VE GOT BONNIE
17 (5) Bobby Rydell | 42 | NUT ROCKER
50 (2) B. Bumble & Stingers |
| 18 | PLEASE DON'T ASK ABOUT BARBARA
20 (4) Bobby Vee | 43 | CRY TO ME
38 (6) Solomon Burke |
| 19 | WHEN MY LITTLE GIRL IS SMILING
26 (3) Drifters | 44 | DEAR LADY TWIST
31 (13) Gary U.S. Bonds |
| 20 | COME BACK SILLY GIRL
19 (5) Lettermen | 45 | LLOLLOPS AND ROSES
42 (4) Jack Jones |
| 21 | HER ROYAL MAJESTY
16 (7) James Darren | 46 | PATTI-ANN
47 (2) Johnny Crawford |
| 22 | DEAR ONE
33 (2) Larry Finegan | 47 | JAMIE
40 (5) Eddie Holland |
| 23 | SHE'S GOT YOU
18 (7) Patsy Cline | 48 | WALK ON THE WILD SIDE
43 (4) Brook Benton |
| 24 | SOMETHING'S GOT A HOLD ON ME | 49 | MY BOOMERANG WON'T COME BACK
32 (5) Charlie Drake |
| 25 | SMOKEY PLACES
21 (9) Corsairs | 50 | YOU BETTER MOVE ON
- (1) Arthur Alexander |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

No. 12

A CERT HIT!

No. 27

Hey!
Baby
BRUCE CHANNEL

MERCURY 1171

SPEAK TO
ME PRETTY
BRENDA LEE

BRUNS. 05867

KEN DODD'S hit
PIANISSIMO

DECCA F 11422

A Great New
SINATRA
EVERYBODY'S
TWISTIN'
FRANK SINATRA
on REPRISE



BILLY FURY and MARTY WILDE — no tiredness here — seen in their dressing room before the start of the 'Star Show of 1962'. (NRM Picture.)

FURY, WILDE, COLLAPSE

BILLY FURY is still in hospital following his dramatic collapse after the second house of his "Big Star Show of 1962" at the Adelphi, Slough, at the week-end.

He is spending his time at the London Clinic reading the hundreds of 'get-well' cards sent in by fans, and waiting for the result of a number of medical tests.

"It depends on how the tests turn out just how soon Billy can return to headline the show with John Leyton," said a spokesman for the Larry Parnes office, Billy's management.

"The main cause of the collapse is believed to be just sheer overwork. Billy has been filming at top pressure and then started this long two-concerts-night tour.

"However, Billy was suffering from bronchial trouble before his collapse. It was just beginning to affect his voice."

Manager Larry Parnes was with Billy when he collapsed and immediately rendered first-aid by massaging Billy's heart. He was rushed by car to the London Clinic.

But Billy's collapse wasn't the only upset on the "Big Star Show Of 1962." Marty Wilde, who joined the show soon after it started also collapsed.

This was when playing at the Granada, Sutton. But Marty was soon fit and well and is back with the show. Verdict: exhaustion.

CHARLESWORTH'S 'LOOK AT LIFE'

LATEST trad group to appear in films is that of Dick Charlesworth and the City Gents who join Mr. Acker Bilk and Humphrey Lyttleton in a Rank Organisation "Look At Life" "short," to be completed this week.

Dick, with singer Jackie Lynn, appears in a scene from "Jazzshows," in London. The film is to show different aspects in a day in the life of a typical jazz group.

On Thursday this week, Dick guested in BBC's "Jazz Club" with the Diz Disley Quartet, who replaced American blues singer Howlin' Wolf, who cancelled his British tour through illness last week. On Friday, they are with Clinton Ford in a concert at the Theatre Royal, Huddersfield.

On April 14, Dick makes a solo appearance with Chris Barber and Mr. Acker Bilk on "Trad Tavern." Other dates: "Discs-A-Gogo," TWW, April 23; "Sunday Break," ABC TV, April 29.

DRUMMER INJURED

TOMMY BROWN, drummer with Nero and the Gladiators, was involved in a car smash on Monday evening this week while returning with friends from an engagement at Hackney in North London.

He was taken to hospital with broken ribs, concussion and internal injuries and he is unlikely to be able to rejoin the group for four or six weeks.

SAN FRANCISCO SEVEN

RECORD dealers in San Francisco are considering importing the Temperance Seven's first LP in bulk.

This is mainly due to the effort of a local disc jockey who has been plugging the Temps out there. Result: people asked for it in the shops.

'TRAD, DAD'—GREAT, MATE

DESPITE a story line that abounds in cliché, "It's Trad Dad!" emerges as a good advertisement for trad jazz, Craig Douglas... and Helen Shapiro.

First glimpse that we are in fairyland comes when Helen and Craig, playing a young couple trying to get a show together, visit a television studio. Never has so much trad. been seen and heard. Every studio has either Bob Wallis, Terry Lightfoot, or Acker Bilk blasting away for the benefit of the home screens.

Craig and Helen—who naturally sing—are two teenagers beset by the New Town Blues. Nothing to do in their New Town, and a Town Council that frowns on trad. jazz jiving... and even teenagers.

Needless to say, by the end of the evening when eventually the show is brought to the New Town, the Mayor's foot starts tapping and all is forgiven.

How do the American stars—Chubby Checker, U.S. Bonds, Del Shannon, Gene McDaniels—fit into the plot? They are seen in night club sequences.

Also seen in the night club sequence is good Mario Fabrizi, who plays a customer eating spaghetti and ends up eating a microphone cable.

"It's Trad. Dad!" is great, mate.

WEEDON WANTS NASHVILLE SOUND

GUITARIST BERT WEEDON plans his first visit to America — Nashville, Tennessee in particular — in October, following his Blackpool season.

Object is to study the Nashville set-up and to present a new batch of compositions to the Ventures, who had a hit with Bert's tune, "Ginchy".

Bert is also writing a number for Duane Eddy—at Duane's request—and this should be completed by the time he gets there.

Bert is writing a 15-minute suite called "A Half of the Guitar" which will incorporate the electric guitar, the acoustic guitar, Spanish style, Hawaiian, country and western, rhythm and blues, and ballad styles.

And Bert wants to get some first hand knowledge about how to produce the C & W sound. "Nashville is the place to go", he told the NRM.

"I want to study their recording techniques to be sure of getting the right sound. It was Bobby Vee who gave me the idea".

TRAD DISC'S U.S. RUSH

BRITISH trad. leader, Alan Elsdon, is going to have his first single rush released in America to tie in with the interest and publicity surrounding a British film.

Film is science fiction thriller, "The Day the Earth Caught Fire."

Alan recorded a theme—played in the film by a group of beatniks—called "The Day The Earth Caught Fire" in the Decca studios on Monday.

The tapes were flown out on Wednesday and the disc should be on sale by next week on the London label.

PERSONAL APPEARANCE OF RADIO TV AND RECORDING STAR

PAUL RAVEN

SINGING HIS LATEST HIT RECORD

PLUS

STARS OF 'EASY BEAT' AND 'SATURDAY CLUB'

RUSS SAINTY

AND THE

NU NOTES

PLUS

ENGLAND'S HIT RECORDING GROUP

THE OVERLANDERS

PLUS

THE KIDDEWINKS

ALL IN THE TWIST

ON THURSDAY, APRIL 5th, 1962

AT NUMBER 5 LEICESTER PLACE, LEICESTER SQ.

(CORNER CHICKEN INN)

DANCING FROM 7.30

ADMISSION 5/-

STAR ENTERTAINMENTS PRESENT

THE VISCOUNTS

GLENDA COLLINS PAUL RAVEN

RUSS SAINTY

and the

NU - NOTES

THE GARY EDWARDS COMBO

PLUS !!

MANY MORE TOP RECORDING STARS

PLUS !!

GRAND TALENT COMPETITION

Winner receives full wardrobe from CECIL GEE

PLUS !!

THE TWIST

by the

KIDDEWINKS

wearing the new Cecil Gee twist suits

all at the

SEYMOUR HALL

Seymour Place, Marble Arch, on

THURSDAY, APRIL 12th, 1962

Dancing from 7.30

Admission 6/-

50 £1 CECIL GEE VOUCHERS FOR FIRST ARRIVALS

"FREE RECORDS"



Eight of the best on RCA Victor

THE TOKENS

B'WA NINA

45/RCA-1279

FLOYD CRAMER

CHATTANOOGA CHOO CHOO

45/RCA-1276

NEIL SEDAKA

HAPPY BIRTHDAY, SWEET SIXTEEN

45/RCA-1266

SAM COOKE

TWISTIN' THE NIGHT AWAY

45/RCA-1277

HANK LOCKLIN

FROM HERE TO THERE TO YOU

45/RCA-1273

PAUL ANKA

LOVE ME WARM AND TENDER

45/RCA-1276

DON GIBSON

LONESOME NUMBER ONE

45/RCA-1272

JIM REEVES

YOU'RE THE ONLY GOOD THING

45/RCA-1261

45 RPM RECORDS



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