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THE **NEW** 6d.  
**RECORD MIRROR**

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**ELVIS**  
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FROM  
'BLUE HAWAII'  
CENTRE PAGES

No. 12

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WEEK ENDING JUNE 3, 1961

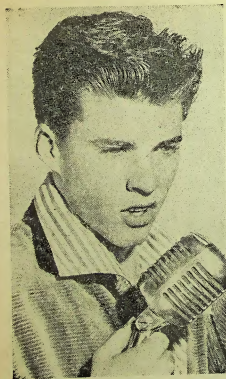
EVERY THURSDAY, 6d.

**THE SHADOWS**



**TOP STARS  
ON TARGET  
IN CHARTS**

**RICKY**



*Picture  
Parade*

**HEADING** the page are the SHADOWS whose latest wailing "The Frightened City" stands at No. 4 position in the NEW Top Twenty this week. Our picture shows them in action during "Big Night Out", the forthcoming ABC-TV show.

**RICKY NELSON** is next in line and his disc, "Hello Mary Lou" is "Travelin' Man" right up the charts (No. 14). A welcome return to the charts!

Newly-engaged **SHIRLEY BASSEY** continues her chart climb with the oldie "You'll Never Know". Shirley should be a very happy lass this week with these two successes.

Yes, and there's our old friend **LONNIE** extending a welcome offer "Have A Drink On Me" and he stands with a placing at No. 11.

Finally, over to Trad star **KENNY BALL** who follows "Samantha" with a pleasing message which says "I Still Love You All". Kenny entered the lists at No. 18 this week.

**SHIRLEY**



**LONNIE**



**KENNY**



**INSIDE: THE 'SERIOUS' MARCELS; FOCUS ON BILL HALEY; 'STAR OF THE WEEK' - HELEN SHAPIRO; WEE WILLIE ABROAD**

# NEW RECORD MIRROR

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## ★ STAR LETTER

# ANV SHEETS ON THE LIST

## Stronger flip

Sir.—Having heard both sides of Adam Faith's new record, I think he should have made "Wonderin' the main side instead of "Easy Going Me".

In my opinion this is just wish-washy stuff, whereas the flipside has a real beat and is much more in the style.—(Mrs) K. B. SKYWARD, 13 Lovelock Road, East Barst, Herts.



ANNE SHELTON: 21 long and consistently successful years in show business.

Sir.—How about a few words about a great show business personality — our own ANNE SHELTON.  
This is Anne's 21st year in the "business".

Over the years her discs have sold and still do sell consistently instead of selling one week and being forgotten the next. She's only recently had a record in the Top Twenty.

One only needs to lend an ear to the radio and keep an eye on the TV to observe there are very few real singers left to entertain us. Anne is undoubtedly one of those few in the small class of big names. We should be proud and thankful that she belongs to us—MAY SMETHURST, 218 Heywood Old Road, Bowick, Middleton, Manchester.

# CLINTON, NO DUZZ

Recently *Country and Western* excerpt James Ashton called Clinton Ford's *Orlando* hits "Oh, By Jingo"—along with discs by several other artists—"intensity dull and stupid."

In Clinton Ford's case, readers were quick to write in. We publish a sample below.



CLINTON FORD

bloomer in the case of Clinton Ford. I know Clinton Ford has some hill-billy songs, but surely James Ashton as both tried and true C & W composer can tell the difference between the two types of music. —A. P. O'NEILL, "Manana," Bromford Drive, Wickford, Essex.

## Clint's crime?

Sir.—I was amazed to read that James Ashton thought of Clinton Ford's record. I have played it over many recording-hating managers and they think it's a lively disc. My older friends say it sings it better than stars of your age.

Can it be has committed the crime of being English and has pleasing voice, too. —A. J. C. A. DYER, 87 Hill Farm Crescent, Hounslow, Middlesex.

## Commercial

Sir.—From reading the excellent C & W column I have come to the conclusion that there is no love lost between Mr. Asman and commercial C & W stars.

I feel I must point out to you that many of today's C & W addressees were first attracted to this field of music by such commercial artists as Johnny Cash, Jim Reeves, Hank Locklin, etc. I myself first heard C & W music performed by Johnny Cash.

There is something to be said FOR these commercial hitmakers.—W. E. WALDRIP, 33 Woodville Rd, King's Heath, Birmingham, 4.

# READERS LETTER BAG

## Ricky's thanks

Sir.—You certainly did me proud with the letter from one of my fans and I do appreciate it.

But I would like to pay tribute to the boys in my group, The Falcons. Believe me, they deserve just as much attention. No group could be more dedicated or work harder than they do. —RICKY BOWDEN, 125, Shepherds Lane, Darford, Kent.



RICKY BOWDEN: see 'Ricky's Thanks'

## Appalling 'Crazy'

Sir.—When will the charts become more familiar—with some real rockies' tunes instead of the current trend, a crazy mid-tempo song called 'I'm Crazy'.

How the most appalling record I've ever heard, "You're Driving Me Crazy" went to No. 1. I'll never know. I hope the Temperance Five realize that this is a compliment from the world of rock 'n' roll—but oh, yes, please don't make any more records.—ROBERT H. MILNE, 115 School Drive, Aberdeen.

## Genie the great

Sir.—Gene Vincent is surely the greatest performer on the scene today. To my mind no one can touch him regarding a stage act and his voice needs no electronic help except a microphone.—ROBERT SHORE, Newbury Garden, Harold Hill.

# JOE ON 'WHEELS'



new disc on their No. 1 plug list. This means it gets full promotion over Radio Luxembourg.

Number 1 "Wheels Cha Cha." Says Joe: "We played this version of the String-A-Long hit on television recently on the World Ballroom championships." "Afterwards we were amazed at the flood of requests we received, all wanting the cha cha version of "Wheels."

## 8,000 Sold

So instead of it coming out under Joe Loss' regular disc series "Dancing Time For Dancers" it's receiving full promotion.

And made a few days over 8,000 copies have been sold. "It's all very exciting," says Joe Loss. Photograph was taken at Swindon. Joe Loss was passing by the British record shops there and thought it would be a good idea to have him quickly photographed... with some real wheels.

QUESTION: can Joe Loss get into the best selling charts now with a number that made the Top Ten only three months ago? ANSWER: yes... and have put Joe's

# TONY ORLANDO

"HALFWAY TO PARADISE" has just entered the American Top 20. It has also reached the same spot in the British Top 20.

But in America the honour goes to Tony Orlando. Over here it's Billy Fury.

Question: Who is Tony Orlando, whose version of "Paradise" was released early this month on Fontana? He is only 16... but has been in show business as a singer for three years.

As 13 Tony was in demand as a demonstration record maker. It was on account of his voice—a very high soprano which made him in heavy demand for work in vocal group demos.

He did this for two years until the inevitable happened... his voice broke.



TONY ORLANDO

But armed with contacts he made during the two years he set out as a single act. The contacts soon turned up with the contracts and that started Manhattan-born Tony on the way to his first disc, "Halfway to Paradise."

# SMALLS

2s. 6d. per line (average five words) per week. Forward copy to Mrs. V. G. COE, 1031, this new Savage music 116 Shaftsbury Avenue, London W1 1 2J.

ALWAYS required: 45s. EP, LP, L in a perfect condition. An quantity, large or small.—The Record Technicians, 46 South Clerk Street, Edinburgh—Phone 525.

ANNE SHELTON Fan Clubs—Send s.a.e. for details to (Tony) 218 Heywood Old Road, Bowick, Middleton, Manchester. (Midlands) 15 Fosdon Lane, Fulwood, Ecclestone, Leeds, Bradford 2, Yorks. (South) 74 Beverley Road, Whyteleaf, Leeds.

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COLOURED and black and white photographs of stars of the 1950s and many more stars of TV, Movies and stage. Write to us in a stamped envelope 2/6 P.O. for price lists and samples.—Write to: LEO Lewis Road, Slaw Cross, Dewsbury, Yorks.

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SONGWRITERS learn the correct, modern way to write lyrics and music. Complete songwriting course and tape-recorder instructions sent 1/6. Post 2/6. only. NO extras.—Details, Gerry Lee, Prospect, Downside, Feteraham.

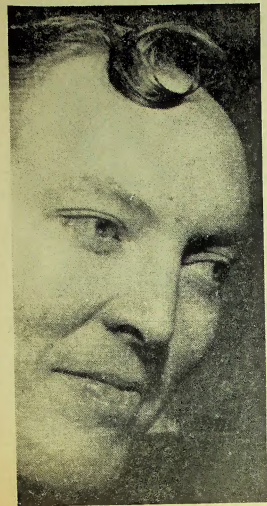
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THE CANNONS Fan Club. Subscription 45s. 6d. include free photograph—Apply: Australia and Germany: Eastwood, 78 Parklands Street, W.I. UNDER 21? Can't find anywriters?—S.A.E. details, Technical College, Fulcon House, Burnley, Lancs.

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100 PERSONAL Study Labels in book form for records, books, friends. 1.00. Write to: S.A.E. P.O. name and address (over). SONGWRITERS! Write to: S.A.E. for details. YEARBOOK, 2/6 57 only, 2/6 post free.—Department Room, 33 Central Street,bury.

An EP just issued focuses attention on one of the greatest mysteries of the rock'n'roll scene—the waning of Bill Haley's Comets. And it also poses the all-important question—



# WILL HALEY COME BACK?

(I say - NO!)

THE saddest people on the popular music scene today are the BILL HALEY fans.

For no artist has fallen so far and so fast as the deposed king of Rock 'n' roll, Bill Haley.

An EP just issued by Warner Bros., "Haley's Juice Box"—all fairly current Haley material—gives us an opportunity to judge Bill Haley in the light of present-day trends.

I must confess that if Haley hasn't changed I find it difficult to see just what the fuss was about back in the far-off days of late 1956 and 1957.

To be honest, about half the disc isn't rock 'n' roll and appears to be a peculiar mixture of rock and country and western. Not, result, dullness.

"Wild Side of Life" is straight C & W and only "Detour" brings back the old Bill Haley. At least it brings back the style . . . but not the spirit.

## • SET FOR YEARS

To those remembering Bill Haley of four years ago, say the EP (Warner Bros. WEP 6025) must fill them with wonder and a slight sadness.

More than ever, I'm conscious of the quick changing world of show business.

Bill Haley's manager, Holly Joyce, told me in March, 1957, "He's set for years."

BILL HALEY—one of the few artists to receive a Gold Disc to mark sales of over a million in Great Britain alone. The disc —Rock Around 'The Clock', which headed the big beat craze. But weeks after the presentation Haley's discs disappeared from the best sellers. They never returned.

(NRM Picture)

by IAN DOVE

Months later Bill Haley was a stranger to Britain's best-selling charts.

They still can't find out what killed the goose that laid the golden discs. Why did the name Haley become unfashionable?

Reasons aplenty are proffered. He didn't push his personality hard enough on stage. Press for his British tour were too high. Supporting acts were too low standard and antagonized the fans.

Then there was the emerging of ELVIS PRESLEY—at the time a celebrated musician from Memphis. Elvis was dubbed "the king" on the grounds of his hip swivel. Everybody loved him.

And Bill Haley, short, fat, with a cack like jaw, was a different kettle of personality. A father figure, said the psychologists.

I don't honestly know what caused it. Maybe it was a combination of

all these things. And it's a combination that this new EP will not help to unlock.

Warner Bros don't turn out many singles at all, preferring only the best chart chart entrants like the Everly Bros. So it doesn't look like we are getting—at present—any of the reasonably successful Haley singles. Let the Good Times Rock, Crooke, for example, issued in America.

## • MILITANT FANS

But back to the fans. . . . Apart from being the saddest, I'd say that they are the most militant. Roy Lester, manager of Warner Bros (for instance, has written to Haley Fan Club president, Fred Jackson, asking him to call them off.

And the Haley fans bitterly criticize the make-up of "Haley's Juice Box."

Vice-president Hugh McCallum says: "I believe Warner Bros would be better off if they issued Bill's singles as EPs even at the expense of not issuing any items from American LPs."

"By releasing 'Check Safari', 'Hawk', 'Let the Good Times Roll', 'So Right Tonight' on an EP, they would, I'm sure, derive more financial gain . . . than they will from either this 'Juice Box' EP or the first 'Bill Haley' LP."

But it's all really summed up, so far as I'm concerned on the EP's of the Haley fan club, in the songs of the Bill Haley Generation."

And this isn't that generation.

## MANCHESTER DATE FOR NEWLEY MUSICAL

ANTHONY NEWLEY'S "new style" musical, "Stop The World—I Want To Get Off" will open at the Palace Theatre, Manchester on June 20 for three weeks.

Final dates and venues for the London opening have yet to be fixed, state the Bernard Delfont office, who are producing the show.

Newley is co-writer with ex-Cambridge University actor and composer, Leslie Bricusse.

Bricusse composed the Matt



(NRM Picture)

Mauro hit, "My Kind of Girl". Said Tony: "We've tried a different approach, to achieve a new formula while still keeping a light popular touch."

"The show has plenty of music, movement, dance-drama and about 20 songs."

Tierne of the musical deals with seven seasons in a man's life—starting with youth and ending with senility.

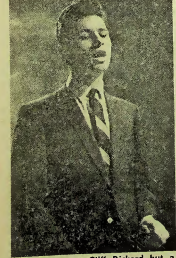
In a company of ten women and a boy, Newley is the only person on stage from first to last.

He sings 14 songs. One, "What Kind of Fool Am I?" has already been recorded, for release in America this month.

Role, opposite Newley goes to Anna Quayle.

Musical director and arranger for "Stop The World" is Ian Fraser. He has been responsible for directing Anthony Newley's Decca recordings.

## Who is this?



Wrong, it's not Cliff Richard but a singer whom—on this photograph at least, taken during the ABC-TV show "Thank You Lucky Stars"—appears to have all the Richard mannerisms. It's Dave Sampson, who happens to be Cliff's cousin.

## THE MARCELS ARE



## SO SERIOUS NOW

I CONSIDER I've been let down by the five MARCELES after listening to their current Pye release (the follow-up to their No. 1 disc) "Summertime".

It's so serious.

Mr. George Gershwin gets off lightly as the Marceles turn in a workmanlike piece of engineering re-dressing a tender ballad in rhythm and blues fashion.

And it furus out—as far as I'm concerned—as an ordinary piece of group rock 'n' roll akin to the Clovers, the Drifters, the Chimes, the Shirelles, Hank Ballard and the Midnighters, the Walters, the Coasters, the Rollers, the Olympics, the Johnsons, the Cozzies, the Miracles, the Twilight, Skip and Flip, the Blonkings, the Capris, the Zodiacs, the Crests, the Impalas, the Safaris, etc., etc.

Whereas that No. 1 smash, "Blue Moon" was entirely like the Marceles. Consider "Blue Moon".

I maintain this was nothing more or less than an extraordinary piece of satire, a send-up of the rock 'n' roll scene. So much so that at first I looked for the name Stan Freberg somewhere among the credits.

It was only the appearance of "Summertime" in fact that convinced me that the Marceles existed at all. I thought it WAS Stan Freberg.

## BRAVE TRY

"Bon-bon-bon" intones the deep voice to kick off "Blue Moon". Then a handful of "Blue Moons" are banged out, everyone out of tune, to be followed up quickly by "di-di-did-did-did" hardly a swiping piece of worse code.

And in the middle of a mess of "ding-dong—" "di-di-did-did" and "wah-wah-WAHHHS" somebody sings the chorus but fails to make it done on the last line.

That's not my wrong, let's applaud him for a brave try.

I also detect some heavy breathing for a chorus around the middle of the disc. No sound, just heavy breathing.

Now doesn't that sound like a piece of satire?

Let the public does not appear to have noticed this fact. "Blue Moon" rather case of the Great British Public being hoodwinked (along with, I might add, the Great American Public).

But obviously with such a clever gimmick the Marceles decided they couldn't repeat it. So they decided to go ahead as a normal rock 'n' roll group. The result "Summertime".

And a point to note: According to Chaschop's Top 100, "Summertime" was now number 125. Last week it went to 80.

But this week it is at 84. A drop, I'd say.

# RECORDS

## DUKE ELLINGTON

### DUKE ELLINGTON PRESENTS

*Summertime* • *Laura* • *I Can't Get Started* • *My Funny Valentine* • *After You've Gone* • *Everything But You* • *Frustration* • *Cotton Tail* • *Dry Dream* • *Deep Purple* • *Influenza Summer* • *Blue*. PARLOPHONE PMC 3124

Every now and again correspondents write to me complaining that I am always talking about Duke Ellington. A fortnight ago I received one of these letters which claimed that at least half the music allotted to me by the editor goes to Ellington issues. I make no apology for this behaviour, which is hardly exaggerated by my letter-writers.

Ellington forms a huge slice of the jazz world and fortunately every record company which possesses Ellington masters of any period, is putting them on the market. Hardly a month goes by without something of the Duke's becoming newly available. And how can any

## BENNY GREEN on MODERN JAZZ

reviewer ignore a Duke Ellington issue?

This one will be familiar to many British collectors, for it was available two or three years ago on the London label. The copyright has now been transferred to Parlophone, who have reissued it with a different cover and sleeve notes by Benny Green, I think. "Duke Ellington Presents" consists of showcases for the different soloists in the orchestra, and all the tracks have something to commend them. Yet again the question arises of whether Duke is well advised to re-record old successes.

I was raised on wartime recordings like the Johnny Hodges "Dream", so this new Hodges version gives me in my throat in one or two odd places. No doubt, however, this objection of mine is entirely personal and has nothing to do with the musical performances, which are quite ravishing. "Cotton Tail" is a little different. The tempo has been stepped up, to the detriment of the overall performance. I think that Hodges would have been better advised not to have contracted his tempo on some of the fringes of the original Ben Webster classic.

Apart from the fact that Jimmie Hamilton's "My Funny Valentine" sounds just magnificent, I have no complaints at all. The Procope clarinet playing in "I Can't Get Started" with You" is much warmer and makes an interesting contrast with Hamilton which illustrates the two distinct clarinet voices the Duke has at his disposal.

## Amazing

As usual Paul Gonwales scores a spectacular triumph, in his beautiful playing on "Laura", while Cat Scott's "Influenza Summer" is a gem. The record is a slightly feverish contrast of "Summertime".

(NSA Picture)  
SAM WOODWARD, Duke Ellington's drummer, presents on the "Duke Ellington Presents" longplay.

# SWING COLLEGE BAND: NEAT, PROFESSIONAL

## JAMES ASMAN

on  
TRADITIONAL  
JAZZ

## DUTCH SWING COLLEGE ON TOUR

*Way Down Yonder In New Orleans* • *South Rampart Street Parade* • *After You've Gone* • *Ory's Creole Trombone* • *King of the Zulus* • *Open Up Freedom* • *On My Feet* • *Phon's Don't Talk About Me When You're Gone* • *I Can't Get Started* • *Old Virginia* • *Veary Blues* • *Jazz The Blues* • *Way Down Yonder In New Orleans*. PHILIPS BB1434.

I often assume myself by studying the repertoire of some of the Trad bands—and here is an example of the sort of time cycle one can expect these days.

Most traditional jazz musicians and band leaders either have been, or still are, jazz enthusiasts and collectors. From their own records they select personal tastes spring the kind of number book most Trad bands have these days—a mass of familiar material borrowed first or secondhand from the old Oliver, Armstrong, Morton, Ellington, Basie, Williams and Big Bands—plus a healthy selection of "original" new pieces from a variety of sources which are usually given monotonous treatment letting the

## MORE JAZZ THAN MOST

### ERNESTINE ANDERSON

#### MOANIN'

*My Melancholy Baby* • *Tomorrow Mountain* • *More Than You Know* • *The Gypsy Goofer* • *Tree In the Meadow* • *Hokey for Love* • *Game Plan* • *Come Shines* • *Moanin' Low* • *Get Out and Get Under the Moon* • *I Got Lost in His Arms* • *If You Can't Stay It You'll Have to Swing It*. MERCURY MMC 1462.

Yes, I know it. STRICTLY THIS may not be a jazz record at all.

On the other hand it could never have been made had not the singer concerned had a great sympathy with and understanding for jazz.

Ernestine Anderson could not for a moment be placed in the first rank of jazz singers. But she is one of the better contemporary girls who come in the second division, better, for instance, than Anita O'Day and June Christy by a mile.

She is afflicted with none of their excess and faded-up naivete, but on the contrary has a very clear and sane sense of the formula which makes it possible for her to sing old standards like "Melancholy Baby" and shake them by



ERNESTINE ANDERSON: great sympathy and understanding for jazz.

the throat. This is one of the best tracks on the album.

## Diction strong

On "Moanin' Low" and "More Than You Know" she is dwarfed by the shadow of Billie Holiday looming over her shoulder, but for the rest she does very well indeed.

Her diction is strong and clear and the intonation is so good that you don't notice it at all. The most interesting song from

the jazz viewpoint is "Tomorrow Mountain". This tune is rarely heard (Lena Horne recorded it a few years ago), probably because it is far too difficult for most girls to tackle. For the same reason the tune was never popular and never will be.

That change in the seventh bar of the melody eliminates it from the whistling-humming class. It was written by Duke Ellington and it has a very lively lyric which Ernestine savours to the full. Hal Mooney's orchestration is adequate but unoriginal.

# GREAT BASE, POOR WAMS

## COUNT BASIE, JOE WILLIAMS JUST THE BLUES

*Confessin' the Blues* • *Mean Old Dog* • *Confessin' the Blues* • *Key to the Highway* • *Livin' Woman* • *Chain of Love* • *Confessin' the Blues* • *Open Up Your Heart* • *Night Time* • *Just the Blues* • *Tomorrow Night*. COLUMBIA 335X 1326.

THERE is much about this album which makes it worth recommending. The band is alive and exciting, despite the fact that it is cast in a very secondary role. (Perhaps the liveliness has something to do with the fact that it is in a secondary role.) The fragments of solos which come through are good jazz, particularly Basie's piano solos.

This being virtually a blues album, Basie plays for a large proportion of his solo time in his OTHER style, the one by James

P. Johnson out of Fast Walker, and not the detestments of the Goodman Sextet.

His rolling comments on the blues are instantly recognisable as authentic jazz piano. The first track on the first side, "Confessin' the Blues", opens with a delightful piano passage, the standard never flags for the rest of the album.

However, the star of the record is supposed to be Joe Williams, and his singing takes up such a high proportion of the total playing time that really "Just the Blues" must stand or fall by his performance.

I regret to say that it falls. It falls because Williams, on his day and on his own ground a good singer, is not quite the kind of material which produces an emotional intensity required by this kind of material. In fact, he does not know what the blues are. It is just that he cannot create quite the earthly quality which makes the blues' most important and vital jazz form.

There is something a little too

glossy about most of his interjections on this album. Earlier in his career, I think he was far closer to the spirit of things, but whatever it was he had there, he seems to have lost it in recent recordings.

## Good on ballads

He is still a very good ballad singer and he can still swing on the up-tempo, but there is too large a slice of ham somewhere inside his make-up for him to capture the essence of pieces like "Travelling Light". One has only to witness this performance against the definitive edition of the same tune by Billie Holiday to realise that somebody's heart is not really in it.

It is a subtle thing, this failure on "Just the Blues" to produce the emotional intensity which makes one still play over the old blues records—the one with Jimmie Rushing, will come away from this album as if the artist were the passing of the real Basie golden age.

## KING OLIVER CREOLE JAZZ BAND

*Snake Rag* • *My Sweet Lovin'* • *Mano* • *I Ain't Gonna Tell You No More Lies* • *Mano*. PHILIPS BB81236F.

Superb New Orleans jazz which blossomed during the heyday of the new fields of Chicago with the classic line-up of Joe Oliver and Louis Armstrong on cornet, Homer Dethley on trombone, Johnny Doodie clarinet, Earl Hines on piano, Arthur Johnson on drums and, on the last two titles, Dewey Jackson playing sax. These are vintage

Chicago recordings made in 1923 and the spirit of New Orleans is unmistakable through them.

Students will be delighted with the recording of "Mano" by Louis in "I Ain't Gonna Tell You No More Lies" with the excellent lead evinced by Oliver and with the delightful descent of Johnny Doodie.

Nowhere in the whole history of jazz has there been a more lasting impression than this truly all star group which recorded the great sound of Crescent City jazz to the north a few short years after Storyville had been forcibly closed down by the U.S. Navy Department.

## BRUCE TURNER: QUITE UNIQUE

### BRUCE TURNER

ORIGINAL MUSIC FROM THE FILM  
*Recorded at the National Film Theatre, South Bank, London, 10 Feb. 1961*. CLAYTON • JAZZ • OSA 5.

BRUCE has remained at the top of critical esteem with his very personal style of playing. I first heard him on clarinet with Freddy Randall, and wasn't particularly impressed. His clarinet saxophone work, however, is unique and came to the fore during his stay with Humphrey Lyttleton.

### Stands Out

Today Bruce Turner stands out among many promising young musicians in the jazz scene as a clarinetist with Freddy Randall, has given rise to so many tall tales about his playing that it is almost unbelievable. He is an unconventional, testator, non-smoking vegetarian, who occasionally forgets where

booked to play and is always capable of the most brilliant playing. I remember seeing him play "Dad, I thought you were going here last night..." while discussing his way through minutes of glitzyous sweet parties. During his off-duty hours, Bruce Turner becomes a master of his music and his instrument as soon as

he begins to blow. He hasn't been served too well by the bands bearing his name, and most of his finest recordings have done so. The "77" label, presents his current group in typical style, as a unit, with a remaining head and shoulders above his colleagues.

WEE WILLIE HARRIS is appreciated as a PERFORMER following his big break in an Italian film. Over here he's a 'straight' rock artist

**O**VER in Italy is a 25-year-old British performer who is hailed as a very big star.

He pulls in £1,000 a week, plays to millionaire-studded audiences in the richest of places and is wallowing in the brightest spotlights accorded only B.C.-stars in the business.

Who is this young chap who smiles wider than Liberace every time he takes his money to the bank?

Just one last clue — the Italians call him "The Leopard of Rock". Still baffled? Well, the answer is . . . WEE WILLIE HARRIS.

The one and only Diminutive William.

And don't think these facts and figures are publicity-phony red herrings.

I've seen some of the contracts he has signed. And that £3,000 Alfa-Romeo he drives around the streets of Rome, Milan and so on is certainly no mirage.

No carrot-topped Will is laughing. Like a drain. And making a most expressive gesture at the show business bosses in Britain who just couldn't see that he had star-quality.

The information comes from Les Bristol, who manages Willie, and flew into London for a few days last week. He has newspaper cuttings to prove how well Mr. Harris is doing.

But why?

Says Les: "People in this country seem to get confused because of all the publicity about Willie's bright red, dyed hair. That is, the people who matter in the business. I can honestly say that, as a performer, Willie never did anything less than brilliantly."

#### TV IGNORED HIM

"He is the only artist booked back FIVE times for the Granada circuit in this country. He is still one of the highest paid artists ever to play the big Manchester clubs. He worked non-stop, often doing a hour-long act. He earned good money."

"BIT — and it is a big 'but' — he didn't get the really big offers. The television people, after he made one or two poorish appearances, didn't want to know him."

"Then came the break in Italy. It came up because he had a part in the film 'World By Night' — and Willie

# WEE WILLIE

## (HARRIS, OF COURSE)



## IS GETTING PRESTIGE—AND CASH—IN ITALY NOW

was happy to fly over there with his own trio."

Success came immediately. In Italy, people were not blinded by Willie's spectacular publicity. Nor by his hair, which has gradually turned down to a sombre auburn colour. But these audiences, comprising wealthy, gambling, hard-to-please folk, dug Will as a PERFORMER.

They could see that he was really taking the rise out of rock 'n' roll. They could see the surgical edge to his performance. They revelled in his energy and enthusiasm.

Yet most of them couldn't understand a word he was saying! Willie concentrates on comedy nowadays, incorporating vocal numbers, a little piano, a little guitar. People like Johnnie Ray and the more

easily impersonated film-stars. He had to out James Cagney out of his act purely because Cagney's voice was always dubbed on his film showings in Italy.

#### LOOT PILES UP

Our Willie is due to make another film, "Italy By Night". A recording contract is being sorted out for him. And the loot piles up.

But what about his own country? He has to come back for two weeks' work in Manchester clubs this month (June 11) when he'll pull in about a quarter of his Italian pay-packet.

There is nothing in the air about television spots for him, even though he is undoubtedly a much better performer than in those early, bit-or-miss days of his career.

Says Les Bristol: "Willie wants, more than anything else, to make it big in his own country."

"But you can't blame him for being quite happy to stay on in Italy." He gets the full, big-star treatment . . . the best hotels, the first-class travel, all that sort of thing.

"Before he went, he was fed to the teeth with the scene in London."

"He had literally stopped shows all over the place. At one charity show, with people like Roy Castle and Winnie Aitken with him, he had the audience standing to applaud him. Afterwards, nothing really big happened for him. He told me he just couldn't understand what he had to do to get on."

In fact, the only fly in the oint-



Left: Will William in his "I Go Ape" costume—featured in the film "World By Night" and (above) Willie in a reflective mood. Reflecting, no doubt, on his success in Italy, not Britain. (Both NCM Pictures.)

ment for Willie is that they don't require him to flog himself on stage. Twenty minutes or so is all they expect from the star of the show. Willie, to whom exhibition on stage is the very stuff of life, would cheerfully stay on all night.

#### DO US A FAVOUR

Apart from his two weeks in Manchester this month, Willie will be back in Britain for another two pre-contracted weeks in September. This, then, gives television producers a chance to make him some worthwhile offers.

Let's hope they do just that — and do us a favour as well as themselves . . . PETER JONES.

# Decca CONGRATULATE Mark Wynter

ON A HIGHLY SUCCESSFUL YEAR IN SHOW BUSINESS AND WISH HIM

## Bon voyage

**EXCLUSIVELY YOURS**

b/w WARM AND WILLING 45-F 11354

**MARK TIME**

DPE 6674 (45 rpm EP)

and

**SIXTEEN GOING ON SEVENTEEN**

from "The Sound of Music" EP © ST 152 © DPE 6676

**DECCA**

Stereo or mono records

The Decca Record Company Ltd Decca House, Albert Embankment London SE1



# MORE '208' TIME FOR DISC FIRMS

**T**WO big disc companies are extending their programme schedules on Radio Luxembourg, it was announced this week.

Philips and Fontana are making a 100 per cent increase in their air time on 208 metres.

Said a spokesman: "For some time now we have been presenting four programmes weekly but from early June there will be as many as eight Philips and Fontana broadcasts each week."

"They will all be presented by a well known 'name' disc 'jockey'."

There will be a Philips programme every week night with two broadcasts on Wednesdays and Fridays.

This concentration of playing time is scheduled to run for at least six months, ending in the Autumn and Christmas peak buying periods.

## EMI'S 'MONDAY SPECTACULAR'

EMI are planning "the most ambitious ever sound disc show" on Radio Luxembourg, starting on June 25.

Besides spotlighting the latest discs, the "Monday Spectacular" features guest spots, quiz games and competitions.

In addition listeners will be introduced to two new composers, TV personalities, Shav Taylor and Marjell Young.

Arthur Maxwell, EMI's General Promotions Manager told us that the "Spectacular" will not replace any of the 12 disc shows already presented by EMI every week.

Mr. Maxwell advised the "Spectacular" and will produce it.

# BILLY FURY DEE-JAY

**BILLY FURY** this week starts recording his spine-tingling new series for RADIO LUXEMBOURG and will be taping 13 programmes in four weeks as well as his heavy commitment series also.

The series, as yet unnamed, is expected to start in August and run through the autumn. The setting is a hatcher flat in London where Billy will sing his own numbers and entertain guest singers, including most of the ROCK 'N' TRAD touring shows with which he has recently been appearing.

# BILL KENT LYCEUM RETURN

**BILL KENT**, former Decca recording singer, makes a personal appearance at the Lyceum, Strand, London, on Sunday, June 18, when he will feature his own backing group.

The appearance is by way of giving a welcome to four bills who were very successful at the Lyceum shortly before leaving for his recent American trip.

# Ember's Aflame

**OVER £20,000** worth of damage was caused by a fire which swept through the Great Newport Street premises of Ember Records last Friday.

A huge stock of singles and long play discs were destroyed as well as a number of master tapes.

Ember's boss, Jeff Kruger said afterwards: "Although it's a severe loss, it will be business as usual as far as retailers and the public are concerned."

"I'm particularly upset at the loss of the tapes. Many were from my jazz sessions at the Saville Theatre, London, starting July 4. Following this he flies to the Continent."

# NEW ELVIS



Just released by Paramount Pictures is this new portrait of a short-cropped Elvis Presley, "Blue Hawaii". The reason for this is his part in Paramount's new Presley film, "Blue Hawaii".

# Joe Brown Introduces: Billy Fury Stars

**JOE BROWN** is compare and Billy Fury tops the bill in a Sunday concert series put on by Larry Parnes at the Britannia Pier, Great Victoria, starting on July 9 and titled "Sunday Special".

Also featured will be Tommy Bruce, Terry Dene, Nelson Keene, George Feme and Dickie Loder, Larry Parnes at the Britannia Pier, Great Victoria, starting on July 9 and titled "Sunday Special".

Larry Parnes told the NRM: "Originally, we planned to put on a matinee show at Westminster every afternoon, but Billy Fury's engagements are so tightly packed that we were left without a top of the bill."

"Backing the whole show will be a group called the Jay Walkers a Yardmouth-based outfit, who really sing and are very talented musicians."

# CHECKMATES—CHECK MATES!

**TWO** members of the Checkmates, Emile Ford's instrumental band, are to be married on consecutive days this weekend.

Emile Ford's instrumentals band, the Checkmates, are to be married on consecutive days this weekend. Emile Ford's instrumentals band, the Checkmates, are to be married on consecutive days this weekend.

Emile Ford's instrumentals band, the Checkmates, are to be married on consecutive days this weekend. Emile Ford's instrumentals band, the Checkmates, are to be married on consecutive days this weekend.

# 'BIG NIGHT OUT'—ABC TV

# MILES MEETS JAZZ

**DURING** a concert last week in aid of funds for the African Relief Foundation, in Carnegie Hall, New York, trumpet star **MILES DAVIS** was interrupted when fellow jazzman, drummer **MAX ROACH**, marched uninvited on stage and sat Vogt-style, clatching political banners.

Davis immediately stopped playing and leaped angrily off stage while Roach was removed by a trio of attendants.

Outside the hall, there were protest marches by opponents of the Foundation. But the concert still raised over \$25,000 for the fund.

# THE SHADOWS, KAYE SISTERS ETC.

**THE SHADOWS** are included in a star-studded bill for ABC-TV's "Big Night Out" this Saturday (June 3). Also featured on the musical side are the Kaye Sisters, Ken Morris and Joan Savage.

Shirley Bassey, Robert Earl, the Temperance Seven and Tony Brent are featured in Pete Murray's "Thank Your Lucky Stars" on TV, also for ABC, the same day.

Music in the "Sunday Break" on June 4 is provided by The Charlatans with and his City Group, with Jackie Lynn.

# BING HERE IN JULY

**BING CROSBY** arrives in Great Britain early in July to start work on the "Road to Hong Kong" film (writing *Ennio Guylford*).

Work on the film—which reunites Bing with his old colleague Bob Hope—will last for ten weeks.

Bing was recently interviewed on Toronto radio, Canada—a programme carried by 91 stations across the Dominion.

He said he had an intuition of retiring and still had "a deep appreciation of the business and the people in it" and "a deep appreciation of the business and the people in it" and "a deep appreciation of the business and the people in it".

Bing listed his favourite disc from those he has made as "My Isle of Golden Dreams", an obscure one from a man who has received over 20 Golden Discs.

# Janie In Vision Again New Vocal Team Too

**JANIE MARDEN** starts a new series of seven programmes, called "Nice'n Easy", on BBC-TV on Wednesday, June 14, when she will be assisted by a debut-making vocal group, the Billy Van Four, three men and a girl from Canada.

Leader of the group, Bill Van Evers says that when he formed the group "I looked not only for good voices but for matching personalities."

His wife, Patty Brooks is the girl in the group and Jack Northmore and Lee Leigh complete the quartet.

BBC producer Stan Parkinson says: "I've never seen a group sing and move as these four Canadians. They are a perfect blend in sound and vision."

Also with Janie is the gharitan, Dennis News, who was with her in her "Girl in Cello" series last autumn.

# 'RECORDS AT 6' SUMMER RETURN

**LAST** summer's popular "Records At Six" concert has on the Light Programme on Tuesday, June 13, when Jack Payne de-jays the first of ten weekly half hours which he calls "Fast Masters".

Says the BBC: "Of course there is no slight intended on the artists whose records he plays—some, like Carroll Gibbons, may now be dead, and others may be long dead. What the title means is that all the recordings are classics of their type."

On Wednesdays, "Records At Six" will have Wilfred Thomas as disc-jockey. He will recall popular numbers associated with the various stars of the United States, starting with "Oklahoma."

On Fridays, the disc-jockey is to be Don Moss, concentrating on the more pop aspect of the business.

As often as possible, there will be "Records At Six" on other days of the week.



# NEW RELEASES

- KARL DENVER MARCHETA 6F 1136 Decca
- Tommy Reilly The old-time song 6F 1136 Decca
- Etelle Cochran Weekend 6F 1136 Decca
- Lile's a holiday Jerry Wallace 6F 1136 Decca
- Ray Charles Early in the mornin' 6F 1136 Decca
- (It's no) Sin Denny Burnette 6F 1136 Decca
- Lulu Day Birdland The Cannonballs 6F 1136 Decca

# GARRY MILLS JERRY LEWIS

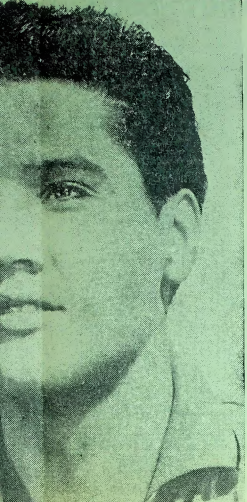
I'LL STEP DOWN WHAT'D I DO  
6F 1136 Decca 6F 1136 Decca

# L'I' OLE ME GORNBERG AND JERRY

6F 1136 Decca



# VIS PICTURVILLE



## HER! LAURIE JOHNSON IN DEMAND

**COMPOSER - CONDUCTOR**  
LAURIE JOHNSON has just started work on the musical score of "What A Whopper!", the Loch Ness Monster story with stars ADAM FAITH, SID JAMES, CAROL LESLEY and SPIKE MILLIGAN.

His last film job was the theme for "Spine The Rat", which stars Max Baer and which goes on general release next month - and he has two more films lined up for the autumn.

In these pictures as in "Tiger Bay", "No Trees In The Street", "Girls At Sea" and "I Am At The Stars" and other movie successes, Laurie writes the score and then records and conducts it with his own studio orchestra, an all-star group which includes many of the top session men.

## JOE 'Mr. Piano' HENDERSON LABEL SWITCH

**JOE "MR. PIANO" HENDERSON** announces this week that he is to end his seven-year run with Pye Records in order to join the Parlophone label in the E.M.I. group.

Top A & R man **NORMAN NEVELL** will be handling all Joe's future sessions for his new label.

Meanwhile, Joe is currently playing to capacity audiences at Bournemouth, where he is headlining his own summer show for Harold Fielding.

The piano star's ABC-TV series ends its present run on June 3, but negotiations are underway for a speedy return to the television screen.

The fact that Joe is to have the same recording manager as Russ Coway has raised a few eyebrows, but both Joe and Russ feel there will be no conflict whatever.

Joe told the NRM: "Russ and I have different styles, so there should be no conflict of material. There never has been in the past, so I don't see why it should arise now."

Henderson Music's own publishing company continues to operate while the star is heavily engaged on TV and personal appearances.

No plans have been set yet for Joe's first recordings with Parlophone, but details will be announced when this has been settled.

## 'WANTED... ONE SINGER'

### CUTE GIMMICK FROM PHILIPS

AN advertisement in a Northern Ireland newspaper read: "Wanted - a new Irish ballad singer, male, to make a long-playing record for a major international recording company."

Result: Postoffice barber Peter Tompety is to fly to London to make an album on the Philips label. He joins on the same label, other well-known Ulster singers in Ronnie Carroll, Donna Douglas, Eileen

Doughy and Richard Hayward. His album will comprise twelve of the fewer known Irish airs - those which have particular appeal for the "exiles."

Peter said: "It has not been easy finding the right sort of old ballad but recently a church organist in Portlery came upon the sheet music of four old songs which will help me out."

Starting Monday, June 5, Peter is featured on the Ulster-TV topical magazine programme, "Roundabout" - and Monday is that show's 40thth performance.

Genis group. There's also competition from Sushe, Bertand, creator of the Natty Squirrels. He has created a new dance - the Gorilla Walk! With destruction!

**FOUR FRESHMEN** group - recently in this country - have recorded "Voices In Fum" an LP for Capitol. This features most of the humorous routines in the Four F's act.

Big U.S. hits not yet released in Britain include "Daddy's Home", "Shy and The Linnelies", "Mama Said", "Shirelles' "Breaking In a Brand-new Broken Heart", Connie Francis' "Tonight I'll Be In Love", "Tokers".

**HARRY BELAFONTE** has formed a recording company to make all his LPs and singles in future. RCA will continue to distribute them but Belafonte has sole ownership of the master records.

**MGM** - Adam Faith's first American LP - "England's Top Singer."

**KENNY BALL**: Cashbox review of "Sammy and I Still Love You All" - both sides of one disc - says: "Early 50s-type singing and answering vocal duets swinging in contemporary fashion on the instrumental end. Great performance. Flip the disc lighter, Sammie!" - can come this large lot.

Particulating U.S. hits include "I Keeps Raining", "Fats Domino's "Memphis", "The Brothers, "Tustin and Turin", Bobby Lewis, "How Many Times", Bobby Vee, "Angie", Jerry Ingman-



The Downbeaters - left to right, singer Kerri Sims, Mike Senn, Jackie Sharpe (saxes) - who are now in residence at the Headstone Hotel, North Harrow, every Saturday night. Mike and Jackie are partners in the town's Old Compton St., London, W.1, but run several other weekly clubs. The Headstone Hotel is the latest they have started. (NRM Picture)

## Karl Denver Trio —Decca Waxings

**JACK GOOD** "discovers" the **KARL DENVER TRIO** have cut eight sides for Decca and their first release, with "Marchetta" as the top side, will be issued on Friday this week.

The trio comprises Karl on vocals and guitar, Kevin Neil (solo guitar) and Gerry Coltrane (bass).

After one appearance on the Light Programme's "Saturday Club", the producers were so interested in their unusual sound that they were immediately re-booked for the programme on June 10 and for "Easy Beat" on May 28, June 4 and June 18.

In addition, several TV and stage dates are being negotiated and they are lined up for a concert and cabaret tour of South Africa.



Lance Fortune (left) and Matt Monro at last Sunday's annual concert at the Victoria Palace, London, in aid of VALGO. Over £2,000 was raised. Matt Vee back from America to attend. (NRM Picture)

## NAME DROPPING

**CONNIE FRANCIS'** disc of "Mama" was released in Italy with big publicity campaign to coincide with Mother's Day.

New Canadian singer is called Gary Cooper.

The 1957 top instrumental group, **Dee-Vikings**, making a U.S. comeback with "Bring Back Your Heart."

**STAN FEEBEG'S** Capitol (on American album, "Stano Feebreg presents the USA") is not getting the plugs on American radio as deservedly appears. One track has never been played over the airwaves at all - "Tite's "Take An Indian To Lunch This Week". It brought in a shoal of protests...

Available in U.S. on Compact 53. Presley's "I Feel So Bad" - "What In The Country?" - "Flaming Star."

**JOHNNY BURNETTE** broke the *albums attendance record for Houston, Texas, Coliseum recently. Over 34,000 people attended.*

**TONY MARTIN** held a luncheon at New York's Waldorf Astoria Hotel to celebrate his 10th years in show business. Attending were his wife Cosh Charisse, Jack Dempsey and a host of other present-jockeys, recording men and sportsmen.

**GENE McDANIELS**, who failed to make it here with "100lbs Of Clay", has had his first album issued in America. It contains "Portrait Of My Love."

**ANDREW STEWART'S** 250,000 seller, "A Scottish Scallie", is now doing well in the US. His recent RCA album notched up a 100,000 sale.

**CHET ATKINS**, guitarist, is coming for a big promotion by his company RCA. June is "Chet Atkins' Month" when the guitarist's dozen LPs for RCA will be redesigned and reissued.

Everyone pleased to see Ricky Nelson back in the charts. This time two years ago, RCA was riding high with his "It's Late?" "Merely Because" and "Anyone But You" - all on RCA.

**ERROLL GARNER**, jazz pianist, has joined the North American tour of the Performing Arts International Advisory Board, which will be the present artists' America's Space Age World's Fair next year.

Mark Wynter, seen off on the first leg of his round-the-world tour by Radio Luxembourg producer, Peter Adenstedt. Mark is off for a part-promotion, part-holiday trip to America, before visiting Australia and New Zealand.

**RAY PILGRIM'S** new *Oriole* disc, "Granada" - best version of the Spanish standard - has fellow *Oriole* artists, the Ted Taylor Trio backing him.

THE LINE, New dance craze, promoted by Liberty Records in the States has three variations - the Twist Line, Shimmy Line and Pony Line. First "Line" disc is by the

**JERRY LEE LEWIS**  
WHAT'D I SAY  
45-11523 London

**KEN DODD**  
ONCE IN EVERY LIFETIME  
45-F 11322 Decca

**THE DRIFTERS**  
SOME KIND OF WONDERFUL  
45-11432 2020-A7-12-727

**BOB LUMAN**  
THE GREAT SNOW MAN  
45-11310 Warner Bros.

**BILLY FURY**  
HALFWAY TO PARADISE  
45-F 11310 Decca

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# TOP 20 TIPS: MARCELS, JIMMY'S SYNCOPATORS, GARRY MILLS

**COOR**, here we go again.  
The **MARCELS** I must admit are improving or at least maintaining progress with their discs. In the massers of "Blue Moon" (two stars) and give their latest release—"Summertime" and "Teeter Toter Two"—on Pye International 7N2583 a full two stars.  
Naturally it's a Top Twenty Tip as well.  
With "Summertime" written by **GERGE GERSHWIN** for the folk opera ("Porgy and Bess") the **Marceles** do it again, although the people who can detect one note from another will at least wince.  
Actually do IN would be a better phrase.  
With this uplifting masser they will no doubt land in the Top Twenty because if you liked the sound of "Blue Moon" you will like "Summertime."  
Four you!

"Teeter Toter Love" is a brighter example of rock 'n' roll with more of THAT sound from **CORNELIUS HARRI, FRED JOHNSON**, **GENE BRICKER, RONALD MUNDY** and **RICHARD KNAUSS**.

### THE RAMRODS

"Loch Lomond Rock"  
"Take Me Back To My Boots and Saddle"  
(London HLU 9355)

**4** **LOCH LOMOND ROCK** is a pretty self-explanatory side: the old thyme a rocking instrumental performance. **Grales** drums sax and bapnies are featured as the group turn in a job that should spell big sales.  
The old cowboy favourite, "Take Me Back To My Boots and Saddle," is given a similarly rocking performance, the sole instrument the guitar throughout. Another very commercial side.

### THE OLYMPICS

"Dance With A Dolly"  
"Dodge City"  
(Vogue Pop V 9181)

**3** **AN OLD NOVELTY** DISC, "Dance With A Dolly (With A Hole In Her Stocking)" is given a rocking shot in the arm here as The Olympics belt it home, one of the fellows sloping to the driving support of the rest.  
"Dodge City" is an unusual combination of styles, basically rock, harmonising and solo work from **The Olympics**, as the title clugs along.

### THE KING BROTHERS

"Goodbye Little Darlin'"  
"Tuxedo Junction"  
(Parlophone R 4778)

**5** **G O O D B Y E L I T T L E D A R L I N'** is that swinging, up-tempo big band side that has been heard so much on the radio in past weeks, and the interest shown by deejays is any indication, it ought to be a really big one for **The King Brothers**. An excellent job of singing with top marks to **Creed Love** and the **Rita Williams Singers** for the excellence of the support. A great side; hope it's a big one.  
"Tuxedo Junction" earns full marks, too. A great idling slangey bit, rather less familiar (yes) can be a really big one for **The King Brothers**. An excellent job of singing with top marks to **Creed Love** and the **Rita Williams Singers** for the excellence of the support. A great side; hope it's a big one.

### JOHNNY MATHIS

"You Set My Heart To Music"  
"Jenny"  
(Fontana H 316)

**4** **IF YOU LIKE THE MATHIS** with a romantic song of love, you'll like "You Set My Heart To Music."  
Romance, lush strings and concerto - like Mathis voice and style; ingredients that have produced more than one hit in the past.  
"Jenny" is an easy-going song of love, a chorus making a worthwhile contribution as **Johnny** sings his words of adulation. The smooth backing by **Ray Ellis**.

### HEAR HERE!

SINGLES IN REVIEW  
by  
**DAVID GELL**

### PETE GORDENO

"In My Girl"  
"Haven't Got Time"  
(Fontana H 319)

**4** **PETE**, who has been a Top 20 star in the London production of "West Side Story" for two years, wanting out with his first disc, is Mr. "My Girl" bright 'n' bouancy ditty by **Ronnie Moore**, with a catchy chorus by **Harry Robinson**. **Pete** turns in an extremely commercial performance and is not at all surprised to see this disc going places.  
"Haven't Got Time" benefits from an unusual and interesting rhythm dicit by **Mr. Gordeno** impatiently looks for a pair wanting to miss one minute's enjoyment of love.

### GRANT TRACY

"Say When"  
"Please Baby Please"  
(Ember EMB S 126)

**3** **WITH THE SUN-SET'S** providing the driving rock backing, **Grant** sings "Say When" in which he declares his undying love and urges his gal rock to put it to the test. **Grant's** 'n' bouancy rock.

### BEN E. KING

"Stand By Me"  
"The Horizon"  
(London H.L.K.9353)

**5** **ANOTHER** Top Twenty success for **Ben E. King**, co-members of **The Drifters** turned solo artist, who succeeded in a big, big way with his first disc, "First Taste Of Love" and "Spanish Harlem." "Stand By Me" is an intriguing ballad. **Mr. King** really gets his teeth into **Much** of the success of the side is due to the backing, which is very convincing. A side worth a meddles choral group and a fascinating instrumental effect. A winner for sure.

### ALEX MURRAY

"When You Walked Out"  
"Send For Me"  
(Decca E 11845)

**3** **JOINING FORCES** WITH THE TONY Crombie Four, Alex "Teen Angel" Murray's first disc, "When You Walked Out," another hit.  
The item he penned himself. At the beginning of this month **Alex** played the part of a has-ben rock star in an ITV show, but in real life he could be playing the happier role of a young man about town.  
"Send For Me" is a catchy rock side performance (recorded at midnight) definitely has a mood. Watch it.

### DANNY RIVERS

"Once Upon A Time"  
"My Baby's Gone Away"  
(Decca T 11357)

**4** **THE 19-YEAR-OLD** singer from Liverpool (who took his name from the names of two characters played by **John F. Leeley**, in films - **Danny Fisher** and **Duke Rivers**) chooses a meddles new disc.



JOHNNY MATHIS: romance, lush strings and that distinctive voice—all the ingredients.

## Maximilian's 'Snake'

LONDON H.L.X. 9356 is something of a curiosity.  
The top side "The Snake" by a mysterious gentleman called **MAXIMILIAN** has already sold 8,000 copies. What's more these 8,000 discs were issued, wrapped up and sold before **LONDON H.L.X. 9356** came out.  
How so?  
Well, originally this came out by mistake as the flipside of **Del Shannon's** first and big hit, "Runaway." Only then it was called "Jodie."  
The mistake was realised very early on, but 8,000 copies of "Runaway" had been sold—  
putting it well on the way to a No. 1 spot.  
After this the correct side was put on to the disc and "The Snake" now comes out under its own name and as the top side of Maximilian's first disc. **Flipside** is another instrumental, "The Wanderer."  
"Snake" made an effective use of a gimmick electronic sound. A sax appears to share the spotlight with the feature sound and the whole affair moves briskly along. Good for living, it could be a big seller.  
"Wanderer" slightly slower in tempo, features electronic "organ" emulating the sound of a string section. An interesting development in an unusual fashion makes this disc a FOUR-STAR effort.

**CONNIE STEVENS**  
"And This is Mine"  
"Make-Believe Love"  
(Warner Brothers WB 41)

**3** **THEY SAY SHE'S** different from the rest of the best sellers. On the contrary, **Connie's** "And This is Mine" a ballad that could well be another big one, like "Sixteen Reasons."  
"Make-Believe Love" is a bright ditty, the backing matching **Miss Stevens'** fresh style, a buoy sound coupled with a light-hearted song; should do well.

**ALEX MURRAY**  
"When You Walked Out"  
"Send For Me"  
(Decca E 11845)

**3** **JOINING FORCES** WITH THE TONY Crombie Four, Alex "Teen Angel" Murray's first disc, "When You Walked Out," another hit.

The item he penned himself. At the beginning of this month **Alex** played the part of a has-ben rock star in an ITV show, but in real life he could be playing the happier role of a young man about town.

"Send For Me" is a catchy rock side performance (recorded at midnight) definitely has a mood. Watch it.

"When You Walked Out" is a meddles choral group and a fascinating instrumental effect. A winner for sure.

"Send For Me" is a catchy rock side performance (recorded at midnight) definitely has a mood. Watch it.

### THE SYNCOPATORS

"I Had A Talking Picture Of You"  
"Everything Stops For Tea"  
(Decca F 11359)

**5** **THE** brain-child of **Arthur Greenstadt**, who arranges for the **Rabin Bands**, "Go Man, Go" is a BBC radio series. The **Syncopators** play in the style of the "Rabin Bands." And with the **Temperance Seven** having had the phenomenal success they had with "You're Driving Me Crazy," it's small wonder this disc has been released.

Reproducing the sound of the 'twenties (plus Hi-Fi, of course) with an almost alarming degree of accuracy, the boys should find public reception extremely favourable. **Joe Greenstadt** works in the megaphone style vocal solo, and it'd not be at all surprised to be hearing this any number of times. A coming weeks on radio shows every bit. Not will be it surprising to see the disc in the **NRM** Best Sellers.

**Miss Babe Kaye** is the flapper who handles the lyrics on that disc, "Everything Stops For Tea." Deliciously dated, the song and the sound are a delight to the earhorn!

### THE COASTERS

"Little Eggs"  
"Keep On Rolling"  
(London H.L.K. 9349)

**4** **THIS IS ONE** of those American gimmicky rock numbers that shoot up (and down) in their Top 10, but which seldom make much of an impact in Britain. It's a novelty rock song about a dancer who knocked out the boy's eyeballs. The beat is interesting, the harmony amazing, the performance highly professional, but I doubt if this can make it here.  
"Keep On Rolling" has a brighter tempo, a syncopated rock travelling song. Again, the boys turn in a stock job. Another interesting side.

**BEN E. KING**  
"Stand By Me"  
"The Horizon"  
(London H.L.K.9353)

**5** **ANOTHER** Top Twenty success for **Ben E. King**, co-members of **The Drifters** turned solo artist, who succeeded in a big, big way with his first disc, "First Taste Of Love" and "Spanish Harlem." "Stand By Me" is an intriguing ballad. **Mr. King** really gets his teeth into **Much** of the success of the side is due to the backing, which is very convincing. A side worth a meddles choral group and a fascinating instrumental effect. A winner for sure.

**ALEX MURRAY**  
"When You Walked Out"  
"Send For Me"  
(Decca E 11845)

**3** **JOINING FORCES** WITH THE TONY Crombie Four, Alex "Teen Angel" Murray's first disc, "When You Walked Out," another hit.

The item he penned himself. At the beginning of this month **Alex** played the part of a has-ben rock star in an ITV show, but in real life he could be playing the happier role of a young man about town.

"Send For Me" is a catchy rock side performance (recorded at midnight) definitely has a mood. Watch it.



The Coasters gimmick and novelty.



# NASHVILLE TENNESSEE

NASHVILLE, Tennessee, because of its great classic buildings and its much vaunted interest in the arts and education, and because it is sometimes referred to as the Athens of the South.

This column is interested in it because it is the centre of the country music industry in America.

And the main attraction in this respect must be the weekly folk music programme which originated with Station WSM.

This takes place through the combined American NBC radio and television network every Saturday night in Nashville's Ryman Auditorium.

It is now the oldest commercial radio show in America. But Nashville is more than "Grand Old Opry". Standing out west it acts as the centre for several musical cultures. Southern Negro and white music and the Western made known as "cowboy ballads and songs." It includes rock 'n' roll in these statements as well.

More than ever today it acts as an important base for both the disc and music-publishing business next month.

I shall be writing about Nashville first hand shortly. The city is included in my holiday literary next month.

**JAMES ASMAN**  
ON  
COUNTRY AND  
WESTERN

## SEEGER FUND

A Pete Seeger Committee has been formed. The American folk singer was found guilty recently on the counts of contempt of Congress following his refusal to answer questions put by the Un-American Activities Committee investigating Communist infiltration in the entertainment world. Seeger committee chairman, Ewan MacColl, says: "It seems that Seeger's misadventure was his unwillingness to lay information against others. Seeger protesting that he has never refused to sing to any group of people because he might disagree with some of their ideas, has appealed against the sentence."

The Seeger Committee is to raise funds for folk. Its president is Paul Robeson and among its sponsors is myself, Alfie Bass, Tom Driberg, Humphrey Lyttleton, Bruce Turner and Arnold Weaker.

President is Paul Robeson and among its sponsors is myself, Alfie Bass, Tom Driberg, Humphrey Lyttleton, Bruce Turner and Arnold Weaker.

## C & W DISC REVIEWS

### RED SOVINE THE ONE AND ONLY

*Little Rock • Why Baby Why • Hold Everything • Colour of the Blues • Long Time to Forget • If I Could Come Back • No Money in This Deal • One is a Lonely Number • Invitation to the Blues • Brand New Love • Heart of a Cowboy • I'm a Habit • You Don't Desire.* STARDAY SLP.118

An excellent album, also limited number. This new LP material, and now made available here in re-release through the C & W specialist shops. Red Sovine, tall and red-haired, is making quite an enviable reputation for himself on the few releases already in his credit and this new LP will materialize add to his fame. Littering and authentic country singing and playing which well deserves a place in a respectable collection.

### DEMONIACAL JIM AND JESSE AND THE VIRGINIA BOYS

*Destiny in Glory • Let Me Walk With Thee • Let The Spirit Descend • They Got Love Just More Than Me • Press On, O Pilgrim • Knud by the Altar.* STARDAY SF.118

Both Jim and Jesse McCreynolds were born in Virginia, on a small farm near Coopersburg, and their heritage has always been the curly country music around them. Like most genuine country performers, their act in the South-East where they usually work, is a combination of instruments, secular music which includes blue ballads, Blues and the Victorian-style songs beloved by Westerners, comedy and such traditional Gospel songs as these.

Jesse plays mandolin and doubles on the old alley fiddle, and together Jim plays guitar, and their harmonising singing, adopting the style of their own songs, rhythmically played and sung and containing all the folk ingredients of authentic country music. Even if you are not particularly religious, these are very pure, and for their sincerity, their rich musical character and the lively beat which is always a part of the McCreynolds' performance at any time.

### UNFORTUNATE JOHNNY DUNCAN BEYOND THE SUNSET

*Beyond the Sunset • Just a Little Talk With Jesus • Amazing Grace • Where Could I Go To But to The Lord • Just a Closer Walk With Thee • Walking in Jerusalem Just Like John • Precious Lord Hold My Hand • No Hiding Place Down There • I've Just Told Mama Goodbye • Press On • In the Garden • When God Dips His Love in My Heart.* COLUMBIA 325K.122B



It is unfortunate that Johnny Duncan, himself a genuine eyed-in-the-wool Bluegrass boy, should have to turn to neo-jazz and Negro Spirituals for material. The truth is that Johnny cannot call on equal talent to produce good Bluegrass music in America. He played with Bill Monroe's group. Here he must work either in pseudo-country bands, which even so are few and far between, or with traditional jazz groups.

Despite the twangy, authentic tones of the singer, this was not material from the Bluegrass Bible Belt but rather from the existing trend jazz repertoire called in its turn from such New Orleans Negro pioneer bands as Monk Johnson, George Lewis, and so on.

Note Johnny Duncan has now signed to record for the Pye label.

### JOHNNY DUNCAN TYPICAL FRANKIE MILLER COUNTRY MUSIC'S GREAT NEW STAR

*Black Load Farmer • Family Man • Baby Tucked Her Dolly • Young Widow Brown • Richest Poor Boy • I'll Write You a Stridy Nuthin' • Out of Bounds • Two Lips Away • Toronto's Leasing Again • Just for You • Reason 'n' I'd Know'n Then.* STARDAY SLP.134

Because Frankie has already made a succession of decided hits in folk country style, and because these fans are certain to make sure of a copy next Sunday, one of the leading Nashville country music, has decided to release the album. Frankie's very typical Texan delivery and his folk's relaxed style are most attractive. Nothing is here to indicate that commercial interests have made any inroads in Miller's music which has already been introduced on his own labels. The titles duplicated here were conventional.

### 'RAWHIDE' SHEB WOOLEY

*The Wayward Wind • Bars Across the Windows.* MGM 45MG.M.132

Surprisingly good music, coming from the famous TV Wild West series called "Rawhide", and by an artist who has dictated more than once from the straight and narrow. Both instrumental support and Sheb Wooley's singing sound very like good C & W material, if just a little popularised. "Wayward Wind" is better, and sounds more authentic.

### JOHNNY JANIS "Catch A Falling Star" "As I Was Walkin'" (Philips PL.1150)

THE P E R R Y COSMO HIT of a few years ago, "Catch A Falling Star", is given a brisk rock 'n' roll performance here with just a hint of a Latin beat. The girl's chorus sings in double with her as Johnny de-livers the familiar lines: "As I was walking in an easy-going ditty in which a meditative young lad decides he ought to get a girl. No sooner said than done. Happy young teenage stuff."

### MAX MILLER "Influence"

*"There's Always Someone Worse Off Than You"*  
(Pye TM.15349)

TWO MAX MILLER originals (tonic), in collaboration with Clive Allen. Flip with Clive Allen. (Pye) that will be enthusiastically received by a sizeable segment of the record-buying public.

"Influence" is a comedy album, a series of humorous observations on the apparent injustices in everyday life due to influence. Catchy and tallant.

### FREDDIE CANNON "Buz Buzz A-Diddle-It" "Opportunity"

(Top Rank Jar 568)

"BUZZ BUZZ A-DIDDLE-IT" is already selling well in America, and I think we'll find it doing the same thing here. It was sung this Frank Jay composition while the play along with the syncopated rock backing. There's a temptation to say something about the exultant Cannon, but I'll probably be better off simply saying we'll find it doing the same thing here. Opportunity finds Freddie supported by an expert-sounding bunch of gals with a bouncy, rickety-back backing. Some of a disfigure for Mr. Cannon, but it might pay off.

## DAVID GELLS' REVIEWS CONTINUED

### PETE RUGOLO "Marie" "Moonlight and Thine from Picnic"

(Mercury AM.1147)

### PETE RUGOLO "and his Perfect Presence"

So is a d Orchestra. I recall the days of the To m m 'n Doney orchestra with his swinging big band treatment of the old Irving Berlin standard, "Marie." In fact, he follows the TD arrangement quite closely, just modernising things with a new riff or sound here or there. Very good.

As was done in the film "Picnic", the theme and the old favourite, "Moonlight" are brought together in effective counterpoint, the piano handling the first half solo-wise, trombones coping admirably mid-point before the 8's have it again. Fine stuff.

### GARRY MILLS "I'll Step Down" "Your Way Is My Way"

(Decca F.1558)

### MOVING over to Decca

from Top Rank (from whom this made his hit record, "Look For A Star" under the same MD, Dick Rowe) Garry comes up with this pleasant rock-bitly ballad which could place him in the Top Twenty again. Johnny Douglas has provided an attractive backing of strings, chorus and a happy-sounding rhythm.

### A Top Twenty Tip

"Your Way Is My Way" is the old "Santa Lucia" in a slow rock tempo with lifted snice. An interesting backing helps make this a side that will hold the interest of many record fans from 10 to 90.

MAX MILLER: there's always someone worse off than you.

## TOP TIPS

### A DOLLAR DOWN THE LIMELITERS

45 (MCA-1228)

### HUGO AND LUIGI LA PACHANGA

45 (MCA-1237)

### DELLA RESE WON'CHA COME HOME, BILL BAILEY

45 (MCA-1235)

### RECORDS

45 (rpm)

RECORDS records

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Page Ten

Memo to promoters:

# BOOKS AND RECORDS TO PICK OF THE WEEK

DORIS DAY

BRIGHT AND SHINY

Bright and Shiny; I Want To Be Happy; Keep Smiling; Keep Laughing; Be Happy; Singing In The Rain; Gotto Feelin'; Happy Talk; Any Way The Wind Blows; Ridin' High; On The Sunny Side Of The Street; Glad You're Here; Stay With The Happy People; Twinkle And Shine. (PHILIPS BBL 747)



Neal Hefti leads the orchestra with strings behind it. Day on this set, and a really happy-sounding combination it turns out to be. Dora, as usual, is in top form and Mr. Hefti never fails below his own particular high brand of arranging and conducting.

I would be very surprised should this album fail to achieve substantial sales success.

A winner as far as all fans of the delectable Day are concerned. And I like it, too.

NEIL SEDAKA

CIRCULATE

Circulate; Smile; Nothing Ever Changes My Love For You; All The Way; We Kiss In The Rain; You're Everything; I Found My World In You; You Took Advantage Of Me. (RCA RCA 2707)



Rock singer and composer Neil Sedaka, who keeps cropping up in the NRM charts from time to time brings out an LP this month which comprises a couple of his own tunes mixed in with some standards. Whether the bulk of the set will appeal to his core followers or not, I wouldn't like to say, but I estimate they like it as well as a very professional job of work—and makes it interesting, too.

I don't think it will be a best seller, but it should certainly make a fair-sized disc sale.

Worth a listen as far as adults are concerned, too, by the way.

LOUIS PRIMA and KEELY SMITH

ON STAGE

The Chief's Special; Porgy; This Love Of Mine; Marguerite; Twelfth Street Rag; Crazy Little Love; Your Eyes I Love You; It Happened In Monterey; Coolin'. (LONDON HAD 235)



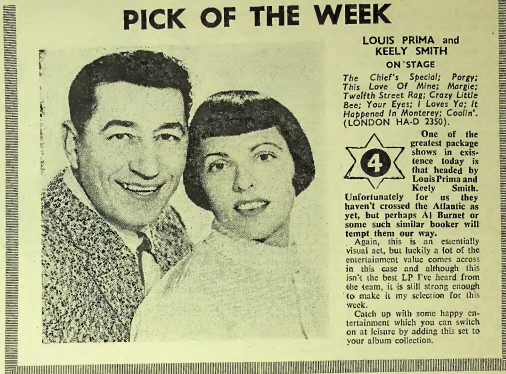
One of the greatest packages shows in existence today is that headed by Louis Prima and Keely Smith. Unfortunately for us they haven't crossed the Atlantic as yet, but perhaps Al Burnett or some such similar booker will tempt them our way.

Again, this is an essentially visual set, but luckily the fun and entertainment who comes across in this case and although this isn't the best LP I've heard from the team, it is still strong enough to make it my selection for this week.

Catch up with some happy contentment which you can switch on at leisure by adding this set to your album collection.



DORIS DAY: her latest LP shows her in top form.



**JOHNNY BURNETTE**  
 You're Sixteen; Crying In The Chapel; Dream Lover; Oh Lonesome Me; I Beg Your Pardon; I Love My Baby; Little Boy Said It's Only Made Believers; Singing The Blues; You're So Fine; Go Down To The River; Let's Think About Living. (LONDON HA 2349)

A great young singing star to hit the teenage market is Johnny Burnette. He hit the high spots with "Dreamin'" and "You're Sixteen" and currently "Let's Think About Living" here he boys tribute to some fellow artists by including some of their hits, too.

I think teen fans are going to lap this one up from the word go and put it into the best sellers.

Johnny has proved he is no one-act artist and while he has a long way to go before he reaches the standard of Elvis, Cliff or Adam and company, he is strongly heading in that direction.

I found this most enjoyable disc and ideal for playing to those who still snore at rock 'n' roll, good rock 'n' roll that is.

This set proves that a lot of good material has emerged from the contemporary pop scene.

LIBERACE

AT THE LONDON PALLADIUM

Rhapsody In Blue; I Got Rhythm; Mack The Knife; Tico Tico; Me And My Shadow; The Last Time; New Paris; The River Sings; Autumn Leaves; Under Palm Skies; The Pearls; Pieces Of Paris; Can Can; Jealousy; Boogie Woogie; You Made Me Love You; I'll Be Seeing You. (CORAL LVA 9123)

Eyes, teeth, hair and smile all at a twinkling in a show business performance that has lighted a difference at his Palladium season last year and this album presents the highlights of his performance.

In my opinion it is impossible—if you are fair at all—to dislike his art. To me he seems very sincere and has few tricks when it comes to playing across a performance.

However, on record much of the music disappears and we have just another good pianist.

Doubtless this will appeal only to his devoted fans who will be buying it in their thousands.

However, if you are looking for a fairly entertaining keyboard set, then you won't go far wrong by listening to this LP.

Record reviews

by J.D.

**EP REVIEWS NEXT WEEK**

**BY BENNY GREEN**

This month HMV have raised the stakes in this perilous game by issuing a whole library of sound recordings—entire EPs (HMV 72M-15). The effects range from ghosts whispering ominously in the higher register to heroes galloping on gravel, from dog barking in a courtyard to our old friend the surf on the shingle, from air raid effects to glass breaking, from church bells to a dawn chorus of birds singing. The selection would

## WHAT TO DO WITH SOUND

have reduced Bittski and I to nervous wrecks had we ever across it.

The six-to-four dollar question now arises. Apart from nuts like Bittski and myself, who could conceivably wish to possess a set of fifteen records, what can be said nothing but make peculiar noises?

Amateur dramatic societies, for one, I should imagine the range of sound presented in this HMV experiment would cover every dramatic contingency from the madness of Hamlet to the untrussing of Robertson Hare.

520000 for utilization of all fifteen records in this fascinating new series.

Our hero is a comedian. Excited concert applause (record No. 12). He is working at the decks where he books passage on a liner. He gets aboard (No. 7) and the wind begins to rise (No. 10). Soon a thunderstorm is in full spate (No. 8). The rain comes down hard (No. 6 again). At the end of the sea journey he walks among the docks and hears steady noises (No. 11), and utters there is an

air-raid warning (No. 13). So he decides to fly home in an air liner (No. 15). When he lands he hears church bells (No. 3) but this is his imagination. But his hand is so heavy that the surrounding bushes start to collapse (No. 14). This leaves us with only the sound of

## EFFECT RECORDINGS

ghosts and space ships to dispose of. Any reader who can work those two sounds into the framework of my plot can have five per cent on the profits if and when the Stratford Musical Theatre puts it on.

A word of warning. Any public performance of these records is free for amateurs but subject to a license for professionals. Quite seriously, these fifteen records will give a tremendous return in laughter and usefulness to anybody with a tape recorder. They sell at 5/3 each and they are a great investment.

(NRM Prices)

LIBERACE: impossible to dislike.

DELLA REESE

CHA CHA CHA

Diamonds Are A Girl's Best Friend; Come On A My House; Why Don't You Do Right; My Heart Belongs To Daddy; Let's Do It, Whatever It Is; True To You For Two; Always True To You In My Fashions; It's So Nice To Have A Man Around The House; There's A Small Hotel; Love For Sale. (RCA RD-27208).

A harsh, almost masculine-sounding voice which belongs to the exciting Della Reese kicks this all-lighted up ears for a start.

Standard numbers are on offer and they are given that soaring, simulating Latin beat which has proved so popular throughout the year.

Della takes a bit of getting used to, but once that message register, you are in a groove. I fall into the fan category in this case and a eagerly await further offerings from this curvy thrush with the distinctive but appealing vocal style.

# CHARTS' PAGE

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**P.S. Don't Forget!**  
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## THE CASH BOX TOP 30

Air Mailed From New York

Rank	Title	Artist
1	Runnin' Scared	Rory Nelson
2	Travellin' Man	Rickie Nelson
3	100 Pounds of Clay	Gene McDaniels
4	Daddy's Home	Shep & The Limeliters
5	Breakin' In A Brand New Broken Heart	Connie Francis
6	Mother-In-Law	Ernie K-Doe
7	Mama Said	Shirleyles
8	I Feel So Bad	Elvis Presley
9	Hello Mary Lou	Ricky Nelson
10	Runaway	Del Shannon
11	The Little Devil	Neil Sedaka
12	The Hello Walls	Faron Young
13	Stand By Me	Ben E. King
14	Moody River	Pat Boone
15	Raindrops	Dee Clark
16	Portrait Of My Love	Steve Lawrence
17	The Boll Weevil Song	Brook Benton
18	Barbara Ann	Regents
19	Halfway To Paradise	Tony Orlando
20	Tracey	Fleppwoods
21	Trav' Old Black Magic	Bobby Rydell
22	Peanut Butter	Marathons
23	I'm A Fool To Care	Joe Barry
24	I've Told Every Little Star	Linda Scott
25	You Can Depend On Me	Brenda Lee
26	Rama Lama Ding Dong	Eddies
27	Just For Old Times Sake	McGuire Sisters
28	Dance The Mess Around	Chubby Checker
29	Blue Moon	Marcel
30	Bonzana	Al Caiola

## LIKELY ENTRIES

1	You Always Hurt The One You Love	Clarence Henry
2	Girl Of My Best Friend	Ral Donner
3	Buzz Buzz A-Diddle-It	Freddy Cannon
4	The Bilbao Song	Andy Williams
5	It Keeps Rainin'	Fats Domino

## ONES TO WATCH

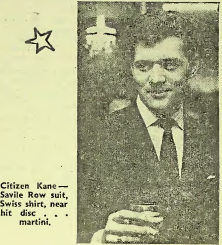
LINDA SCOTT — I've Told Every Little Star (COLUMBIA)

"Little Star" falls into the current fashionable pattern of reviving an old standard with the best treatment... although the beat lies in the backing rather than in Linda's voice.

Linda is 15. Hence we call her another Brenda Lee, although secretly we will have to wait some time before the making of this kind of impact on the sales figures.

She comes from New Jersey and is the young sister of Jack Scott, known over here for "Wag in the World's Catch Over You". Like our own Miss Shapiro, Linda has had her success in America without the considerable benefit of personal appearances.

She too is at school. Linda plays piano and writes music. "Three Guesses", the flip side of "Little Star", was written by her.



**Citizen Kane** — Savile Row suit, Swiss shirt, near hit disc...  
**EDEN KANE** — Well I Ask You (DECCA)  
This Eden Kane's first for Decca, was just outside the charts this week. We are thankful because Eden Kane has had the biggest build-up we've seen for the last few years.

Decca claim him as the greatest find since Tommy Steele. Scarcous care had gone into his grooming—dignified Saville Row suits and how to do a Martini correctly.

Care too has been taken on his debut disc for his new company. Johnny Worth was brought in as composer. Worth, who you may remember, is the man behind the Adam Faith hits.

Nine months Kane was away taking a course of singing lessons, drama coaching, voice production and piano studies.

Citizen Kane has in fact been subjected to what is often enviously called, the American treatment. So far the end product of all this labour has been the disc, "Well I Ask You". And the public can't see the Swiss shirt, the Saville Row suiting, the non-winkie picking shoes.

All they dig is the voice. And they like it. That's why we make it one to watch this week.

**TOP TWENTY COMMENT:** Elvis is solid, no doubt about it. Every record we had except one listed Elvis as No. 1. Nice to see Shirley Bassey slide up a couple of places as her engagement was announced last week. Stranger in the first three is Yee, Bobby. "More Than I Can Say" is a tune associated with Buddy Holly—there's still magic an appeal in that name too. "Hello Mary Lou" is this week's joint by Decca.

Decca's Bar-composed song, "Easy Goin'" has taken on no more of life. Last week it dropped. Welcome to Kenny Ball again and to Rory Orbinson. "Runnin' Scared" is top of the American hit parade... Billy Fury has taken a long but finally made it with "Paradise". His policy of not recording his own material appears to have paid off.

## BRITAIN'S TOP 20

Week Ending May 27, 1961

Rank	Title	Artist
1	Surrender	Elvis Presley (R.C.A.)
2	Runaway	Del Shannon (London)
3	More Than I Can Say	Bobby Vee (London)
4	The Frightened City	The Shadows (Columbia)
5	Blue Moon	The Marcells (Pye)
6	On The Reverend	Floyd Cramer (R.C.A.)
7	You'll Never Know	Shirley Bassey (Columbia)
8	What'd I Say	Jerry Lee Lewis (London)
9	But I Do	Clarence Frogman Henry (Pye)
10	Don't Treat Me Like A Child	Helmi Shapiro (Columbia)
11	Have A Drink On Me	Lonnie Donegan (Pye)
12	Little Devil	Neil Sedaka (R.C.A.)
13	You're Driving Me Crazy	Temperance Seven (Parlophone)
14	Hello Mary Lou/Travellin' Man	Ricky Nelson (London)
15	Wooden Heart	Elvis Presley (R.C.A.)
16	Easy Going Me	Adam Faith (Parlophone)
17	African Waltz	Johnny Dankworth (Columbia)
18	Still Love You All	Renny Ball (Pye)
19	Runnin' Scared	Rory Orbinson (London)
20	Halfway To Paradise	Billy Fury (Decca)

## L.P. HITS

1	His Hand In Mine	Elvis Presley (R.C.A.)
2	G. Lites	Elvis Presley (R.C.A.)
3	Blues To Cliff	Cliff Richard (Columbia)
4	Black & White Minstrel Show	George Mitchell (H.M.V.)
5	South Pacific	Sound Track (R.C.A.)
6	A Date With The Everly Brothers	Everly Brothers (Warner)
7	Best Of Barber & Bilk	Barber & Bilk (Pye)
8	Adam	Adam Faith (Parlophone)
9	The Ventures	The Ventures (London)
10	Miki & Griff	Miki & Griff (Pye)

**TIPPED FOR THE TOP HIGH IN THE HIT PARADE**

**KEN DODD'S GREAT NEW RECORD**

**ONCE IN EVERY LIFETIME**

**c/w JUST FOR A WHILE**

On DECCA 45F 11355

**SUCU SUCU**

**How Wonderful To Know**

NINA & FREDERICK on COLUMBIA

PEARL CARR & TEDDY JOHNSON on COLUMBIA

JOAN REGAN on PYE

**kPM MUSIC** Peter Maurice Music Company, 21 Denmark Street, W.C.2

# STAR OF THE WEEK - No. 12

## HELEN SHAPIRO

HELEN SHAPIRO made "Don't Treat Me Like a Child" three months ago. It took its time getting to the bottom of the hit parade.

But once in it took hold and flashed up to near the top. And stayed.

It's still in the Top Ten after all this while. Still selling.

Naturally about this time fans want to know about the follow-up disc for this 14-year-old Clapton Park, London, comprehensive school-girl.

### VERY HEALTHY

So far Columbia have been very reserved about details, but this young Norrie Partridge, Helen's recording manager, revealed that Helen's new disc will be released in ABOUT A MONTH'S TIME.

Explained Norrie: "We could have brought out one some time ago, but we decided it really has been too early. It certainly is a long time to leave it. 'Don't Treat Me Like a Child' is still selling very well."

"It's very healthy and hasn't burned itself out."

New disc is a ballad — "A little slower than the first one," said Norrie — called "You Don't Know."

It is penned by John Schroeder, Columbia A, and T. man, who wrote

"Don't Treat Me Like a Child." This was cut about three weeks ago. Consider the facts.

There are two female singers in the British Top Twenty at the moment. To our credit both of them are British. One is Shirley Bassey, with "You'll Never Know" and the other is Helen Shapiro, young and untried.

It prevents her say the London County Council, from appearing on Sunday concerts. Helen's school-work prevented her from indulging in a long string of one-nighters and a spot singing that required intensive rehearsal.

### BLUES SINGER

The photograph on this page was taken at her only television appearance, on the "Think Four Lucky Stars" show, which isn't even shown in London.

All these facts make it an even more fantastic fact for an unknown to get a record that has lasted so long and been consistent.

September will see a change in Helen's record label, but she is not ham-strung to the same extent by LCC. Art Christmas and the initials to turn professional and

by James Craig

get down to show business in real earnest.

That gives Helen five months to put on the gloss and polish necessary to a stage act. She can keep making discs — of course. Four more are already safely recorded.

She admits she wants to become a blues singer — influenced here by her elder brother, Ronnie, who plays banjo in a traditional jazz band and taught Helen to play baritone saxinet.

But for a prospective blues singer she names some pretty odd choices as favourite records — Elvis Presley, Bobby Rydell, Neil Sedaka and Frank Sinatra.

My guess is that Helen will merge quite well into the current pop music scene as it stands.

She is a definite asset.

Here's a great opportunity for those responsible in pushing her fortunes as a schoolgirl with a personality-laden voice.

Promoted the right way, Britain could have another BRENDA LEE on its hands — a fact that is often quoted about Helen.

Nonetheless it is a true statement.



HELEN SHAPIRO: how to get a disc in the Top Ten without concerts, on night stands or concentrated television. And a debut-disc at that.

# INSIDE THE TOP SCENE

### FESTIVAL JUMP

It's the Festival season. There are some twelve major events in the jazz calendar throughout the summer. I have already mentioned the Earlswood and Bath Festivals, but here is a breakdown of some other jazz marathons:

### AQUA-JAZZ SPLASHLACULAR

Dutty Bums BLACKPOOL, JUNE 2, 3, 4. Acker Bilk, Kenny Ball, Monty Sunshine, Ken Colyer, Clyde Valley Stompers, Alex Walsh, Saints Jazz Band, Vintage Jazz Band, Cy Laurie, Mississippi Jazz Band, Yorkshire Jazz Band and singers George Melly and Hazel Broder.

### NORTHERN FLOATING JAZZ FESTIVAL

Liverpool, June 4. Ken Colyer, Acker Bilk, Vintage Jazz Band, Alex Walsh, Kenny Ball, Bob Wallis, Mississippi Jazz Band, Zenith Six, Ed O'Donnell and Mike Taylor.

### HULL ARTS FESTIVAL, JUNE 4-17

June 5 concert at City Hall—Bobby Danworth Orchestra, June 10, Riverboat Shuffle—Alex Walsh, Bob Wallis, Geoff Woodhouse.

### DUTCH FESTIVAL WEEK, Spa Ballroom, SCARBOROUGH, JUNE 12-17

Deaf Swing College Band and Ringwood JAZZ FESTIVAL, Mitchem's Park Stadium, JUNE 17-18.

Acker Bilk, Kenny Ball, Clyde Valley Stompers, Johnny Dankworth, Joe Harriott, Alex Walsh, Ed Corrie Riverside Jump Band, Gerry Brown, Ronnie Horne.

### JAZZSHOWS' FLOATING FESTIVAL OF JAZZ, JUNE 25, Tower Pier to Margate return.

Terry Lightfoot, Acker Bilk, Monty Sunshine, Eric Clapton, Charlesworth, Fairweather-Brown All-Stars, Mickey Ashwin, Kenny Ball, Ken Colyer, Clyde Valley Stompers, Bob Wallis, Alex Walsh, Mike Daniels, Mick Mulligan, Vintage Jazz Band and Mike Cotton.

### DERHAM MARDI GRAS, Memorial Hall, JULY 1

Terry Lightfoot, Big Band, Fairweather-Brown All-Stars, and two local groups.

### ANTIBES, JULY 17-23 inclusive

If you prefer your Jazz Festivals with a French Riviera atmosphere, might I suggest Antibes?

Bands include Count Basie, Ray Charles, Claude Bolling, Kenny Ball, Czechoslovakian Radio Orchestra, the H Roman New Orleans Band, the Art Taylor Quartet, the Washboard Fire of the New Painters. Also there will be Rosetta Thurler, Beryl Brydon, Les McLean. Special flights are being arranged by John Moody, of Albany Travel Services Ltd., 22 Cork Street, Mayfair, W.1.

### BEAULIEU JAZZ FESTIVAL, JULY 29-30

Anna Odette, Chick Charlesworth, Johnny Dankworth, the Downbeat Big Band, Fairweather-Brown All-Stars, Allan Ganley-Kelth Christie Jazmakers, Joe Harriott, Tubby Hayes Quartet, the Jazz Five, Terry Lightfoot, Mick Mulligan and George Melly, Bruce Turner and Bob Wallis.

### QUESTION: How did BBC "Jazz Club" producer, Terry Hensberry, get on the photo session of Arthur Greenleaf's synopsators (page 3, last week's NRM)?

Believe it or not, that was Terry, complete with microphone, and

### IAN DOVE

striped blazer, smiling benignly from the saxophone section.

### BILK BOOK: Bilk fans have a treat in July when Peter Leslie's 'Book of Bilk' is published (MacGibbon & Kee, 12/6d).

### ODD DATE: The oddest date Humphrey Lyttelton is ever likely to play takes place on June 9th at Bath. The venue? Platform 4 of the railway station. The band will be mounted on a goods wagon. The event is an all-night affair organised in connection with the Bath Festival.

### BIG FOUR: No less than four major recording companies are vying for the services of the Alex Reel band, which celebrates its first month's anniversary next Friday night at the

Bath Jazz Festival, followed by a hectic 250-mile dash to East Dereham, Norfolk.

### DATES: Ex-Bob Wallis' diaries

Doagh, Richmond, takes out his own band or the Rev. Dr. Potts officiating, starting July 17. Dick Charlesworth's City Gents have their first "Saturday Club" broadcast Saturday, July 8th.

### TRAVELLIN' BLUES: From Portsmouth today (June 1) where they record a programme in Southern TV's 'Day By Day' to Blackpool (June 2) for the Jazz Festival there. Then back to Liverpool to catch the overnight train to London (ATV's 'All Kinds of Music', transmission on June 7).

Back to Liverpool in time to get the festival of Jazz to the Isle of Man.

And the following week visits to the Bath Jazz Festival, Norwich, and Birmingham.

That's the itinerary for Ian Menzies and the Clyde Valley Stompers. "We must be the most travelled band," says Ian.

### ODS DUTY: Dates for the Original Downtown Synopsators are: Norwich (July 1), Harrogate (July 2), Birmingham (2), Grimby (7), Birmingham (8), Crawley (12), Bolton (14), Nottingham (19), Rye (22), Liverpool (23), Brighton (28) and Stafford (29).

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