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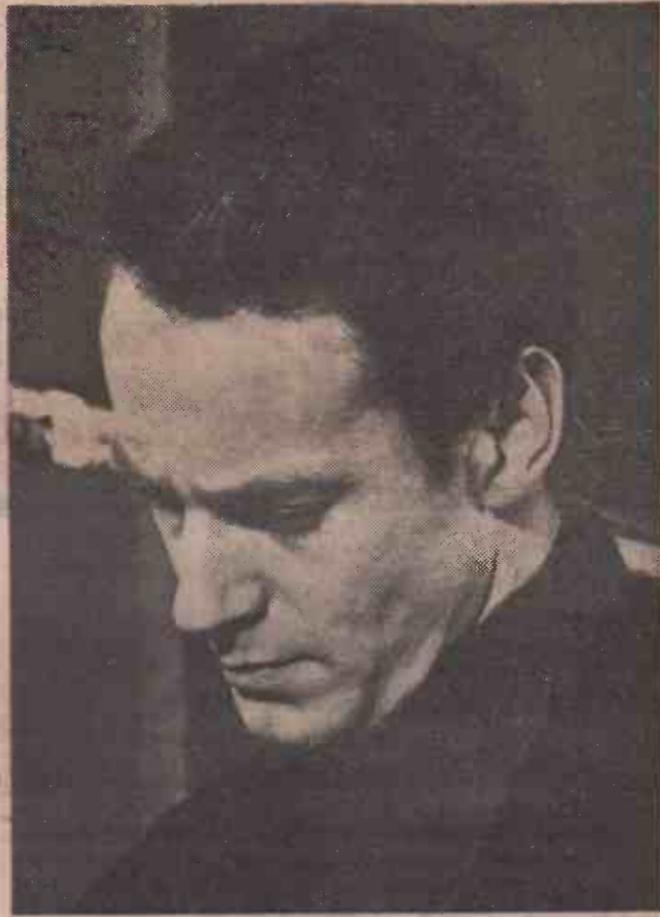
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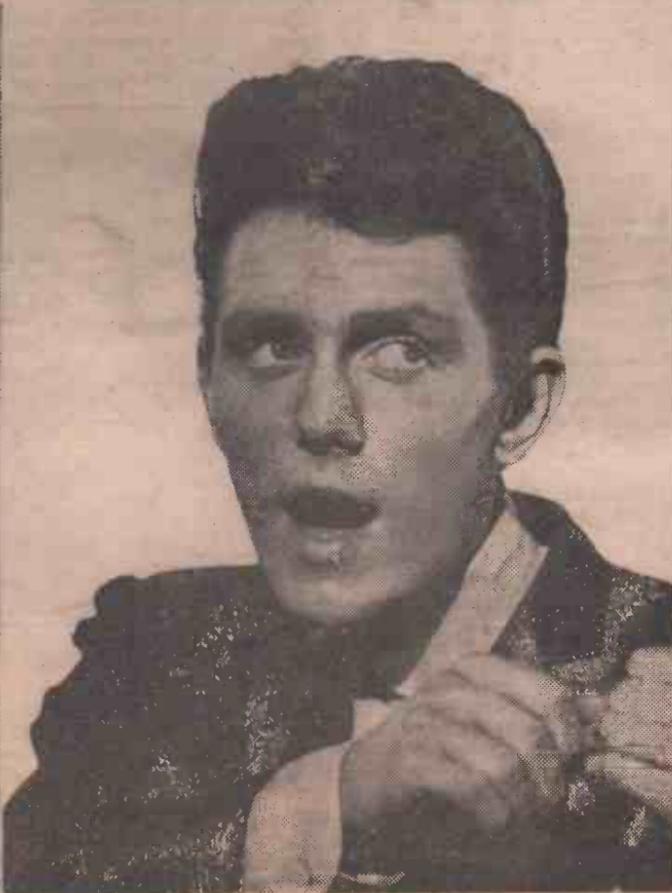
WEEK ENDING JUNE 8, 1963

EVERY THURSDAY

# IT'S ALL HAPPENING!



SOME OF THE MANY STARS APPEARING IN THE FILM 'IT'S ALL HAPPENING!', STARRING TOMMY STEELE AND ANGELA DOUGLAS (TOP LEFT). MORE ON PAGE 12.



**NEW RECORD MIRROR**  
 EVERY THURSDAY  
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# Billy J's Different Kind of R & B

A READER COMMENTS ON HIS STATEMENT



WE are just sick and tired of the records that are being issued at the moment with the tag "Rhythm and Blues".

Billy J. Kramer states that he and The Dakotas "play a different kind of R&B to that of Bo Diddley and Chuck Berry". How very odd! We, along with hundreds of other R&B addicts, thought that there was only ONE form of R&B but now it seems we were misled. Rhythm and Blues of the 1963 calibre has such phrases as "I like the way you tickle my chin" and "The secret is I'm in love with you". Oh! How very, very authentic. We could well imagine artists like Muddy Waters, Howlin' Wolf, Jimmy Reed, etc., chanting out the above lines, we don't think!

So Mr. Kramer, if you want to be a pop idol, then the best of luck, but please leave our Rhythm and Blues untouched, unspoiled and, most of all, unmentioned! — 25 Hillside Gardens, Betchworth, Surrey.

## NEW RECORD MIRROR

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## MISSING

THERE is one type of singer missing from the record charts in an otherwise fairly interesting mixed bag of records. I refer to the "big-voice" singer. I find if the right song can be found, singers like Robert Earl, David Whitfield, to name just two, could easily make the higher reaches of the charts.

I think these thoughts are prompted by the success of Al Martino in the American charts who this week is Number 12 with "I Love You Because", but though I have listened to many record programmes this week so far I have not heard the record. But I understand it is not in the same style as his great old hit "Here In My Heart", which was a big-voice song.

We hear so much about "transfers" of artists from one label to another but are they of such an advantage to the performer? I think I am right to say David Whitfield transferred to an E.M.I. label several months ago but he has recorded so far one single record with them. I have a very strong feeling that a really big song for David could put him into the charts again.

The other thing is how are many of the artists who do a "carbon copy" on radio shows going to cope with a large voice type of song—I can imagine many difficulties in that respect. — JOHN WATERFIELD, 6 Wembury Park Road, Peverell, Plymouth.

## JUST FOR FUN

AFTER reading Mr. R. Donegan's letter the other week about the film "Just For Fun" I felt I just had to write and say something in its defence.

Originally I only went just to see the Crickets, whom I admire very much. I didn't really expect the film to be much, but to my surprise I found it very enjoyable, light-hearted entertainment. I say let's have more of them. — PAULINE REEVES, 28 The Grove, Walton-on-Thames.

# I'm So Excited!

HEY, there! It's all so exciting. I think I got an even bigger kick out of seeing "He's The One" hit the charts than when my first, "Tell Him", made the ratings. After all, everybody had told me how hard it is to get a follow-up . . .

But things generally are going so fast these days that I hardly know where I am. Except in some sort of Seventh Heaven. One new thing is that I'm learning to play guitar.

No, I don't see myself on stage toting an amplified guitar. But I find it very useful at rehearsals to be able to accompany myself on acoustic guitar and one day, maybe, I'll be able to incorporate some folksy material on stage. We'll just have to wait and see.

Oh, yes, I'm also going to have dancing lessons. From Lionel Blair, one of the top men in the business. It's all been agreed and, though he's out of town just at the present, we'll be getting together pretty soon.

There was a time when I thought things would never get started. You know, before that first record, we worked through a whole heap of songs before coming up with the right one—a song that my manager, Robert Stigwood, brought back from America. It was a bit frustrating, all that waiting—but look how worthwhile it has proved.

## Bobbing

People ask me if my head-bobbing about on stage is natural or not. It's natural, all right. I just can't help myself. To be honest, I was a bit worried early on about my obvious lack of sophistication on stage but now it doesn't seem to matter. The fans seem to like my teen approach and certainly I like working that way best. I suppose it's something to do with self-identification where audiences are concerned . . .

Not so long ago, I used to fill in my time helping to organise John Leyton's fan club. Now I'm in the position of having my own to look after. That's a great thrill, too—and I believe in giving up as much time as possible to it.

I picked up quite a few ideas when working for John's fans and I believe that an artist owes it to his or her followers to do the maximum on their behalf. Wherever possible, I answer letters myself and I find myself really taking an interest in the fans and their problems. Funny how often they want to share their own difficulties and worries with a pop singer—it gets so a singer has to be an expert in human relations, too.

This summer, I'll be hopping

working with John Leyton. This, in a sense, will be my first taste of acting experience on a stage, so those drama lessons I had in the past will come in really useful.

You see, there are so many things to do and so many people to see, that I'm caught up in a sort of whirlwind. Fortunately, I love work . . . and I love singing. Just a year ago, or even six months ago, I'd never have thought all this would be happening to me.

## Fans

The main people to thank, of course, are the fans. It's wonderful what their encouragement can do. We've just had a breakdown of the membership of the fan club, by the way, and it works out at about 60 per cent of boys to 40 per cent of girls.

Well, that's really all I have time to write now. I've got a rehearsal session to fit in, a journalist to meet, a show to appear in—and I want to answer a few more fan letters.

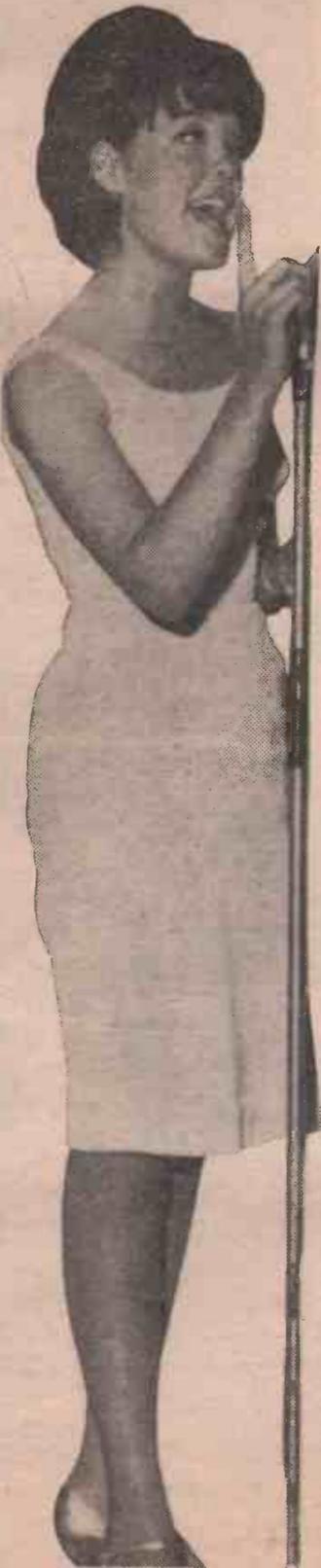
Don't let anyone tell you it's anything but a marvellous old world!

says  
**BILLIE DAVIS**

Another bit of excitement coming up for me is a pantomime date—my first. We haven't fixed the venue yet but I'll probably be



Yes, it's CLINTON FORD all right. And he's been spotted in a dressing room just before a TV appearance. Clinton has just changed disc companies from Oriole to EMI—and we can expect a new release from him very soon.



BILLIE DAVIS—in the charts.

## C & W CORNER

WANDERLUST  
 Frankie Laine with accomp. by Johnny Williams

Love Is Where You Find It • Serenade • Wagon Wheels • I Let Her Go • Miserlou • Riders In The Sky • De Glory Road • What Kind Of Fool Am I • On The Road To Mandalay • If I Love Again • The Moment Of Truth • I'm Gonna Live Till I Die. CBS BPG 62126.

FRANKIE LAINE'S lusty singing has never appealed to me particularly when he uses quasi-country material like "Wagon Wheels", "Rawhide", "Riders in the Sky" and so on. Neither do I find this album entertaining, even though I freely recognise that Mr. Laine has made no attempt to sing in a country way but with the strong vaudeville display which one associates with his work.

If you happen to like Frankie's "loud and clear, clarionlike, golden" voice with a batch of pronouncedly commercial balladry then this LP might possibly attract you. It didn't me. . . . J.A.

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# PUSHBIKE TO JAGUAR

## Craig Douglas gives his frankest-ever interview to NRM

FOUR years ago, almost to the day, it all really started for Craig Douglas. He hit the charts. He's been hitting them consistently ever since . . . a rare record in a chop-and-change industry.

Four years. Forty-eight months in which he's progressed from a farm-hand with a milk round in the Isle of Wight to a well-groomed man about town. Four years which he admits have seemed more like sixteen, in which he's developed, matured, grown-up in double-quick time.

Craig was in reminiscent mood when we met. He thought back to the day, in the Isle of Wight, when his mother entered him for a talent contest without telling him about it.

"I had only one suit—a ready-made job. I was petrified. I never thought I'd have the guts to get out there. All I can remember now is that I sang Pat Boone's 'Love Letters In The Sand'. I don't remember the applause. Just the relief of getting off again, back to safety."



cleaning out pig-sties, haymaking and all that.

"A few weeks later, on television on 'Six-Five Special'. If I was scared before . . . well, this was horrible. I kept saying: 'I'm going to be terrible.' Pete Murray, Jo Douglas and the others were marvellous. But it led to recordings. The first was 'Sittin' In A Tree House', then 'Are You Really Mine'. 'Only Sixteen' was the first really big one . . . just four years ago.

"Well, I've learned to worry. Worry about thousands of things. About whether the semi-pro musicians you get to back you on dates will be able to cope. About songs. Shows. Worry, worry. I'm fairly placid, I think. But I've had this responsibility since I was 16 really. It kind of ages you. Even though there are managers to look after a lot of things.

And you must have faith in your managers. I've got Bunny Lewis as recording manager. He's great. He picked up 'Only Sixteen' for me when it was at Number 99 in the States. It wasn't ever a hit there. But it was top here for me in three weeks. I trust him.

"Single-mindedness is important. It's hopeless if you get depressed all the time. When I'm depressed, I'll make sure I'm on my own. It's easy to let the business get you down. Make you ill.

by  
**PETER JONES**

"I went into the finals. Yes, I was still scared. But I rather enjoyed it—if only because I sang 'Mary's Boy Child' in the middle of a crowd of rockers!

"That's when I met my manager, Robin Britten. Later on he persuaded me to try singing for a living. Put me on a show with the Mudlarks at Ryde. For the first time I'd earned money at singing. It all seemed unreal after my life

### MATERIAL GAIN

"I've tried to analyse the things that have happened to me since.

"Materially? Fine. I used to ride a bike. Now I have a Jaguar. I used to wear jeans. Now I've got about 20 or 30 suits, though a lot of them are purely for the stage. I've bought a house. Shirts by the dozen. All that sort of thing.

"But all that is just material gain. What about me, I wondered? How had I changed?

CRAIG DOUGLAS tells some undisclosed secrets to Peter Jones—about his long trek to stardom.

### FRIENDSHIPS

"Then you have to sort out people. It was different in the Isle of Wight. People were all the same. But you meet some funny types in this business. And if I'm booked to work, I have to work. In the island, I could stay away if I felt like it.

"I'm not really a hard sort of person. But I have to make myself hard, in order to cope. It's like with friends. You have to sort them out carefully. A lot of selfishness goes on. And it's difficult to keep up friendships, what with all the travelling and so on. You ring a girl, because you suddenly find out you have an evening off. She thinks you are ringing as a last resort . . .

### PROUD

"Yes, I sleep reasonably well. But you can't forget the business. Ever. And you think about the loneliness. I've got a book with hundreds of phone numbers in it. But how many do you really want to ring? There's that lack of continuity about friendships.

"I come from a big family. Leaving home was a big thing for me. Now I get home maybe four times a year. Sometimes my mother finds it hard to accept. She had a go when I lost my Isle of Wight accent. She'd complain that I didn't ask what she thought of my shows or records. She didn't understand I wanted to leave the business for a little while. But she's proud of me, I'm sure.

"When I see people on the Island, I sometimes don't remember. I tell my mother: don't you realise they've changed just as much as I have. But most of them treat me as I was. Terry Perkins. Not Craig Douglas. They're proud . . . inside. It's not like having lived in London where you hardly get to know your neighbours.

### CHARTS

"I keep thinking it all won't last for ever. So I worry about learning to act, to read lines. I want to be ready for any break that comes.

"About the charts — yes, that sometimes worries me if I'm not in. Like introducing guests on 'On The Scene' and talking about THEIR hit records. I think a lot about that. But I get great satisfaction out of just working. Just being in the business.

"Did you know that nine girls fainted in an audience when I was recently in Scotland? It was a strange feeling. I joked about it: 'I'm lost unless somebody faints', I said.

"Records are all-important. But I insist on getting the right sort of song. Like 'Danke Schoen', the latest. If it does catch on, it'll catch on big. It's that sort of number.

"You have to learn humility. Make sure it's there when you go on stage. Then lose it afterwards.

### DREARY

"So many people ask how they can get in the business. I warn them that it's not all tinsel and glitter. It's lousy dressing rooms, no hot water, bad bands. Quite a bit of it is dreary.

"Fan adulation? That's a problem. You've got to keep a balanced mind. You mustn't be depressed when you meet them. You pose for pictures, sign autographs. Chat. Mostly it's me who has to do the chatting.

"You see, I'm still a very shy person. I have to force myself to get out of it. But it's important not to go to the other extreme.

"You need a good constitution to be able to take the one-nighters. I love food but often have to make do with a stale sandwich. But some people run down these tours too much. If they don't want to do them, why do them?

### ROUGHNESS

"Actually they can be great fun. Meeting more people — and with a good company travelling with you, it's fabulous. The main thing is to make the most of the best things; play down the worst.

"I'd hate to get out of the business. I've travelled a lot, seen the lot. All in four years as any sort of star. Sometimes I think back to the start — and it seems all unreal. I've changed, certainly. I hope bad things don't show through too much. But you can't avoid the roughness rubbing off.

"I think my mother sees most of the changes. Some she doesn't like. But it's all show business, isn't it. I'd miss it, that's for sure."

It was a long session of self-probing. Craig Douglas came out of it well.

Those four years, in which he emerged from cow-hand to pop star will probably be the longest he'll ever endure.

But he's enjoyed them, deep down.

# CHEERFUL UNDERTAKERS

## NORMAN JOPLING VIEWS THE LATEST MERSEYSIDE BEAT GROUP ON DISC . . .

I WAS about to open this feature with the words 'And yet another Liverpool group hits the scene' when I remembered something. That the Undertakers do not wish to be called a Liverpool group—in fact they don't particularly wish to be associated with Liverpool. Not that they don't like the place but they believe that everyone has been trying to get on the bandwagon just by saying they've got the Liverpool sound.

"Well, we haven't got the Liverpool sound," said Chris Huston, the lead guitarist. "We've got our own sound—and we intend to keep it. Some say that we're one of Liverpool's top groups—but we don't believe it. We've a lot more to learn yet even though we've cut our first disc. You can improve all the time—in fact we didn't honestly think that we were good enough to cut a disc."

The boys themselves have the reputation of being the zaniest team in Liverpool. Almost all the time they are clowning about—but that doesn't detract from their workmanship on stage and their vocal performances. One of the numbers that they sing is the U.S. number one hit "Monster Mash" a Bobby 'Boris' Pickett And The Crypt Kickers original. They dress in black cloaks and employ various gruesome types of gimmickry on this one. But apart from that they do like singing the R & B type numbers on stage. Amongst the

favourites are The Isley Brothers, Ray Charles, and the Miracles.

They learned much of their show-craft from Joey Dee And The Starliners when they were appearing in Hamburg. They reckon Hamburg as a fabulous place, able to appreciate things other than the current pop twenty. They say they don't mind how often they play at the Star Club—their music goes down well there. They are actually due for another trip there at the moment.

They have played with such stars

as Brenda Lee, Bill Haley, and Gene Vincent. But of London groups they don't know much. They've heard a lot about the Rollin' Stones, but haven't heard them. They reckon Cliff Bennett And The Rebel Rousers are the most fantastic group to hit the scene. But for the rest—"They all sound as though they are imitating the Shadows. It's all terribly mechanical music" they told me.

### FREE HAND

They've cut their first disc for Pye—who gave them a free hand recording wise. They had darkened lights etc. to create a suitable recording atmosphere. "You've got to have some atmosphere. The record company were very co-operative with us—and we think

we've achieved quite a good sound—we hope!"

The line up of the group is Chris Huston, guitar, Jackie Lomax, bass and vocal, Geoff Nugent, guitar and vocal, Brian Jones, sax and vocal, and 'Bugs' Pemberton, drums. In fact they are one of the few British groups to have a sax included in their line-up. They usually feature a lead singer with a couple of the boys backing. And sax intrusions here and there. They are highly rated in Liverpool—and have a large and faithful following there.

And what do they think of the other Liverpool groups?

### BREAK

"The Beatles deserve to be where they are" they declare. "They've worked hard for the break and they've finally got it. And Gerry and the Pacemakers deserve their big success too. The Big Three—well, they're just fabulous performers. The others—well, they're really all just jumping on the bandwagon. Mind you there are some very talented groups up there—and a lot of them still have to be discovered and recorded. But it seems the break has finally come for the Liverpool scene, which has been waiting for a long time for it."

The boys themselves are a bunch of sharp vivid youths with an immense personal appeal. The odds are that their first disc to be issued on Pye shortly will be a hit, whether it be a major or minor one.

Let's hope that it will be a hit too, for these boys have worked hard and fast to make themselves a success. Good luck to them . . .



THE UNDERTAKERS—L to R: 'Bugs' Pemberton, Jackie Lomax, Brian Jones, Geoff Nugent and Chris Huston.

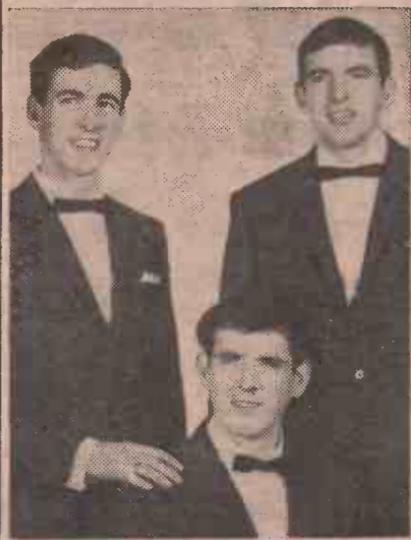
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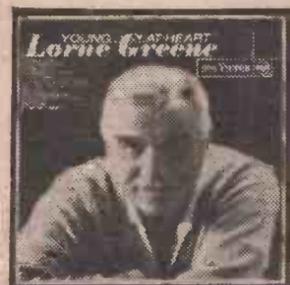
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# KANE'S COMEBACK

## "I'm No Growler" Eden Tells Peter Jones

SOME few years ago, I offered the suggestion that Cliff and Adam should move over at the top of the charts and make room for Ed Kane to join them. Eden, the Indian-born star who was groomed so slowly for the top, duly shouldered his way there with "Well I Ask You", "Get Lost" and "Forget Me Not".

But something has gone wrong. Drastically, diabolically wrong. Eden vanished from the charts "House To Let" and, inexplicably to me, this, "Sounds Funny To Me" didn't make the grade. The knockers moved in: "Eden's had it. Finished. A flash in the pan..."

Eden confided this week: "That was pretty depressing at first. Of course, it was true — I was slipping out of the charts. It was hard to take, especially after having tasted a Number One."

"But now I've got a new manager, a new agent, a new recording company and a whole load of new-found confidence. The past is the past. I made mistakes. Maybe some mistakes were made about me. But now I think different. I just feel happy to be in this business and to be making records. I'm working on the theory that they can't keep a good man down — if you'll pardon my saying so."

Eden's new disc, already highly plugged, is "Tomorrow Night", backed with "I Won't Believe Them", on the Fontana label. It's a new Eden Kane, as he himself explains:

### NO GROWL

"First of all, I really liked the song myself. I've never really had much say in this matter before. Then it's got a small group backing instead of the big band of the past. You can hear more of the vocal group, too."

"And I don't growl. Truth is, I've always had a soft style of

singing but the growling bit kind of just grew up in the studios. This song needed a soft treatment—it really is a lovely tune."

Did Eden think he'd suffered by not having enough discs released in the past?

"Quite possibly. I had that Number One with 'Well I Ask You' and then there was no follow-up for months and months. Trouble seemed to be in finding the right songs. Certainly the top-class material was never submitted to me."

### REACTIONS

"Then you get songs like 'Sounds Funny To Me'. You can't explain this sort of flop. It was just obvious that the public didn't like it enough to buy it."

Did Eden think he's also suffered by the unusual pop-music complaint of "UNDER-exposure"?

"Again, that's quite likely. I didn't get out and about much to

meet the fans. Now it is all starting and I must admit I'm getting the right reactions and receptions. There's a summer season coming up at the South Pier, Blackpool, along with Karl Denver and Marty Wilde and I've got some production ideas I'd like to work into that."

"There was a lot of talk about me having a major film role a year or so ago. Looking back, I now doubt whether that was ever likely to come off. But I have had acting lessons at the Stanislavsky Studios in London and I have done a film test which apparently went down pretty well. Yes, I'd like to do a film..."

Eden went on: "With recordings, I just like to sing good songs the way they should be sung. If a disc doesn't click... well, it can't be helped. But I'd much sooner have a mixed reaction from everybody than straight acceptance in a luke-warm way. At least if someone says WHY they think something is wrong, they are showing interest."

### SOUR GRAPES

Said Eden: "There's no point in creating a lot of sour grapes about all this, but there have been mistakes in the past. Of course, I have had the hit records and I have built the name... but I feel I could have done a great deal more. From now on, the new Eden Kane will be getting out and about a lot more, especially after the summer season. Funny thing, though, is that I've never even seen a summer show, so I don't really know what to expect."

Eden has the personality, the looks, the grooming, the voice to make it big once again. Plus, now, a load of determination to force the knockers to retract.

So I'll say it again. Move over at the top, whoever is there right now. There's a bit of Kane Mutiny on the way.

# BACK TO BRITAIN'S BIG BEAT BOYS . . .



THE ROLLING STONES—A moody picture of the great teen R&B group.

FROM the Rolling Stones comes a disc. The R&B group that has the teeners queuing for hours every time they have a disc issued by Decca. It's titled "Come On" and is already in the charts by Chuck Berry. For it's his song, and it is contained on his best-selling L.P. "Chuck Berry"—Number 17 currently in the top twenty L.P. charts.

But the disc doesn't sound like the Rolling Stones. It's good, catchy, punchy and commercial, but it's not the fanatical R&B sound that the audiences wait hours to hear. Instead it's a bluesy very commercial group that should make the charts in a smallish sort of way.

"Once we've made an impression", said harmonica player Brian Jones, "then we can try out our real R&B routines." Their real R&B routines are something pretty good too, as many a fan will vouch for. The boys themselves have a fantastically large repertoire of the blues and of rock, and could sing many sessions without repeating the same number twice.

Flipside of their disc is "I Wanna Be Loved". It's far more bluesy than the top side, and the boys begin to shine through on the side. But it's the top side "Come On" that's the one to watch. It's com-

mercial enough, with a very danceable beat.

All of the Rolling Stones are Chuck Berry fanatics, and sing a very large amount of his numbers in their act at the Station Hotel, Richmond. "But nothing too commercial", they say. "The ones we usually do are 'Bye Bye Johnny', 'Down The Road A Piece', and Chuck's interpretation of the Nat 'King' Cole oldie 'Route 66'—contained on his 'Juke Box Hits L.P.'."

"But we also do a lot of Bo Diddley numbers. Things like 'Diddley Daddy', 'Pretty Thing', and of course 'Bo Diddley' all go down tremendously well."

The long-haired boys have no scruples about the charts. They want to get in the charts first before recording out-and-out R&B that would not do anything to establish newcomers. But they said that they would love to do an R&B E.P. for Decca, who have signed them to an exclusive contract.

### MIXTURE

Lead vocal on "Come On" is handled by vocalist Mick Jagger, but he has Brian Jones and Bill Wyman supporting him all the time — the sound could be called a very satisfactory mixture of pop and R&B—and the commercial finished product is nothing to be sneezed at.

The boys say they have played the disc to many people — and they didn't know it was the Rolling Stones who were singing it! Impact sound produced the disc — but the arrangement is still that the boys should make more and more earthy discs with each one that's issued. They intend to choose their next number pretty soon — a suggestion

by **NORMAN JOPLING**

was "Fortune Teller" from the Benny Spellman catalogue — it's just been issued over here on an L.P. called "We Sing The Blues". The boys raved over some of the tracks on this L.P. which included "Mother In Law"—Ernie-K.-Doe; "Ooh-Poo-Pah-Do"—Jesse Hill;

and "It Will Stand"—The Showmen. Others they think they would like to record are the two Chuck Berry numbers "Bye Bye Johnny" and "Route 66".

The boys intend sticking to their type of singing — whether or not it proves commercial in the long run or not. They know that if they watered down their stage act the attendances would quickly drop off. And there are certainly a lot of attendances to drop — for the group have one of the most successful personal attendances on record.

Let's just hope that their disc "Come On" goes that way too.

# BIRMINGHAM BEAT No.2

## GERRY LEVENE AND THE AVENGERS . .

BACKED by his four-man instrumental team, the Avengers, Gerry Levene is currently one of the most successful young vocalists in the Midlands. In addition to his four weekly ballroom commitments, he is also in great demand for large numbers of odd dates which ensure that his working week is a very full one indeed.

Since their formation in October 1962, Gerry and the Avengers have gone from strength to strength, becoming a hit not only in Birmingham but also in Liverpool where they have now toured on three separate occasions. Seeing them work, it is obvious that they have learned much from Merseyside as regards polish and stagecraft, and it has made them tops in the Midlands, together, of course, with their ambition. A good example of their ambition is the following, which tells how the group landed a twice-weekly spot at Birmingham's West End ballroom.

### PAY

The West End's lunchtime disc sessions were pulling in fewer than two hundred people until Gerry suggested to the management that he and the Avengers would play Wednesday and Saturday midday sessions for a trial run of six weeks WITHOUT PAY. The experiment worked, the attendance trebled, and Gerry and Co. are now the West End's resident group — WITH PAY.

Instrumentally, the Avengers, technically a very sound outfit, follow today's familiar pattern, being identical to both the Beatles and the Diplomats. Mike Southern, aged 17, is the lead guitarist, Jim



THE AVENGERS are yet another of the first-class groups just breaking into the big-time.

Both of these numbers have class, and would certainly do well.

Onslow (18) plays bass; John Watson (21) is rhythm guitar, and Graham Hedge (22) is on drums. Gerry, aged 19, concentrates on singing.

### DISCS

Although the songwriting talents of the Avengers are not so highly developed as those of the Diplomats, they do have a couple of numbers which could easily establish them on the record scene. The titles are "Cry Baby", a cute beat ballad with vocal harmonising written by Gerry, and "Spooky", a very catchy instrumental penned by lead guitarist, Mike Southern.

by **Alan Stinton**

Gerry sums up the ambitions of the group as "To get completely established in the Midlands and to achieve recognition as a top line group."

With another tour of Liverpool and Manchester imminent, and members of their recently-formed fan club already over a hundred, Gerry Levene and the Avengers look all set to achieve their goal very soon.



## CLIFF & SHADOWS IN BLACKPOOL

A YOUNG-AT-HEART show for a young-at-heart theatre—that's "Holiday Carnival", the spectacular stage presentation starring Cliff Richard and the Shadows which opened at the new ABC Theatre, Blackpool, on Saturday.

The streamlined £347,000 theatre, labelled the most modern in Europe has a show to live up to its reputation, in which we take a look at some of the world's most exotic entertainment spots on a tour conducted by Cliff and The Shadows. Plus Carole Gray (who starred with Cliff in his first major film success "The Young Ones"), comics Daily and Wayne, Arthur Worsley (probably the world's leading ventriloquist), and a talented company of dancers trained by Pamela Devis.

Albert J. Knight's production sets the show moving briskly from the opening but the first half acts are somewhat lightweight until we come to The Shadows with their 20-minute spot which closes the half.

### VIRTUOSITY

Starting with "FBI", a real house-rousing number, they show their virtuosity by changing the mood through "Nivram" and "Atlantis", while Hank B. Marvin and Bruce Welch blend their voices attractively on "I Want You To Want Me", the 'B' side of "Atlantis"—and a number written by Hank himself.

The Shadows close with the theme from the film drama "The Boys".

Second half highlights are two-fold — Arthur Worsley with some fine material mostly aimed at below the belt, and Cliff and The Shadows with their long closing spot, which cannot fail to set the theatre alight.

Cliff opens with "Do You Wanna Dance", then abruptly changes the mood to "Spanish Harlem", then slows it down more until he reaches his latest hit, "Lucky Lips". Then he moves into "We Say Yeah", a brilliant all-out performance.

### FINAL

The final scene, with the revolver reproducing the finale of "Sunday Night At The London Palladium" is a shrewdly calculated curtain call which strikes away from the stereotyped company call of the old variety theatres—and sets the seal on a show which would have the booking offices besieged all season.

If anybody ever questioned the virtuosity and stage presence of Cliff Richard, this show should swiftly dispel all doubts. He dances complicated routines and moves well throughout. He certainly lives up to his title of Britain's top entertainer.

This fine presentation runs twice nightly through to September 21.

KEN GRAHAM.



JERRY LEE LEWIS in just two of his many moods, as he delights fans at the Casino, Boulogne.

ABOVE: CLIFF and the SHADOWS rehearse a number for "Holiday Carnival" at the NEW ABC, Blackpool. And a candid shot of Cliff in his dressing room before the show.

## 'LEADING LADY' WINNER...



MISS A. STEVENS, of 44 Roehampton Close, S.W.15, is presented with the Juke Box she wins for a month, as the winner of our 'Leading Lady' contest. The familiar face presenting the prize is none other than LAYA RAKI, star of ITV's 'CRANE' series.

<b>JUST RELEASED</b>		
<b>KARL DENVER</b> Indian love call F 11674 <b>DECCA</b>	<b>COME ON</b> The Rolling Stones F 11675 <b>DECCA</b>	<b>CLODA R</b> To give my lo F 11676 <b>DECCA</b>
<b>HELLO TROUBLE</b> The Cadets F 11677 <b>DECCA</b>	<b>GYPSY HEART</b> Bobby Curtola & The Martells F 11678 <b>DECCA</b>	<b>HAWKS</b> <b>HAWK</b> Lonesome HL 973 <b>LONDON</b>

# JERRY LEE LEWIS ACROSS THE SEA...

## The 'Rock Across The Channel' Story

PROBABLY the greatest white rockster still performing thrilled teenage fans on the "Rock Across The Channel" trip this year. The trip which was much heralded by adverse publicity in the Sunday papers the next day provided many of Jerry's fans opportunity to see him at his best. Artists appearing on the star-studded bill included the Flee-Rekkers, Nero And The Gladiators, Johnny Angel, and many others.

But it was Jerry Lee Lewis who stole the thunder for one of the most memorable trips on record. Although many of the artists missed the early-departure boat, Jerry Lee was not one of them. During the journey to Boulogne from Southend, Jerry rested as he had been travelling all night. But he didn't mind fans breaking his sleep and quizzing him on a thousand-and-one subjects.

When the 'Royal Daffodil' finally docked, the triumph was reached for Jerry, and promoter Jimmy Moran who had laid the trip on. Jerry appeared at the Casino in Boulogne and gave what was considered by his fans to be one of his best performances.

Singing all the numbers that have ever been associated with him, Jerry Lee sent British and French teeners twisting and bopping like mad to the strains of his great frantic piano playing, and powerful singing — in fact on most of his songs Jerry sounded even better than the discs which had made him so famous. The fact is that every fan was pleased by Jerry's performance — but more was to follow.

### STORY BY NORMAN JOPLING NRM PIX BY DAVID MAGNUS

When the boat embarked the weather was certainly a lot rougher. Before his performance on the way back we asked Jerry about his contract with Sun records which was due to expire in a few months time.

"Well", he drawled, "I think that I'm gonna sign a contract with RCA for a maximum of six months. They'll issue about two or three singles and one L.P. If they plug them hard enough, and manage to bring my name back into the charts I'll stick with them. Personally I think they'll be able to do that; but if not I'll change once again."

Jerry has been with Sun for eight years — during that time he has had fantastic success with his discs. And although his discs still do very well in Britain, and relatively well in the States they don't mean as much as they used to, when he had hits of the calibre of "Whole Lotta Shakin'", and "High School Confidential".

Coming back to Southend, a rumour was spread about the "Royal Daffodil" that Jerry Lee had been seasick and would not appear. It wasn't so. Despite the fact that many others on board were sea-sick, Jerry Lee soon took to his piano, and amidst hordes of hand-clapping, cheering and yelling fans he proceeded to give everyone a really lively performance. "Down The Line", "You Win Again", "In The Mood", "Little Queenie", "Sweet Little Sixteen", were but a few of the numbers to which fans twisted and jived.

It was probably one of the best sessions Jerry has had here, so atmospheric and tremendous was it.

### FOR ALL JERRY'S FANS

And here, for the benefit of any Jerry Lewis fan past and present is a discography of all Jerry's releases, both here and in the States.

Sun catalogue numbers are at the beginning, and London catalogue numbers at the end. In a personal interview Jerry states that Sun was in fact the first record company that he had recorded for — the first and to date the last. Date issued in Britain also given.

259 Crazy Arms/End Of The Road — not issued here.

267 Whole Lotta Shakin' Goin' On/It'll Be Me — HLS 8457 — No. 8 — Aug. '57.

281 Great Balls Of Fire/You Win Again — not issued as such here.  
Great Balls Of Fire/Mean Woman Blues — HLS 8529 — No. 4 — Dec. '57.

You Win Again/I'm Feelin' Sorry — HLS 8559 — Feb. '58.

288 Breathless/Down The Line — HLS 8592 — No. 8 — April '58.

303 Break Up/I'll Make It All Up To You — HLS 8700 — Sept. '58.

296 High School Confidential/Fool's Like Me — HLS 8780 — No. 12 — Jan. '59.

301 The Return Of Jerry Lee/Lewis Boogie — not issued here.

317 Lovin' Up A Storm/Big Blon' Baby — HLS 8840 — No. 28 — April '59.

324 Let's Talk About Us/Ballad Of Billy Joe — HLS 8941 — Sept. '59.

330 Little Queenie/I Could Never Be Ashamed Of You — HLS 8993 — Nov. '59.

312 I'll Sail My Ship Alone/It Hurts Me So — HLS 9083 — March '60.

337 Baby Baby Bye Bye/Old Black Joe — HLS 9131 — May '60.

344 John Henry/Hang Up My Rock And Roll Shoes — HLS 9202 — Nov. '60.

352 When I Get Paid/Love Made A Fool Of Me — not issued here.

356 What'd I Say/Livin' Lovin' Wreck — HLS 9335 — No. 6 — April '61.

364 Cold Cold Heart/It Won't Happen With Me — HLS 9414 — Sept. '61.

367 Save The Last Dance For Me/As Long As I Live — not issued.

As Long As I Live/When I Get Paid — HLS. 9446 — Oct. '61.

371 Money/Bonnie B. — not issued.

374 I've Been Twistin'/Ramin' Rose — HLS 9526 — March '62.

379 Sweet Little Sixteen/How's My Ex. Treating You — HLS 9584 — No. 38 — August '62.

382 Good Golly Miss Molly/I Can't Trust You In My Arms Anymore — HLS 9688 — No. 31 — March '63.

384 Teenage Letter/Seasons Of My Heart — HLS 9722 — May '63.

Also a single record for a Sun subsidiary — Philips International under the name of 'The Hawk'. Purely instrumental, neither side was issued in Britain.

3559 In The Mood/I Get The Blues When It Rains — not issued.

### Complete Jerry Lee Lewis Discography by 'Breathless' Dan Coffey

As it is possible to see, Jerry Lee has had a very complicated disc career. Many of his sides were issued months after U.S. release, in the incorrect order. Here are his U.S. EPs, none of which were issued here:

107 Mean Woman Blues/I'm Feelin' Sorry/Whole Lotta Shakin' Goin' On/ Turn Around.

108 Don't Be Cruel/Goodnight Irene/Put Me Down/It All Depends.

109 Ubangi Stomp/Crazy Arms/Fools Like Me/Jambalaya.

110 High School Confidential/When The Saints/Matchbox/It'll Be Me.

British EPs are as follow:

Jerry Lee Lewis No. 1 — It'll Be Me/Whole Lotta Shakin' Goin' On/ Great Balls Of Fire/You Win Again. RES 1140.

Jerry Lee Lewis No. 2 — Don't Be Cruel/Put Me Down/It All Depends/Crazy Arms — RES 1186.

Jerry Lee Lewis No. 3 — Jambalaya/Fools Like Me/High School Confidential/When The Saints — RES 1187.

Jerry Lee Lewis No. 4 — What'd I Say/Livin' Lovin' Wreck/John Henry/Hang Up My Rock And Roll Shoes — RES 1296 — No. 13 — EP chart.

Jerry Lee Lewis No. 5 — Money/Save The Last Dance For Me/Turn Around/My Girl Josephine — RES 1336 — No. 14 in E.P. Charts.

Jerry Lee Lewis — No. 6 — Sweet Little Sixteen/How's My Ex. Treating You/Lovin' Up A Storm/I've Been Twistin' — RES 1351.

### 3 1/2 MILLION-SELLERS

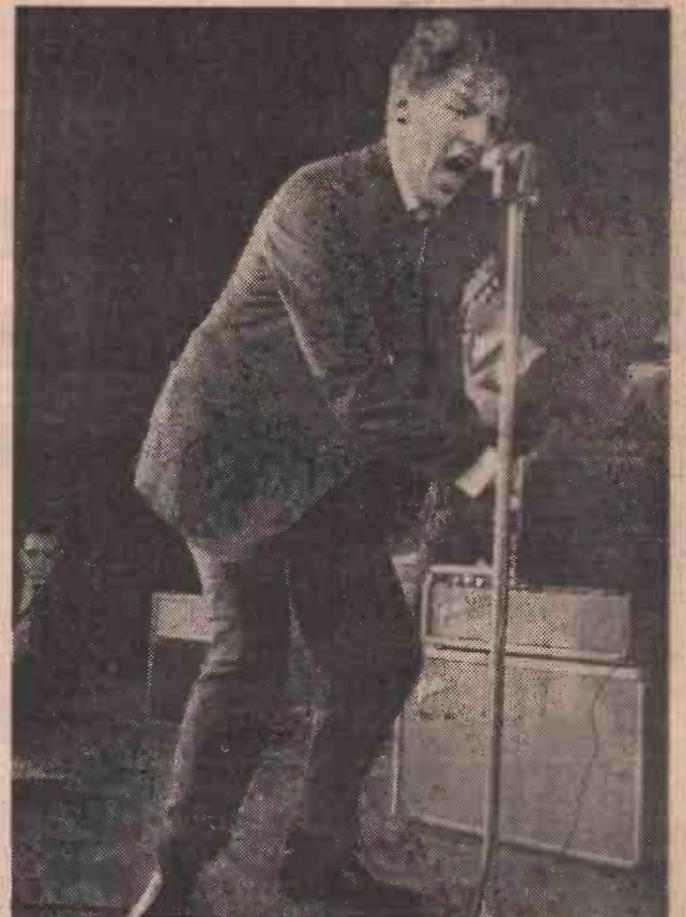
Only two Jerry Lewis LPs have ever been issued here or in the States.

1230 JERRY LEE LEWIS Don't Be Cruel/ Goodnight Irene/Put Me Down/It All Depends/Ubangi Stomp/Crazy Arms/Jambalaya/Fool's Like Me/High School Confidential/ When The Saints/Matchbox/It'll Be Me — HAS 2138.

1265 JERRY LEE'S GREATEST Money/As Long As I Live/Hillbilly Music/Frankie And Johnny/Home/Hello Baby/Let's Talk About Us/What'd I Say/Break Up/Great Balls Of Fire/Cold Cold Heart/My Girl Josephine — HAS 2440 — No. 14 in L.P. Charts.

Jerry Lee Lewis has had four million sellers in this order — "Whole Lotta Shakin'", "Great Balls Of Fire", "Breathless", and "High School Confidential". The first two both sold 3 1/2 million over the world and Jerry has appeared in two films — Disc Jockey Jammoree — in which he sang "Great Balls Of Fire", and High School Confidential in which he sang the title song.

JERRY LEE LEWIS seen in Boulogne on the 'Rock Across The Channel' trip, performing at the Casino, and walking through the streets.



### BASED

ROGERS

DELLA REESE

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More

(theme from the film 'Mondo cane')

RCA 1348

RCA VICTOR

SHAW  
KINS

KENTUCKY

7-7203

Bob Moore & his Orch

HLU 9736

LONDON



# Classic From Kenny Dead Cert For Frank Comeback For Darin U.S. Topside Is Vee's Flip

## KENNY BALL

*Rondo; 55 Days At Peking (Pye Jazz 2065)*

KENNY jazzes up a classic, Rondo A La Turk, by Mozart, on this his latest from the Pye jazz stable. It should do very well—faster than his last and with probably more all-round appeal. A good sound with a lot of very polished work from the boys who make this interpretation of the tune into a modern. His clarinetist gets some good chances on this one—and he's very good indeed. Commercial and polished, it should make the twenty in a big way.

Flip is a jazzed-up version of the popular theme that everyone seems to be doing these days. It's a fair old thing, with a lot of commercial appeal—as much as side one, we'd say.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## ACKER BILK

*Moonlight Tango; Bitter Harvest (Columbia DB 7058)*

ABLY supported by the Leon Young string chorale, Acker takes this pleasing tune at a medium slow pace and injects it with his usual interesting clarinet work. Not so commercial as some of his others, but with a lot of good work from all concerned. Gentle and almost classical in parts.

Slower stuff on the flip, the theme from the film of the same name. It's a string-filled number with once more some good work from Acker and the string chorale.

THREE 🍷🍷🍷

## NRM POP DISC JURY

## BOBBY CURTOLA

*Gypsy Heart; I'm Sorry (Decca F 11670)*

BOBBY had a big U.S. hit with "Fortune Teller", and this is a Ritz recording made in England. It's a jerky sort of teen number with a hit flavour about it. It's very commercial with a busy backing and a lot of appeal, plus strings all over the place. Could do well, but really only average material.

Flip is a usual style ballad with a lot of appeal, and some good singing from Bobby, a Canadian boy. It's got a rather old fashioned flavour—but it's not bad.

THREE 🍷🍷🍷

## HAWKSHAW HAWKINS

*Lonesome 7-7203; Everything Has Changed (London HL 9737)*

CURRENTLY number one in the U.S. country charts is this commercial C&W number with a Jim Reeves flavour and some fair old singing from the late star who could do very well over here with this number, considering the current C&W fad. It's a good well-performed medium tempo number with a nice flavour, good chorus and good piano work. Could easily be a hit.

More country stuff on the flip, a rather smoother number with a lot of appeal once more, and some fair old singing from the star. It's again a Jim Reeves type thing with a lot of appeal.

FOUR 🍷🍷🍷🍷

## BOBBY DARIN

*Eighteen Yellow Roses; Not For Me (Capitol CL 15306)*

HEAVY jangly piano for the intro of Bobby's latest; then some dual-tracking for a spell. Can you criticise Bobby? This bloke has enough talent to fill the charts for a long time to come, but recently he seems to have lost favour. This could so easily put him back in the charts—and it seems worth a gamble to give him the Top Twenty Tip. Full-blooded string accompaniment and he treats the number as if he loves it. He should—he wrote it. Flip is another Darin composition. Shows off his singin' swingin' style, fitting like the proverbial glove. Almost as good as the top side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## TOMMY REILLY AND THE TRADESMEN

*Dakota; S.O.S. (Oriole CB 1833)*

HARMONICA lead on the number which has a fastish tempo, and a swinging little tune to help things along the way. It's a fair old sound on this disc but whether or not it's commercial, we wouldn't like to say.

Flip with the somewhat unusual title is a jerky sort of number, more in the bluesy vein than the top side. Not bad performance.

THREE 🍷🍷🍷

## SIMONE JACKSON

*Ain't Gonna Kiss Ya; Slow Motion (Piccadilly 35124)*

FEMME chorus opens this one—a hit in the States for the Ribbons. It's a usual teen type number with Simone singing quite well on the fast-ish number which has a fair hit flavour about it. She sings jerkily dual tracking with herself. Not too bad.

More of the same sounds on the flip, a dance number with a bit of appeal and some wailing from Simone who is assisted a lot by the recording manager on this one.

THREE 🍷🍷🍷

## MANUEL AND THE MUSIC OF THE MOUNTAINS

*Madelena; Katyna (Columbia DB 7053)*

LATIN tempo on the new litter from Manuel which to our minds stands a good chart chance. Flowing fine strings on the pleasing number—it should do well amongst the older record buyers. Fast-ish with a big sound.

More of the same basic sounds on the flip, but when the trumpet joins in you realize it's a good value-for-money double sider. Latin tempo once more, and entertaining.

THREE 🍷🍷🍷

## JOHNNY KEATING

*Getaway; A Little Waltzin' (Piccadilly 35125)*

A FAST frantic thing from Johnny on this rip-roaring number that sounds like a theme from a crime film. It's a band job with a rock beat and an insistent theme running all the way through. Good guitar work.

Gentler stuff on the flip, with sax leading the way on the number which has a lot of appeal once more. Could garner some plays.

THREE 🍷🍷🍷

# Flip

## BOBBY VEE

*Bobby Tomorrow; Charms (Liberty LIB 55530)*

SHOULD be a most useful follow-up to "Night Has A Thousand Eyes". This is not the top side in America but it's a worthy number anyway. Fastish tempo—average type Bobby Vee number and must stand a good chance of getting into the Top Twenty. He sings well, with an unusual catch in his smooth voice in parts. "Charms" is another great piece by the star. He sings with finesse and style. Double-tracking in parts. Could prove as popular as the top side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## FRANKIE VAUGHAN

*Hey Mama; Brand New Motor (Philips FB 1254)*

MERRY little song from Frankie with a Rooftop Singers type of backing for him. It's an ultra commercial type of teen thing that should easily make it's way into the top twenty. Fast-ish with a loud of teen appeal, and with the plugging it's bound to get it should do well, hand-clapping, etc., makes this a good disc.

Flip is another rock disc with plenty of frenetic rock work from Frankie and some fair sax playing. A good double-sider and a pounding beat from all concerned.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## ETTA JAMES

*Pushover; I Can't Hold It Anymore (Pye Int. 25205)*

A REASONABLE hit in the States comes from bluesy thrush Etta, and it opens with a slow solid beat, and an organ. Her voice is powerful and she mouths the interesting lyric well on the bluesy number which we think could do surprisingly well in this country despite the relative uncommercial material.

Femme chorus on the slower and less commercial flip—also there's some strings on the gospelly number which is of the usual run-of-the-mill flavour. But all in all a good disc.

FOUR 🍷🍷🍷🍷

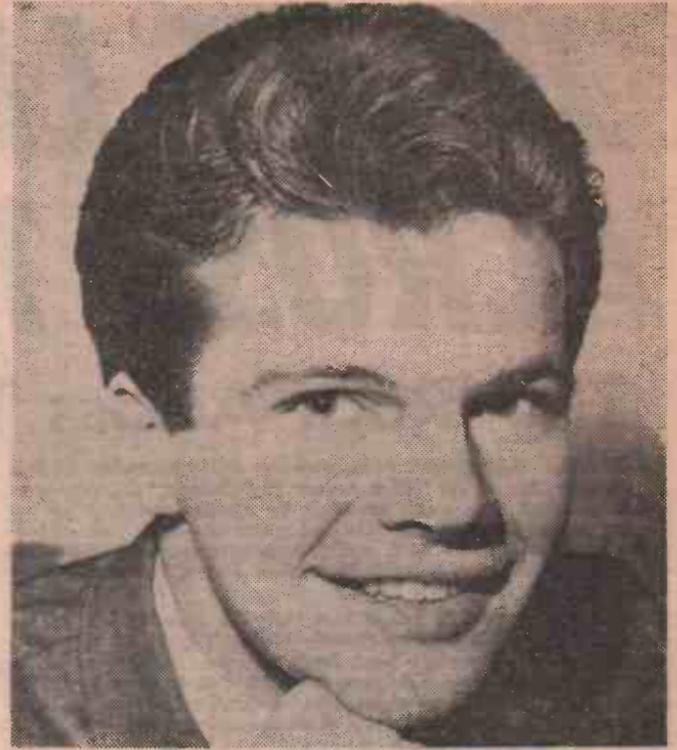
## CHUBBY CHECKER

*Black Cloud; Birdland (Cameo-Parkway P 873)*

MORE of a gospelly thing from Chubby on this newie from him. It's coming up in the States—and there's a good flavour on the disc, with some fair instrumental work in the background. Hand-clapping with a femme chorus, it isn't a dance number with the usual appeal. We don't think it'll be a big hit—but it's got a repetitive appeal.

From Chubby comes a fair old dance number on the flip, that's coming up fast in the States. It's a frantic number with a big band flavour in the backing and Chubby screaming away and the femme chorus used to full advantage.

THREE 🍷🍷🍷



BOBBY VEE'S top side is very much in the vein of "The Night Has A Thousand Eyes"—and the flip-side, "Charms", reached a high-spot in the States.



BOBBY DARIN reverts to a sad song—see feature on page twelve.



FRANKIE VAUGHAN has his most commercial disc for years with "Hey Mama".

## THE BEACH BOYS

*Surfin' U.S.A.; Shut Down (Capitol CL 15305)*

FROM one of America's most popular teams comes this big hit over there. It's a fast-moving very teen beat number, sung surprisingly enough to the tune of "Sweet Little Sixteen". Chuck Berry fans won't like it—but plenty of other people will—and the polished smooth effort may do reasonably

well—but on the other hand the surfing craze isn't done here, so we doubt whether it will be a big hit. Good guitar and organ solo.

Flip is also a big hit in the States, and it's a jaunty number that reminds one of their previous hit "409". It's about a hot-rod and again is a very polished professional type effort. We quite liked it.

FOUR 🍷🍷🍷🍷

## WINIFRED ATWELL

*Theme from "War Lover"; Pony Tail (Pye 15499)*

FULLY - BLOODED orchestral theme from Winnie. No suggestion of the "other" piano, just some tastefully arranged "ordinary" piano. It is short on commercial appeal, naturally, but could prove a goodly seller over a long period. Certainly it shows off her versatility and should surprise some of her admirers. "Pony Tail" has a simple little melody, starting off with unaccompanied piano. Rather catchy, overall—the sort of number which really grows on you.

THREE 🍷🍷🍷

## RAWICZ AND LANDAUER

*Theme from "War Lover"; Forgotten Dreams (Philips BF 1255)*

STACCATO rap from the orchestra, then some lilting sounds before the famed duettists tackle the film theme. As ever, they turn in a musicianly performance—and again this is one which should sell comfortably over a lengthy period without actually setting alight the charts. Some excellent backing sounds throughout. Everybody knows "Forgotten Dreams" and one can only say that this is a first-class version.

THREE 🍷🍷🍷

## JERRY BUTLER

*Whatever You Want; You Won't Be Sorry (Stateside SS 195)*

THE big-voiced Jerry tangles with a big-sized ballad here. There are touches of the Billy Eckstine delivery about him, as per usual, but he also shows rather exceptional flexibility. It is a first-class song, well sung... but may prove short on the commercial side. This is one American who deserves to boost his reputation. Could be the disc to do it. Flip is slightly faster but not so effective. His warmth, though, shows through with great pungency.

THREE 🍷🍷🍷

## BILL HALEY

*Tenor Man; Up Goes My Love (Stateside SS 196)*

BILL on his usual kick. Lotsa noise, lotsa punch. He sings, with a girl's chorus behind, of the tenor man with typical ebullience. He rocks 'n' roars all right and the whole performance should be just right for the juke boxes. Maybe it's not quite strong enough to land him back in the charts. But, again, maybe it is. The tenor is riotously swinging. Flip is a slower item, with Bill singing well enough but on inferior material. This disc stands or falls by the top side.

FOUR 🍷🍷🍷🍷

# FOUR SEASONS REVIVE DOMINO OLDIE

And 'Soon' makes a fine flip to 'Ain't That A Shame', their 4th disc in Britain



THE FOUR SEASONS seen in England during their successful tour here. They re-hash the Fats Domino million-seller "Ain't That A Shame", for their latest disc.

## THE FOUR SEASONS

*Ain't That A Shame; Soon (I'll Be Home Again)* (Stateside SS 194)

**HIGH-PITCHED** falsetto wailing opens the latest from the ultra-successful U.S. group currently touring here. It's a revival of the Fats Domino/Pat Boone hit of many years back. A good song with a good tune and catchy lyrics. A hit in the States, the very danceable number should do the same over here. Bass voice intrudes occasionally—and although it isn't nearly as good as the original, it'll still make the charts in a big way.

More and much slower falsetto on the flip, which is also a hit in the States. It's a pretty ballad, with all the vocal gimmicks thrown in and a superb arrangement. Good flip.

FOUR 🍷🍷🍷🍷

## LONNIE DONEGAN

*A Very Good Year; Rise Up* (Pye 15530)

**LONNIE** hasn't been doing so well lately, and although his latest isn't a blatantly commercial effort, it will probably do better than everyone expects. It's a haunting atmospheric piece that he's been performing on his TV show—great lyric and a really great performance from Lonnie. The atmosphere almost stands out of the grooves and the slow number makes you sit up and listen. May be a top twenty disc—anyway, it should certainly sell like one.

A very different flip, a gospelly-type, spiritual thing that we've all heard and are familiar with. Maybe more commercial than side one, but not so good. Nevertheless, a splendid example of a good double-sided disc.

FOUR 🍷🍷🍷🍷

## MILLCENT MARTIN

*Gravy Waltz; Get Lost, My Love* (Parlophone R 5033)

**FIRST** vocal version of the Steve Allen U.S. instrumental hit comes to us via Miss Millicent Martin. She sings chirpily on the merry little number, which has quite a bit of tune to it. She's popular enough to put this in the charts in a smallish sort of way.

The flip is a rather jerky sort of swiny snumber with almost a one-note thing running through it, and some usual style work from all concerned. Repetitive and reasonably chart appealing.

THREE 🍷🍷🍷

## DELLA REESE

*More; Serenade* (RCA 1348)

**FROM** the film "Mondo Cane" comes the version of this song by Della Reese. It's a smooth song, that Della jerks along a bit, and she's got a good powerful emotional voice that takes reasonably well to the song. Although it isn't a hit for anyone else—we think that she should do quite well with this one.

Flip is a far gentler sort of thing, but it's not as commercial as the top side. Rather a sort of Lullaby quality about it—and Della sings softly on the number which has some flowing strings in the backing. Not another "Not One Minute More" for her though.

FOUR 🍷🍷🍷🍷

## COUNTRY AND WESTERN

### JOAN BAEZ IN CONCERT

Joan Baez with guitar  
Babe, I'm Gonna Leave You • Geordie • Copper Kettle • Kumbaya • What Have They Done to the Rain • Black Is The Colour • Danger Waters • Gospel Ship • The House Carpenter • Pretty Boy Floyd • Lady Mary • Ate Amanha • Matty Groves. FONTANA TFL 6033.

ALTHOUGH Joan Baez' artistry and sincerity are undoubted on this "live" album of collected folk music, she remains a singer of folk songs and not a folk singer. Her ability in this has given her ability

## by JAMES ASMAN

in this has given her a special place in the current popular folk scene of America where she heads a long list of folk music purveyors.

Like her colleagues she casts her net widely indeed — "Ate Amanha" is a Brazilian love song, "Geordie", "Matty Groves", "House Carpenter" and probably "Lady Mary" are early English ballads of some interest, "Gospel Ship" is carefully taken from the repertoire of the Carter Family, "Pretty Boy Floyd" is a rather typical Woody Guthrie talking Blues from the Dustbowl, "Danger Waters" comes from Africa and contains retransposed Latin - American influences and "Sopper Kettle" a contemporary moonshiner ballad from Bexar County, Texas.

Together with the odd Negro Spiritual ("Kumbaya") transported originally as "Come By Here, Lord" from America to the West Indies, Malvina Reynolds' sharp commentary on nuclear fall-out "What Have They Done To The Rain?", a white Blues which owes a great deal to its Negro cousin ("Babe, I'm Gonna Leave You") and the familiar "Black is the Colour", this is a varied and pleasant sounding album of folk-styled song played and sung by a talented and sincere artist.

# KARL DENVER SHOULD MAKE A CHART COME-BACK



KARL DENVER should make a big chart comeback with his interpretation of "Indian Love Call".

## KARL DENVER

*Indian Love Call; My Melancholy Baby* (Decca F 11674)

**AFTER** the minor success of "Can You Forgive Me"—this one should be an even bigger success for Karl. It's the oldie with plenty of the usual high pitched yodelling or falsetto or what have you. Medium paced plaintive type number with quite a lot happening in the backing. Very commercial and with a fair old amount of appeal.

The flip is much gentler and has a lot of soft guitar work about it. It's the oldie that's rather different from the savage treatment that the Marcels gave it not so long ago. It's a fair old softie with a lot of appeal. Builds and builds and swings rather toward the end.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

### THE CADETS

*Hello Trouble; Our First Quarrel* (Decca F 11677)

**A MILD** sort of country song from boy and girl group. It's a catchy, bright little thing with a reasonable amount of tune and a lot of bounce. Medium tempo—some good solo work from the pair and a commercial flavour.

A rather pretty sort of thing on the flip, a Paul and Paula type thing with a kiss-and-make-up ending and a forgive-each-other approach. It's good enough to be the "A" side.

THREE 🍷🍷🍷

### JOHNNY SHADOW AND DANNY GAVAN

*Golli Guitar; The Week* (Pye 15529)

**SOME** rather ordinary vocalising from all concerned—all two of them—on this number. It's got a good backing with some fine guitar work, but the whole thing drags a little on the vocal. The boys should try something more spirited.

More of the same sort of thing on the flip—the whole thing sounds rather "square", if we're still permitted to use that word. Quite well performed—that's all we can say.

THREE 🍷🍷🍷

## GEORGE SHEARING

*Lila's Theme From "A Woman Of Summer"; Fairy Tales* (Capitol CL 15304)

**FROM** the film of the same name comes this swinging little piece with some lush strings to commercialise the jazz-pop type number, with George doing very well on the piano solos. There are some good patches on the medium tempo, gently thing, with a good tune. Should sell well.

Flip is another smoothie and has again quite a bit of appeal, but maybe not quite so much as the slightly slower top side. More and better piano work on the fine tune—better for the Shearing fans, too.

FOUR 🍷🍷🍷🍷

## NRM POP DISC JURY

### SHELLEY FABARES

*Ronnie, Call Me When You Get A Chance; I Left A Note To Say Goodbye* (Pye Int. 25207)

**A VERY** pretty little song from Shelley, asking her boy to 'phone her—as he got the wrong idea when he saw her talking to another. Rather pathetic lyric and a good treatment from Shelley—it's already in the U.S. charts and could do well here. Slow-ish, with much echo and a lot of chorus work, plus some good orchestral backings. A "Johnny Angel" feel.

Flip is much in the same vein, but hasn't such a commercial sound or a pretty tune. It's a fair old thing, with a lot of echo, but not as good as side one.

THREE 🍷🍷🍷

### JOEY DEE AND THE STARLIGHTERS

*Hot Pastrami With Mashed Potatoes, Parts 1 and 2* (Columbia DB 7055)

**THIS** is currently the least-selling version of the song—the bigger hit in the States is by the Dartells—but this one is still doing pretty well. It's an organ-led number, with Joey shouting the phrases away—things like "Yeh" and "Mashed potatoes," etc. Ray Charles-y in places, with a riff like "Your Ma Said You Cried In Your Sleep Last Night," played on the organ all through both sides. Not bad—quite commercial.

THREE 🍷🍷🍷

### THE KESTRELS

*There's A Place; Little Star* (Piccadilly 35126)

**SOME** rather gimmicky vocal work from the team that have made some decent discs in their time. It's got a high-pitched sound on it, and some fair old bits of chorus from all concerned. Reasonable chart chances considering the success of this sort of thing lately. Commercial and jerky with an off-beat flavour.

Flip is another off-beat flavoured sort of thing with plenty of group work from all concerned and a lead voice chanting away on the medium tempo number. Could do well.

THREE 🍷🍷🍷

### CLODA ROGERS

*To Give My Love To You; I Only Live To Love You* (Decca F 11667)

**A RATHER** slow-ish sort of number from young Cloda on this emotional powerfully voiced number. It's a goodly song with a string backing, and a male chorus used sparingly but well. She could do well with this one over a long period.

Flip has a more merry tempo with some guitar work on it, and some interesting piano work contained on the deck. There's a good lyric on the number which makes a good flip.

THREE 🍷🍷🍷

### FARON'S FLAMINGOS

*See If She Cares; Do You Love Me?* (Oriole CB 1834)

**FROM** one of the better Liverpool groups comes this new effort, with a good tune and lyric. The boys perform well, and the beaty, fast-ish song has a lot of appeal and some fair group vocalising from the boys. One of those discs that, if it does go, will go very well.

The oldie that sold a million for the Contours in the States gets the treatment from the boys. It takes very well to the boys' Liverpool-type harmonising. It's a powerful rock number with a lot of appeal and probably more commercial appeal than side one. Remember that, someone.

FOUR 🍷🍷🍷🍷

### THE ROLLING STONES

*Come On; I Want To Be Loved* (Decca F 11675)

**THE** top effort from one of Britain's top R & B groups turns out to be a very disappointing effort. It's a Chuck Berry number taken at a fast pace, with some fair old backing work via guitars and harmonica. But it's fairly commercial, but not really in a bluesy sort of way. The group vocal lets it down. Solo vocal would have sounded better.

Good backing sounds on the flip again, a number with some fair sounds, and a better sound than side one. Not so commercial, though.

THREE 🍷🍷🍷

### BOB MOORE

*Kentucky; The Flowers Of Florence* (London MLU 9736)

**SMOOTH** orchestral stuff from Bob on this latest instrumental with the adult flavour and somewhat of a Billy Vaughn flavour about it. Usual type tune with plenty of appeal, and it could make the charts in a small sort of way.

Flip is another smoothie with quite a bit of commercial potential and a good string sound to them.

THREE 🍷🍷🍷

### THE SONS OF THE PILTDOWN MEN

*Mad Goose; Be A Party* (Pye Int. 25206)

**FRANTIC** beat sounds from a sax-lead beat team with a more-than-familiar name. It's a sort of rocked up version of "Blue Tail Fly" with some fair bits all over the shop. Good instrumental work from the team, who are very similar to the big hit rocksters of many years back. After the while-back successes of "Piltown Rides Again" and "MacDonald's Cave", etc., this team could kick up some charts noise.

Flip sounds like a sax-lead version of "Bony Moronie", and it's a well-performed instrumental number that could go great guns over here if it gets enough plugs.

FOUR 🍷🍷🍷🍷

# GREAT ALBUM FROM JIMMY

## BUT THERE'S MORE SWING THAN BEAT LPs RELEASED THIS WEEK

### MOIRA BRIODY

**THE MINSTREL GIRL:** The Next Market Day; Cockles And Mussels; The Lebrauchun; She Moved Thro' The Fair; Blue Hills Of Antrim; Gorton Mother's Lullaby; The Short Cut To The Roses; The Old Turf Fires; Open The Door Softly; The Spanish Lady; I Know Where I'm Going; The Ninemenny Fiddler; The Meeting Of The Waters. (PYE NPL 38008.)

**THERE'S** always a big market for Irish songs and Irish singers. And doubtless Moira Briody rates among the top favourites. This is a gentle album with wide appeal but, naturally, not to the bulk of the teenage market.

The songs are mainly established folk songs and as such should appeal to the folk fraternity. In closing, one last remark . . . how come an Irish LP on Piccadilly's "Heather" series, the noo?

THREE 🍷🍷🍷

### NANCY WILSON

**HELLO YOUNG LOVERS:** A Good Man Is Hard To Find; Hello, Young Lovers; Sophisticated Lady; When A Woman Loves A Man; Little Girl Blues; Nina Never Knew; You Don't Know What Love Is; Put On A Happy Face; When Sunny Gets Blue; Listen, Little Girl; Miss Otis Regrets; Back In Your Own Back Yard. (CAPITOL T. 1767.)

**THE** delightful, musical, undoubtedly vocally an outstanding talent, Miss Nancy Wilson. And you don't have to take my word for this—simply spin the album.

The arrangements are by George Shearing, the orchestra is conducted by Milton Raskin. The result is a truly listenable and enjoyable album which deserves a very wide success.

FOUR 🍷🍷🍷🍷

### LAMBERT, HENDRICKS & BAVAN

**AT BASIN STREET EAST:** This Could Be The Start Of Something; Shiny Stockings; Slightly Out Of Tune; Doodlin'; Cousin Mary; April In Paris; Feed Me; One Note Samba; Melba's Blues; Dis Myunh, Swingin' Till The Girls Come Home. (RCA-VICTOR RD-7544.)

**THE** pure jazz singing as presented by Lambert, Hendricks and Ross was one of the entertainment highlights of my concert-going career. I also thoroughly enjoyed their recordings. Now, alas, Annie Ross is no longer with the team, her place being taken last year by Ceylonese actress Yolande Bavan.

I do not decry Miss Bavan's undoubted capabilities when I say that she does not yet come up to the tremendously high standard set by Miss Ross. Annie is unique in jazz singing and her shoes must therefore be the hardest of all to step into. Yolande gamely strives to reach the heights but, for this critic at least, some of the original excitement generated by the team has gone. I unashamedly miss Annie Ross's talents . . . but wish Miss Bavan a lot of luck as she has a strong basic talent.

THREE 🍷🍷🍷

### JACKIE PARIS

**THE SONG IS PARIS:** Duke's Place; If Love Is Good To Me; Jenny; My Very Good Friend In The Looking Glass; 'Tis Autumn; Nobody Loves All The Time; Everybody Needs Love; Cherry; Thad's Blues; Tonight; Cinderella. (HMV CLP 1627.)

**THIS** is my second disc hearing of the Jackie Paris vocal talent (the first was a ten-inch album, on Coral I believe) and I am again mightily impressed.

Whether he is a pure jazz singer or not is, as Stanley Dance states on his informative cover notes, a matter for conjecture, but one thing is certain and that is that he has a fine "jazz feel" in his approach.

There is also some great jazz instrumental talent on hand and I certainly recommend all jazz fans to lend an ear. I think that Jackie Paris will eventually hit the masses in a big way, the jazz masses that is.

FOUR 🍷🍷🍷🍷

### DORSEY BURNETTE

**SINGS:** Don't Let Go; Dying Ember; Rainin' In My Heart; Full House; Sad Boy; He Gave Me My Hands; Feminine Touch; The Biggest Lover In Town; No One But Him; The Creator; Cry For Your Love; The Rains Came Down. (LONDON HA-D 8050.)

**THERE'S** a strong touch of the Elvis Presley about Dorsey Burnette, who, incidentally, hails from Memphis. But Dorsey is no copyist, it is only in style that he matches Elvis in that period.

When you read of Dorsey's birthplace you will expect Country style singing and that's what you get but naturally the slant is towards the pop world.

I feel that many pop record collectors will enjoy this one and suggest they lend an ear.

THREE 🍷🍷🍷

### MAX BYGRAVES

**MAX'S BIGGEST HITS:** Tulips From Amsterdam; We're Having A Ball; When You Come To The End Of A Lollipop; Every Street's A Coronation Street; Napoli-Napoli; Flings Ala' What They Used To Be; Gilly Gilly Ossenfeffer; Katzenellenbogen-By-The-Sea; Heart; When The Thrill Has Gone; Oh What A Beautiful Mornin'; On The Street Where You Live; I Love Paris; Sit Down You're Rockin' The Boat; You Need Hands. (DECCA LK 4535.)

**THE** album title reads "Max's Biggest Hits"—and he certainly has tucked away some big hits in his time. Whether it be on singles, EP's or LP's the inimitable and irresistible Max is regularly among the best sellers.

This collection of many of his top items will make a welcome addition to many a collection. It is listenable and infectiously enjoyable, as is all Max's work.

FOUR 🍷🍷🍷🍷

### GEORGE CHAKIRIS

**MEMORIES ARE MADE OF THESE:** Moon River; Witchcraft; Naked City Theme; The Second Time Around; Autumn Leaves; Hallelujah, I Love Her So; A Taste Of Honey; Memories Are Made Of This; Song From "Two For The Seesaw"; Lollipops And Roses; I Left My Heart In San Francisco; Fever. (CAPITOL T. 1813.)

**THE** darkly handsome George Chakiris, who deservedly won world wide acclaim for his film role in "West Side Story", comes up with another fine record to add to his growing list.

The songs are all good and the arrangements written by such top brass as Billy May, Dick Hyman, Shorty Rogers, Van Alexander, etc. And incidentally, the latter also conducted the session.

I realise that George's looks are enough to attract many female followers but his voice is also worth taking note of for its rich and attractive tones.

FOUR 🍷🍷🍷🍷

### ROBERT GOULET

**SINCERELY YOURS:** I Talk To The Trees; The Nearness Of You; Tonight; Another Time; Another Place; Poiciano; Ebb Tide; The Moon Was Yellow; You Stepped Out Of A Dream; Two People; Maria; Gigi; Stella By Starlight. (CBS BPG 62122.)

**TAKE** a handsome young fellow. Add a dash of French. Mix in a rich baritone voice. Sprinkle liberally with good songs. Spice with good arrangements. And what have you? Well the recipe I've just listed sort of adds up in my book to disc success.

Robert Goulet has already hit Broadway in a big, big way. Television too has acclaimed him. Now he is breaking up the night club circuit in America. My bet is that he hits it big next on record given the right single. Meanwhile, ladies, lend an ear to his talents on this album . . . and, incidentally, cast your peepers over his dark good looks on the sleeve.

THREE 🍷🍷🍷

### ANDRE PREVIN

**SITTIN' ON A RAINBOW:** I've Got The World On A String; When The Sun Comes Out; It Was Written In The Stars; Two Ladies In De Shade Of De Banana Tree; The Morning After; This Time The Dream's On Me; I Gotta Right To Sing The Blues; Stormy Weather; One For My Baby; Life's Full Of Consequence; Goose Never Be A Peacock; Anya. (CBS BPG 62133.)

**PIANO** star Andre Previn plays a mere handful of the songs to have come from the prolific, and musically and lyrically excellent pen of Harold Arlen. Despite being a strong admirer of the other top song writers I have always had a special spot in my heart for the works of Mr. Arlen.

Andre Previn, his piano and orchestra do the material more than justice. This is obviously a labour of love and the atmosphere comes shining through as such. I'm going to be enjoying this one for a long, long time to come. Care to join me?

FOUR 🍷🍷🍷🍷

### ROYAL HAWAIIAN GUITARS

**HAWAIIAN GOLDEN HITS:** Hawaiian Wedding Song; Song Of The Islands; Little Brown Gal; Sweet Lullaby; Moon Of Manakoa; When Hilo Hattie Does The Hilo Hop; Hawaiian War Chant; Blue Hawaii; U A Like No A Like; Sophisticated Hula; Lovely Hula Hands; Bali Ha'i. (MERCURY MMC 14122.)

**HAWAIIAN** music is pretty speedily approaching another crest in popularity. Many records have been released in recent weeks and the new dance craze, currently very popular across the Channel, known as the Tamoure, is furthering the music's popularity.

This particular album is somewhat lacking in inspiration compared to many of the other releases. The playing is technically good but the spark is lacking which would make it a best seller. However it has a saving grace in the choice of programme. Some excellent Hawaiian melodies are to be heard herein.

THREE 🍷🍷🍷

### PEARL BAILEY

**COME ON LET'S PLAY WITH PEARLIE MAE:** Small World; Let Me Entertain You; A Woman's Work Is Never Done; A Lady Never Forgets That She's A Lady; Put On Your Old Grey Bonnet; You Gotta Dance; Come On Let's Play With Pearl; The Goodbye Song; Please Don't Talk About Me When I'm Gone; Am I Blue; Poor Butterfly; Go Back Where You Stayed Last Night. (COLUMBIA 335X 1487.)

**THE** inimitable, the wonderful, the magnificent Pearl Bailey. Strong words? Not if you have ever had the pleasure of watching her work in a night club. This lady is undoubtedly one of the world's great talents.

The only sad thing about a Pearl Bailey recording is that it is absolutely impossible to capture completely her tremendous personality on disc. You simply have to see her in person to fully appreciate her art.

But I do recommend you to hear the album . . . it is still an outstanding set.

FOUR 🍷🍷🍷🍷

### COUNT BASIE

**HITS OF THE 50'S AND 60'S — THIS TIME BY BASIE:** This Could Be The Start Of Something Big; I Left My Heart In San Francisco; One Mint Julep; The Swingin' Shepherd Blues; I Can't Stop Loving You; Moon River; Fly Me To The Moon; What Kind Of Fool Am I; Walk, Don't Run; Nice 'n' Easy; Theme From "The Apartment". (REPRISE R. 6070.)

**OH** dear what will the purist critics say about this one? The Count Basie band delving into the chart entries for material must surely be infra dig despite the arranging chores being handled by critics' favourite Quincy Jones.

I advise all Basie lovers to ignore any disparaging reviews of this album they may read and to listen for themselves. It may not be the greatest Basie set ever . . . but, as usual, it is a swinger and, in my opinion, a fine performance.

Well I'm going to be spinning it for many a year yet.

FOUR 🍷🍷🍷🍷

### JIMMY JUSTICE

**SMASH HITS:** The Night Has A Thousand Eyes; I Can't Stop Loving You; Limbo Rock; Swiss Maid; Desafinado; Save The Last Dance For Me; Tell Her; The Folk Singer; Loop De Loop; Can't Get Used To Losing You; Green Leaves Of Summer; Up On The Roof. (PYE NPL 18085.)

**FOLLOWING** his successful covering of Ben E. King's haunting "Spanish Harlem" Jimmy Justice came in for some pretty strong criticism and accusations of "cashing in", "lack of originality", etc. I suggest to these critics (and I must admit to being one of the lesser ones) that they lend an unbiased ear to this album. Jimmy has recorded a dozen hits which were big recently for other artists—and in several cases has bettered the original!

If this album isn't almost immediately a smash hit then there just ain't any justice for Justice. Hear it—you'll buy it!

FIVE 🍷🍷🍷🍷🍷

### EMILIO PERICOLI

**THE GOLDEN HITS OF ITALY:** My Heart Reminds Me; Non Dimenticar; Luna Rossa; Oh Marie; Return To Me; Come Back To Sorrento; Mattinata; Ciao Ciao Bambino; Al Di La; Volare; Anema E Core; Arrivederci Roma. (WARNER BROTHERS WM 8125.)

**THE** sweet and rich baritone of Emilio Pericoli took him into the world's selling charts via the melody and lyric of "Al Di La". It could be rated a surprise hit I suppose as it was very far removed from the big beat scene. But perhaps that was the secret of its success . . . it was different and good.

Well if you enjoyed that single you will most certainly enjoy this album as Mr. Pericoli wends his graceful and tuneful way through that hit plus eleven others. He sings all the numbers in English and Italian too for good measure.

FOUR 🍷🍷🍷🍷

### LP REVIEWS

#### by JIMMY WATSON

### HARRY SECOMBE

**COMME SECOMBE CA:** Mademoiselle De Paris; The Sea; Take Me To Your Heart Again; Domino; Speak To Me Of Love; The Song From "Moulin Rouge"; The River Seine; Love Everlasting; Love's Roundabout; Au Revoir; Pigalle; Love's Last Word Is Spoken. (PHILIPS BL 7562.)

**THAT** genial giant Harry Secombe recorded this set in Paris in order to get just the right atmosphere. Keeping him company on the trip was that most able maestro Wally Stott.

Harry's unmistakable voice sings the melodies well and he even has a dabble at the French lingo for good measure. And not a snip of goonery throughout the set . . . I don't know whether to be happy or sad about that.

Bound to sell to Harry's countless admirers.

THREE 🍷🍷🍷

### RALPH MARGERIE

**MARGERIE PLAYS AGAIN:** Theme From Carnival; Deep Purple; Peanut Vendor; Laura; The Folks Who Live On The Hill; Take The 'A' Train; King Porter Stomp; Moonlight In Vermont; I Can't Get Started; Royal Garden Blues; Pennies From Heaven; Ja Da. (UNITED ARTISTS ULP 1013.)

**FOR** the past year rumours have been flying around the entertainment world saying "big bands are on the way back". I would just like to point out that although the boom days of the Forties are certainly gone there have always been successful big bands on the scene. Basie has never faded, nor Ellington, nor Herman, nor Heath, nor Dankworth, nor James, etc. The really big names who produce quality music have lasted the pace.

Now another of the "greats" emerges again from the background as Ralph Margerie takes up his horn and fronts a smooth and crisp outfit which must delight all band fans. Lend an ear, youngsters.

FOUR 🍷🍷🍷🍷



### MICHEL LEGRAND

**RENDEZVOUS IN PARIS:** Melodie D'Amour; C'est Si Bon; Venez Donc Chez Moi; C'est Magnifique; Clopin-Clopat; Domino; Boum; Que Reste-t-il Nos Amours; Pigalle; Milord; Petite Fleur; Padam, Padam. (PHILIPS B 77396 L.)

**THERE'S** no denying that Michel Legrand is a brilliant musician. His every recording is fresh and entertaining. And, obviously, if you want to capture the magic of Paris you must go to a Frenchman.

This then is an album well worthy of your attention. It is tasteful, always entertaining, and decidedly of lasting interest for your collection. I recommend you to lend an ear.

FOUR 🍷🍷🍷🍷

### CLYDE McPHATTER

**LOVER PLEASE:** Lover Please; Pretty Girls Everywhere; Money Honey; Don't Let Go; Rockin' Robin; Everybody Loves A Winner; Little Bitty Pretty One; Such A Night; Oh Lonesome Me; Next To Me; Sixty Minute Man; I'm Movin' On. (MERCURY MMC 14120.)

**A SINGER** who has hit the top in R&B, C&W and out and out Pop is Clyde McPhatter. He demonstrates his capabilities in these fields on this album and throws in a touch of C&W via the Don Gibson winner "Oh Lonesome Me".

Mr. McPhatter brings his own individual touch to hits of other artists and the result is good music for pop fans.

THREE 🍷🍷🍷

## THREE TOP RECORDS

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## OUT OF MY MIND JOHNNY TILLOTSON

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### ALPINE RIDE JOE LOSS

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# CASHBOX TOP 50

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- |   |  |
|---|--|
| 1 IT'S MY PARTY*<br>1 (5) Lesley Gore                         | 25 PUSHOVER*<br>25 (6) Etta James                                    |
| 2 SUKIYAKA*<br>8 (3) Kyu Sakamoto                             | 26 IF MY PILLOW COULD TALK*<br>36 (3) Connie Francis                 |
| 3 IF YOU WANNA BE HAPPY*<br>2 (9) Jimmy Soul                  | 27 REV. MR. BLACK*<br>15 (8) Kingston Trio                           |
| 4 I LOVE YOU BECAUSE*<br>5 (7) Al Martino                     | 28 THE GOOD LIFE<br>30 (3) Tony Bennett                              |
| 5 DA DOO RON RON*<br>6 (6) Crystals                           | 29 HOT PASTRAMI*<br>17 (7) Dartells                                  |
| 6 YOU CAN'T SIT DOWN*<br>9 (6) Dovells                        | 30 CAN'T GET USED TO LOSING YOU*<br>19 (13) Andy Williams            |
| 7 TWO FACES HAVE I*<br>3 (8) Lou Christie                     | 31 PIPELINE*<br>22 (11) Chantays                                     |
| 8 SURFIN' U.S.A.*<br>4 (10) Beach Boys                        | 32 WILDWOOD DAYS<br>39 (3) Bobby Rydell                              |
| 9 STILL*<br>16 (7) Bill Anderson                              | 33 COME AND GET THESE MEMORIES*<br>29 (5) Martha & Vandellas         |
| 10 THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER*<br>18 (4) Nat Cole | 34 KILLER JOE*<br>24 (9) Rocky Fellers                               |
| 11 I WILL FOLLOW HIM*<br>7 (12) Little Peggy March            | 35 LET'S GO STEADY AGAIN*<br>35 (9) Neil Sedaka                      |
| 12 FOOLISH LITTLE GIRL*<br>10 (6) Shirelles                   | 36 WHAT A GUY*<br>34 (5) Raindrops                                   |
| 13 LOSING YOU*<br>12 (12) Brenda Lee                          | 37 STRING ALONG*<br>— (1) Rick Nelson                                |
| 14 PUFF (THE MAGIC DRAGON)*<br>11 (11) Peter, Paul & Mary     | 38 SHUT DOWN*<br>46 (2) Beach Boys                                   |
| 15 ANOTHER SATURDAY NIGHT*<br>14 (7) Sam Cooke                | 39 I'M SAVING MY LOVE*<br>43 (3) Skeeter Davis                       |
| 16 TAKE THESE CHAINS FROM MY HEART*<br>13 (7) Ray Charles     | 40 ONE FINE DAY<br>— (1) Chiffons                                    |
| 17 BLUE ON BLUE*<br>38 (2) Bobby Vinton                       | 41 MY SUMMER LOVE*<br>— (1) Ruby & Romantics                         |
| 18 EL WATUSI*<br>20 (6) Ray Barretto                          | 42 THE LAST LEAF*<br>50 (2) Cascades                                 |
| 19 HELLO STRANGER*<br>28 (3) Barbara Lewis                    | 43 THIS LITTLE GIRL*<br>31 (7) Dion                                  |
| 20 PRISONER OF LOVE*<br>23 (5) James Brown                    | 44 HOT PASTRAMI AND MASHED POTATOES*<br>41 (10) Joey Dee & Starlites |
| 21 18 YELLOW ROSES<br>27 (3) Bobby Darin                      | 45 STING RAY*<br>— (1) Routers                                       |
| 22 THE LOVE OF MY MAN<br>21 (6) Theola Kilgore                | 46 AIN'T THAT A SHAME*<br>33 (7) Four Seasons                        |
| 23 IF YOU NEED ME*<br>26 (4) S. Burke/W. Pickett              | 47 LITTLE LATIN LUPE LU<br>— (1) Righteous Bros.                     |
| 24 BIRDLAND*<br>32 (3) Chubby Checker                         | 48 ON TOP OF SPAGHETTI<br>— (1) Tom Glazer                           |
|   | 49 DAYS OF WINE AND ROSES*<br>47 (14) A. Williams/H. Mancini         |
|   | 50 EASIER SAID THAN DONE<br>— (1) Essex                              |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record issued in Britain

## BRITAIN'S TOP TWENTY FIVE YEARS AGO ...

- (1) WHO'S SORRY NOW, Connie Francis
- (3) TOM HARK, Elias & The Zig Zag Flutes
- (2) WONDERFUL TIME UP THERE/TOO SOON TO KNOW, Pat Boone
- (8) WITCH DOCTOR, Don Lang
- (9) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- (7) STAIRWAY OF LOVE, Michael Holliday
- (5) GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN, Lonnie Donegan
- (4) WEAR MY RING AROUND YOUR NECK, Elvis Presley
- (11) ON THE STREET WHERE YOU LIVE, Vic Damone
- (10) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- (6) LOLLIPOP, Mudlarks
- (19) THE ARMY GAME, TV Cast
- (12) KEWPIE DOLL, Frankie Vaughan
- (13) TWILIGHT TIME, Platters
- (16) KEWPIE DOLL, Perry Como
- (—) BOOK OF LOVE, Mudlarks
- (15) WITCH DOCTOR, David Seville
- (—) I DIG YOU BABY, Marvin Rainwater
- (13) WHOLE LOTTA WOMAN, Marvin Rainwater
- (—) I MAY NEVER PASS THIS WAY AGAIN, Perry Como

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

**FAST RISING U.S. hits include:** "Don't You Forget It"—Perry Como; "Surf City"—Jan And Dean; "Not Me"—Orlons; "Don't Try To Fight It Baby"—Eydie Gorme; "Give Us Your Blessing"—Ray Peterson; "Detroit City"—Bobby Bare; "Ring Of Fire"—Johnny Cash; "Tie Me Kangaroo Down Sport"—Rolf Harris; "Jack The Ripper"—Link Wray; "Goodnight My Love"—Fleetwoods.

Recent U.S. releases include: "Love Is A Once In A Lifetime Thing"—Dick and Dedee; "I'm Afraid To Go Home"—Brian Hyland; "Tango"—Isley Brothers; "Rat Race"—Drifters; "Come Go With Me"—Dion; "Tie Me Kangaroo Down Sport"—Pat Boone; "I'm The Boss"—Burl Ives; "Tears Of Joy"—Chuck Jackson; "Hold On Baby"—Isley Brothers (Wand); "Woe Is Me"—Helen Shapiro; "No Other Baby"—Bruce Channel; and "All My Trials"—The Highwaymen.

Two new LPs from Rick Nelson, one on his old, and one on his new label. Also two singles from Isley Brothers, one on Wand, the other on Unart. Buddy Holly Story LP has at last moved higher than "Reminiscing" which looks like falling out of the charts in a couple of weeks.

### BRITAIN'S TOP LP's

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- REMINISCING (3) Buddy Holly (Coral)
- SUMMER HOLIDAY (2) Cliff Richard & The Shadows (Columbia)
- IT HAPPENED AT THE WORLD'S FAIR (4) Elvis Presley (RCA-Victor)
- WEST SIDE STORY (5) Sound Track (CBS)
- BILLY (10) Billy Fury (Decca)
- I'LL REMEMBER YOU (6) Frank Ifield (Columbia)
- SINATRA-BASIE (7) Frank Sinatra with Count Basie (Reprise)
- HATS OFF TO DEL SHANNON (16) Del Shannon (London)
- ALL ALONE AM I (12) Brenda Lee (Brunswick)
- ALL STAR FESTIVAL (8) Various Artists (UNO)
- SOUTH PACIFIC (11) Sound Track (RCA-Victor)
- BLACK & WHITE MINSTREL SHOW (13) George Mitchell Minstrels (HMV)
- GIRLS, GIRLS, GIRLS (9) Elvis Presley (RCA-Victor)
- JOE BROWN—LIVE (17) Joe Brown (Piccadilly)
- OUT OF THE SHADOWS (19) The Shadows (Columbia)
- CHUCK BERRY (18) Chuck Berry (Pye)
- EDDIE COCHRAN MEMORIAL ALBUM (15) Eddie Cochran (Liberty)
- LONELY AND BLUE (—) Roy Orbison (London)
- BUDDY HOLLY STORY Vol. 1 (19) Buddy Holly (Coral)

### BRITAIN'S TOP EP's

- HOLIDAY CARNIVAL (4) Cliff Richard (Columbia)
- FRANK IFIELD'S HITS (2) Frank Ifield (Columbia)
- DANCE ON WITH THE SHADOWS (3) The Shadows (Columbia)
- ON THE AIR (5) The Spotnicks (Oriole)
- KID GALAHAD (6) Elvis Presley (RCA-Victor)
- JUST FOR FUN (1) Bobby Vee & The Crickets (Liberty)
- BILLY FURY & THE TORNADOS (8) Billy Fury & The Tornados (Decca)
- THE BOYS (10) The Shadows (Columbia)
- DEL SHANNON No. 2 (16) Del Shannon (London)
- TELSTAR (9) The Tornados (Decca)
- THE BLACK & WHITE MINSTREL SHOW (7) The George Mitchell Minstrels (HMV)
- THE SHADOWS TO THE FORE (13) The Shadows (Columbia)
- BILLY FURY HITS No. 2 (12) Billy Fury (Decca)
- MORE SOUNDS FROM THE TORNADOS (11) The Tornados (Decca)
- ONLY THE LONELY (20) Roy Orbison (London)
- I CAN'T STOP LOVING YOU (18) Ray Charles (HMV)
- TOP TEN RECORDS (19) Various Artists (Aral)
- SINCERELY (—) Bobby Vee (Liberty)
- FACTS OF LIFE FROM 'STEPTOE & SON' (—) Wilfred Bramble & Harry H. Corbett (Pye)
- FOUR HITS AND A MR. (15) Acker Bilk (Columbia)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |   |   |
|---|---|
| 1 FROM ME TO YOU<br>1 (8) The Beatles (Parlophone)                                  | 25 ANOTHER SATURDAY NIGHT<br>28 (4) Sam Cooke (RCA-Victor)          |
| 2 DO YOU WANT TO KNOW A SECRET<br>2 (6) Billy J. Kramer & The Dakotas (Parlophone)  | 26 MY WAY<br>27 (7) Eddie Cochran (Liberty)                         |
| 3 WHEN WILL YOU SAY I LOVE YOU?<br>7 (4) Billy Fury (Decca)                         | 27 ATLANTIS<br>— (1) The Shadows (Columbia)                         |
| 4 SCARLETT O'HARA<br>3 (7) Jet Harris & Tony Meehan (Decca)                         | 28 CASABLANCA<br>24 (7) Kenny Ball (Pye)                            |
| 5 TAKE THESE CHAINS FROM MY HEART<br>14 (4) Ray Charles (HMV)                       | 29 LITTLE BAND OF GOLD<br>31 (6) James Gilreath (Pye)               |
| 6 TWO KINDS OF TEARDROPS<br>6 (7) Del Shannon (London)                              | 30 WALK LIKE A MAN<br>26 (12) The Four Seasons (Stateside)          |
| 7 I LIKE IT<br>22 (2) Gerry & The Pacemakers (Columbia)                             | 31 JUST LIKE ME<br>39 (2) The Hollies (Parlophone)                  |
| 8 LUCKY LIPS<br>4 (5) Cliff Richard (Columbia)                                      | 32 THE FOLK SINGER<br>25 (12) Tommy Roe (HMV)                       |
| 9 DECK OF CARDS<br>10 (8) Wink Martindale (London)                                  | 33 FOOT TAPPER<br>30 (14) The Shadows (Columbia)                    |
| 10 CAN'T GET USED TO LOSING YOU<br>5 (12) Andy Williams (CBS)                       | 34 THE ICE CREAM MAN<br>— (1) The Tornados (Decca)                  |
| 11 IN DREAMS<br>8 (15) Roy Orbison (London)   | 35 BO DIDDLEY<br>— (1) Buddy Holly (Coral)                          |
| 12 IF YOU GOTTA MAKE A FOOL OF SOMEBODY<br>16 (5) Freddie & The Dreamers (Columbia) | 36 SUMMER HOLIDAY<br>32 (16) Cliff Richard & The Shadows (Columbia) |
| 13 YOUNG LOVERS<br>9 (7) Paul & Paula (Philips)                                     | 37 HEY PAULA<br>47 (16) Paul & Paula (Philips)                      |
| 14 NOBODY'S DARLIN' BUT MINE<br>11 (9) Frank Ifield (Columbia)                      | 38 RHYTHM OF THE RAIN<br>24 (15) The Cascades (Warner Bros.)        |
| 15 HOW DO YOU DO IT<br>13 (13) Gerry & The Pacemakers (Columbia)                    | 39 END OF THE WORLD<br>37 (13) Skeeter Davis (RCA-Victor)           |
| 16 PIPELINE<br>19 (8) The Chantays (London)   | 40 HE'S THE ONE<br>41 (2) Billie Davis (Decca)                      |
| 17 FROM A JACK TO A KING<br>15 (17) Ned Miller (London)                             | 41 OUT OF MY MIND<br>35 (5) Johnny Tillotson (London)               |
| 18 LOSING YOU<br>12 (11) Brenda Lee (Brunswick)                                     | 42 ROBOT<br>36 (12) The Tornados (Decca)                            |
| 19 FALLING<br>33 (2) Roy Orbison (London)   | 43 DON'T TRY TO CHANGE ME<br>— (1) The Crickets (Liberty)           |
| 20 HE'S SO FINE<br>17 (9) The Chiffons (Stateside)                                  | 44 LONELY BOY, LONELY GUITAR<br>— (1) Duane Eddy (RCA-Victor)       |
| 21 FORGET HIM<br>29 (3) Bobby Rydell (Cameo-Parkway)                                | 45 ISLAND OF DREAMS<br>44 (25) The Springfields (Philips)           |
| 22 SAY I WON'T BE THERE<br>18 (11) The Springfields (Philips)                       | 46 SAY WONDERFUL THINGS<br>34 (14) Ronnie Carroll (Philips)         |
| 23 HARVEST OF LOVE<br>20 (4) Benny Hill (Pye)                                       | 47 FOOLISH LITTLE GIRL<br>40 (3) The Shirelles (Stateside)          |
| 24 BROWN EYED HANDSOME MAN<br>21 (13) Buddy Holly (Coral)                           | 48 MY BONNIE<br>— (1) Tony Sheridan & The Beatles (Polydor)         |
|   | 49 CASANOVA/CHARIOT<br>45 (6) Petula Clark (Pye)                    |
|   | 50 SHY GIRL<br>— (1) Mark Wynter (Pye)                              |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)

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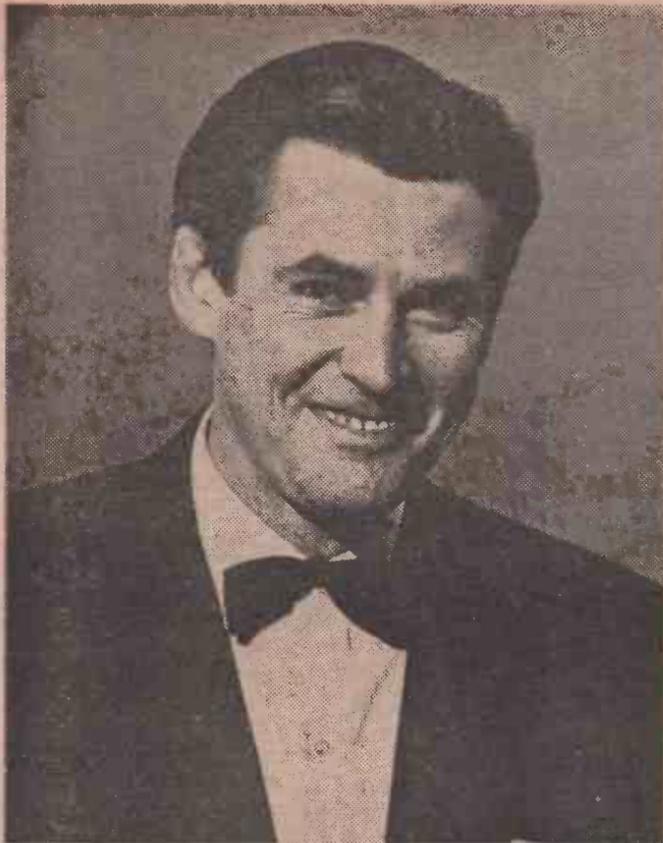
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SHE'S NEW TO YOU — Susan Maughan  
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NOBODY'S DARLIN' — Frank Ifield  
HE'S SO FINE — The Chiffons  
PIPELINE — The Chantays  
RUN RUN SENORITA—Polka Dots, The Wanderers  
DIANE — Joe Harnell  
CHARMAINE — The Bachelors



RUSS CONWAY and MARION RYAN in shots from 'It's All Happening'.



THE SWINGING BLUE JEANS. L to R: Ray Ennis, Ralph Ellis, Leslie Braid, and Norman Kuhlke.

# JEANS—NOT SMART!

SAID THE SWINGING BLUE JEANS TO DAVID GRIFFITHS

AND still they come pouring out of that rocking hothouse known as Liverpool (or, if you want to be more expansive, Merseyside).

Yet another group with that Liverpool sound debuts on record this week—The Swinging Blue Jeans, formerly The Swinging Bluegenes.

Spokesman Ray Ennis explained: "We used to call ourselves the Bluegenes because the spelling was a bit unusual and made people notice the name. But we kept getting contracts calling us Jeans and we'd be billed as Jeans. Then we were advised that we'd get better publicity, for some reason, if we changed to Jeans—so we gave in."

Do they, then, wear blue jeans?

"Er, no", said Ray. "We used to but we're getting a bit too old for it" — guitarist Ray is 23, along with drummer Norman Kuhlke and bassist Les Braid. Guitarist Ralph Ellis is 22 — "and besides jeans don't look smart on the bandstand. We've got about a dozen band uniforms."

The group was originally formed six years ago by Ray and Norman. Skiffle was the big thing then and

their group reflected this interest. Then followed a period of rock 'n' trad when they had a banjo with them. For about the last year they have been playing the Merseyside rock, or rhythm and blues, style. And one year is the length of time they have been professional.

"We had to leave our daytime jobs", said Ray. "I was a television shop manager, Ralph was a joiner, Les was a cabinet maker and Norman was a motor mechanic. It was

getting ridiculous, we were always asking for time off. We found ourselves playing two, then three, then four, then five nights a week."

Ralph added: "We were weighing about three stone each."

Norman: "We all love music so we thought we'd give it a try or we'd kick ourselves."

When they turned pro they were in the fortunate position of having four regular jobs lined up — the Mardi Gras, the Downbeat and the Tavern (all in Liverpool) and the Tower, New Brighton.

Ray: "And we rehearsed two days a week from 10 to 4. We still do."

A string of broadcasts followed. They played the Star Club in Britain's rock annexe (a town called Hamburg) for a month last September. And they buckled down to work on their own songs.

Now they have their first discs, on HMV POP 1170. The titles —

# SAD, SAD BOBBY

HAS BOBBY DARIN'S LATEST SONG BEEN INFLUENCED BY HIS MARRIAGE BREAK-UP?

MISERY loves company, all right. Now Bobby Darin is asking for your pity as well as your money for his latest single, out here on Capitol.

If you're one of those sentimentalists who likes a good cry at the movies then you'll be enchanted by Bobby's composition "Eighteen Yellow Roses".

Seems these roses arrived just today. And they shook Bobby. But—and he sings of this at funereal pace—when he looked at the message in the box it said: "Though you belong to another, I love you anyway".

Well, Bobby goes on to observe that "I never doubted your love for a minute. I always thought that you'd be true". He then wants to catch up with the bloke who sent the roses and ask him a pointed question or two.

In short, it's all very sad.

## FLIP

Don't try turning over the disc, though, if you're looking for a spot of light relief. All you'll find is Bobby (with his own number again) hardly able to sing out, he's so busy choking back the sobs. This one is called "Not

For Me"—and it has exactly the same theme as the oldie "But Not For Me" . . . "They are singing songs of love, but not for me".

Bobby sings: "Ballads are being sung, but not for me. Church bells are being rung, but not for me. I am without love. I don't doubt that love can be warm and tender, but not for me."

I find it odd that he should have recorded so unoriginal a number, even as a 'B' side. The top side, to me, is right in the Marty Robbins manner. And I feel Bobby could lay off semi-imitations of Sinatra, Ray Charles, Louis, now Marty Robbins.

BY PERKIN GILES

But it's hard to argue against success. There's no denying that B. Darin is a terrific singer of songs, especially swinging ones. Such American show biz pundits as Ed Sullivan and Walter Winchell

have gone on record as saying Bobby is "the greatest rhythm singer in the world" (Sullivan) and "the greatest since Al Jolson" (Winchell). Peculiarly, some of his finest swingers haven't sold in vast quantities . . . certainly not the quantities achieved by lesser things like "Splish Splash".

## SUCCESS

Now Bobby has gone all boo-hoo. And it IS paying off. "Roses" is just about the fastest-rising number in the American charts and should repeat its success here.

So is Bobby shrewdly offering exactly the kind of sad disc that is required by the mass market right now? He's a very calculating young man and may well have worked out exactly the right mood to hit to get himself a hit.

Maybe. Or is there a personal (and therefore more sincere) reason for his recording doomy songs at this time?

After all, Bobby and his actress wife Sandra Dee did part recently. He could be working off his unhappiness by making such records.

As I said, misery loves company.

Immediate plans for The Swinging Blue Jeans include the purchase of their own amplification system ("In Liverpool we can use the club's, but now we are touring all over the country we need our own amplification because facilities are rough in some clubs", said Ray), and they are hoping that they will become famous enough to be offered jobs abroad. They're all unmarried and don't want to be tied down until they are established and have had a chance to see the world.

## TWO OUTSTANDING NEW ARTISTS

**BOBBY SANSON**

AND THE GIANTS

"THERE'S A PLACE"

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