

INSIDE: CLIFF — JERRY LEE — CONNIE — CRAIG

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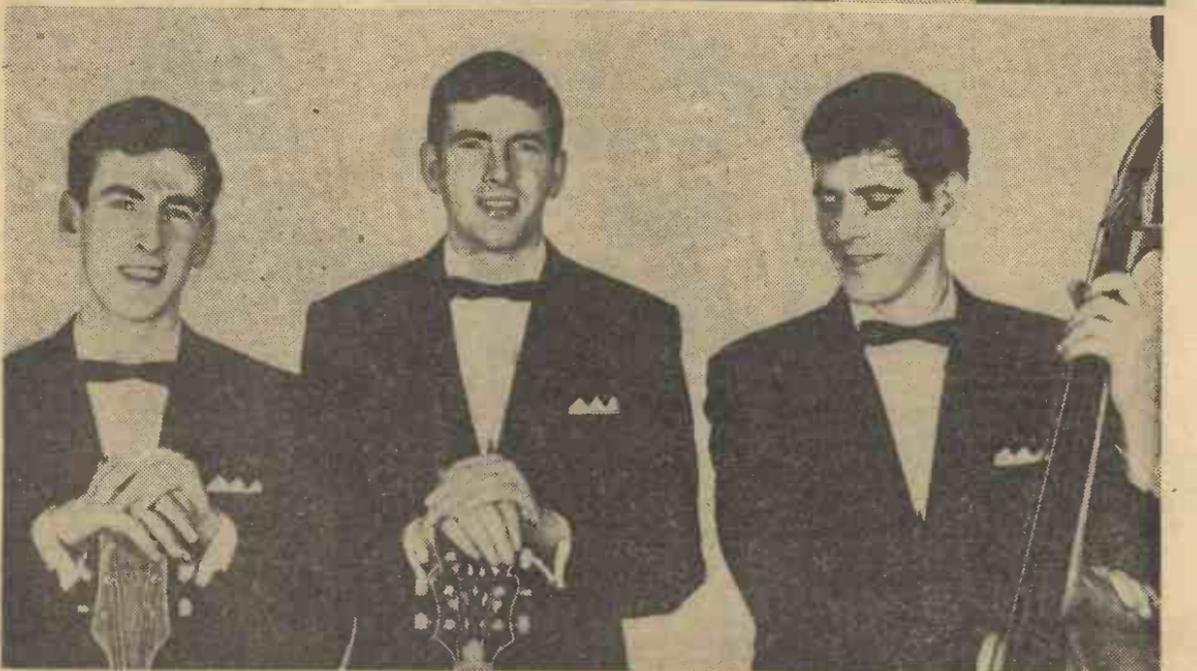
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WEEK ENDING MARCH 9, 1963

EVERY THURSDAY



THEY'RE ON THE WAY UP!



JOHN LEYTON, an eleven place jump for "CUPBOARD LOVE" to 23; CONNIE FRANCIS, film "FOLLOW THE BOYS" plus the little song could put her back in the charts; FRANK SINATRA and COUNT BASIE leap in at 35 with their swinging "MY KIND OF GIRL"; The BACHELORS climb to No. 12 with their exciting version of "CHARMAINE".

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OFF THE MARK

D. BOBIN in his attack on Jerry Lee Lewis is way off mark calling him a Presley imitator. Lewis is to me and many of my friends the greatest Rocker and Country and Western singer in the world.

If Mr. Bobin had seen Jerry on his tour he might agree with me.

Presley himself copied "Blue Suede Shoes" from Carl Perkins, so it can't be called a Presley song.—**P. THURLOW**, 29 Crombie Road, Sidcup, Kent.



DION

RUBY 'N' RONNIE

ON Dion's latest release, "Ruby Baby", writing credit is given to Messrs. Lieber and Stoller. Yet I have the same record (though with a few verses different) by Ronnie Hawkins—on "Rockin' with Ronnie", an EP. "Ruby Baby" there is apparently written by Ronnie and by a Mr. Magill. Did Lieber and Stoller write it? Little Eva's "Loco-Motion" had a good flip, "He Is The Boy". The tune is the same as Ronnie Hawkins' "Southern Love". Concerning the "Hully Gully", is it a brand - new dance? I have a record of the same name by the Olympics, recorded in 1959. It's very similar to the Marathons' recording of "Peanut Butter".—**JOHN LEE JNR.**, 8 Matham Drive, Healey Estate, Batley, Yorks.

CAROL—SIDES ONE & TWO

WHEN I MET —

CAROL DEENE

EVER since Carol Deene made her first record, I have been such an ardent fan of hers that I immediately resolved one day to meet her. Although still very much a teenager, the mature way in which she handled a song always impressed me. That coupled, of course, with her charm.

So I began to write to Carol—and received replies and photographs from her. My collection of pictures began to mount up and soon I found I had 20 different ones of her. Soon, Carol was an acknowledged star. She came in demand for TV and radio appearances but I had to wait patiently one year before she made her first public appearance here in Manchester. She was due to appear in a radio show, so I made sure I got tickets good and early.

Beforehand, I applied for official permission to meet Carol at the theatre but, even so, I never expected what did happen to actually happen.

During the interlude, it was a pleasant gesture of the comper to ask if I was present and would I please come on to the stage. Although I was overwhelmed, I heard him inform the audience of what I had done.

I didn't hesitate. Then Carol came on stage and we had a short but enjoyable conversation. She then signed a photo which I had taken along with me in case I should be fortunate enough to meet her.

I didn't leave the stage until I had expressed my feeling and appreciation for her by kissing her.

Not until I arrived back in my seat did I experience full stupefaction!

Yes, that was a memorable evening for me and if Carol reads this letter I would like to convey this message to her:

I hope that one day soon we can meet again to continue our conversation. And also, one day, I hope to be one of the organisers of your fan-club.

She is a charming young lady who deserves success in every way.—**ALAN WYCH**, 42 Lytham Road, Levenshulme, Manchester 19.

READERS' LETTER BAG

THE GREAT SINATRA ARGUMENT (Part II)

I CAN see Mr. Staveley's point of view. Sinatra is no better than average and he relies on his name. The same applies to many of the so-called "greats", including Ella, Sammy Davis, Shirley Bassey, Tony Newley and Eartha Kitt. All pretty mediocre, with little talent—but a large following of "sheep".

But to my mind Ray Charles is the worst of the lot. A terrible voice, with very little musical feeling—but it seems to have become the thing to do to buy his records. All the stars followed suit.

Let's have more sense from the public. Start buying for the musical value and not the name on the label. Then we might see more Don Gibson, Roy Orbison, Carter Lewis and the Southerners. We'd get more talent in the charts.—**G. A. THORNTON**, 27 Eastern Avenue, Epsom, Surrey.

YES, Mr. Staveley was right. Not only does Sinatra choose uninteresting songs to record, but he makes them even duller by his mediocre renderings. I believe his last Top Ten entry was "Old MacDonald", no doubt a hit because of its similarity to Bobby Darin's records at that time. Now Sinatra has the cheek to attempt to copy Matt Monro's "My Kind of Girl". The result: a splendid song . . . ruined.—**F. VALENTINE**, 33 Rigby Drive, Greasby, Upton, Wirral.



CAROL DEENE

THE BEST ?

I HAVE listed below what are in my opinion the best three discs ever recorded by some of our established pop stars: **ELVIS PRESLEY**—1. "Girl Of My Best Friend", 2. "His Latest Flame", 3. "Wild In The Country". **CLIFF RICHARD**—1. "The Young Ones", 2. "Theme For A Dream", 3. "Please Don't Tease". **THE SHADOWS**—1. "Apache", 2. "Wonderful Land", 3. "F.B.I.". **ADAM FAITH**—1. "How About That", 2. "The Time Has Come", 3. "With Open Arms".

BRENDA LEE—1. "That's All You Gotta Do", 2. "It Started All Over Again", 3. "Let's Jump The Broomstick". **DEL SHANNON**—1. "Runaway", 2. "The Answer To Everything", 3. "Swiss Maid". **NEIL SEDAKA**—1. "Happy Birthday, Sweet Sixteen", 2. "Stairway To Heaven", 3. "Calendar Girl". **BUDDY HOLLY**—1. "It Doesn't Matter Anymore", 2. "Rave On", 3. "Maybe Baby". **CONNIE FRANCIS**—1. "My Heart Has A Mind Of Its Own", 2. "Stupid Cupid", 3. "Carolina Moon".

BOBBY VEE—1. "Take Good Care Of My Baby", 2. "Rubber Ball", 3. "Sharing You". **CRAIG DOUGLAS**—1. "Pretty Blue Eyes", 2. "Only Sixteen", 3. "Our Favourite Melodies". **BILLY FURY**—1. "Halfway To Paradise", 2. "Once Upon A Dream", 3. "Wondrous Place". **EVERLY BROTHERS**—1. "Ebony Eyes", 2. "That's Old Fashioned", 3. "So Sad".

Perhaps other readers can send their suggestions for any of the established recording artists.—**MICHAEL KANE**, 31, Manvers Road, Beighton, Sheffield.

U.S. SUPREMACY

THE failure of the Crystals' latest record "He's Sure The Boy I Love" to make the hit parade proves conclusively to me that the record business is indeed going from bad to worse. The record is a knock-out from the first to last groove. The backing has all the great ingredients that our British records lack, and is a classic example of the undeniable supremacy of American recording techniques. Some praise must surely go to Mr. Phil Spector, who was also responsible for the production of "Zip-A-Dee-Doo-Dah" for the same label, **PHILLES**.—**YVONNE STRINGLE** (Miss), "Abbotsley", 25 Hillside Gardens, Betchworth, Surrey.

WHAT WE THINK OF—

CAROL DEENE

WE think it is disgraceful how Carol Deene covers records, is she trying to become a "cover" girl? It gets so now, that when Carol releases a disc we all have a look in the record papers to see just who she has covered; it's either Sue Thompson, Joannie Sommers or sharing it with someone (Jet Harris). But this time she had us stumped, she'd released a new disc, but who had she covered? Not Sue Thompson's "Willie Can" or Joannie Sommers' "When the Boys get Together" just who? So we all sat glued to the radio and bought the record papers too, just to see who she had covered, it was impossible for Carol to have an original disc. And there it was "Let Me Do It My Way" by Jo Ann Campbell. Ah! What a relief.—**VICKI, DEE, and GIDGE**, 177 Lodge Ave., Dagenham, Essex.

LUDICROUS

LET us hope that Pye release another Chuck Berry record in the near future. The record industry is now in the ludicrous position of cover-versions being released before the originals. I refer to the late Buddy Holly's version of "Brown Eyed Handsome Man" being released in the near future, whereas the sensational Chuck Berry version (Chuck wrote it) is still unreleased in this country, six years after it was released in the States.

Now is the time for Pye to "pull their finger out" and realise that the next Chuck Berry single should be "Brown Eyed Handsome Man"/"Go-Go-Go" to coincide with the release of Buddy's, then all of Chuck's fans will be able to see him in the charts again, from where he fell five years ago.—**MIKE BOCOCCO**, Chuck Berry Appreciation Society, 54 Longfield Road, Daubhill, Bolton, Lancashire.

WALLFLOWER

BEING interested in dancing and discs, I'm intrigued by the new dances. I admit that the "Bossa Nova", "Madison", "Mashed Potato", and "Loop de Loop" have caught on to a certain extent, but what of the others? Most people don't know how to do the "Hully Gully", "Hucklebuck", "Wah-Watusi", "Bristol Stomp", "Pony", "Fly", "Slop", "Mess Around", "Chicken", "Strang", "Gravy", "New Charleston", and the "New Continental"—all of which come from the Cameo-Parkway group in the States, or the "Waddle", "Wobble", "Shimmy", "Push and Kick", "Cinnamon Cinder" and "Stroll". I'm sure that if we knew how to do the dance, more copies of the records would be sold. Why can't disc companies give instructions to their customers who buy dance-craze records? But congratulations to Marie Cartmell and TV's "Here And Now" for showing us the "Loop de Loop" ("Loo Be Loo"), "Bossa Nova" and "Beeje".—**NEIL GOSNEY**, 28 York Road, Paignton, South Devon.

SO DISGUSTING

I'VE just read your article on John Leyton and the public voting of his latest record, "Cupboard Love". I was disgusted when I read, and I quote: "As one might expect, one or two of the voting papers were spoiled." One was written "Why don't you pack it all in and leave it to Elvis?" Another inscribed "When are you going to make a record?"

Never have I read anything so disgusting. Is this the good manners of the British? If they did not like John's singing, why did they vote? They must be ill-mannered and lazy if they have nothing else to do but be menaces to other people. I and my friends shall do all we can to make "Cupboard Love" popular.—**MISS E. LAWRENCE**, 241 Chase Cross Road, Collier Row, Romford, Essex.

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THESE MUSICAL MUTILATIONS . . .

by **NORMAN JOPLING**

PEOPLE are always complaining about the tunes of pop songs. They say they are all the same and never vary. The main culprits seem to be "Juke Box Jury" panellists who have coined to utter perfection the expression "... it's just like thousands of others I've heard".

All right, then. So the people who write the tunes have a way of going to the other extreme.

They write their own lyrics or arrangements and then put them to classical tunes. That way no one should complain. Unfortunately more people complain than before. For the sad fact is that the new renderings often completely fail to do justice to the original tune.

FLOOD

"Cheaper" and "degrade" are two of the favourite expressions used by critics of the flood of pop-classics which have a habit of flooding the market at various intervals.

Take a look at the charts at the moment.

"Like I Do" stands at No. 15 and has been in the charts for 14 weeks. Original melody? Think again. It's the old classic "Dance Of The Hours" by Ponticelli.

The song was originally by Nancy Sinatra as a "B" side. It didn't mean a thing over here. But many months later Maureen recorded the disc as an "A" side without immediate success.

But after a while it began to get steady radio plays and eventually it made the charts in a big way. It was Oriole's first really big success for a long time—and the company had more success when the consistent Swedish group gave them another hit with "Hava Nagila". In point of fact this, too, is an adaptation from an oldie. It's an old Jewish folk favourite which the boys have rocked up in their style.

Those two, though, aren't the ones that have particularly come into the criticism. The chief culprit is "Saturday Night At The Duck Pond" by the Cougars. You've only got to listen to this once to realise it's a no-holds-barred adaptation of Tchaikovsky's "Swan Lake" main theme. It's played in the usual beat group style with guitar lead, and drums, bass and rhythm support—very much the same formula as the Shadows.

The tune is the same—and no credit is given to Tchaikovsky for writing the piece.

The Cougars themselves are a Bristol group, from Sea Mills. They are at present of an amateur standing, and their leader Keith Ownes says the boys won't turn fully professional for at least another year.

The group has been in existence for over two years now, and have played the majority of their dates at dance halls in and around the Bristol area.

Personnel are Keith Owen (20), lead guitarist, David Tanner (20), rhythm guitarist, Adrian Morgan (19), bass guitar, and David Huck (22), on drums.

CONTEST

The group were discovered at Wells, during an EMI talent contest. The re-



B. BUMBLE AND THE STINGERS



MAUREEN EVANS

Recording company rushed them to the studios to tape "Saturday Night At The Duckpond" but the group feared it would not be released. This was not the case however and the disc has already sold nearly 30,000 copies, during its first month of release.

A follow-up is already in the bag and although titles are secret it is almost certain it will be another re-hash of a classic.

IMMORTAL

Some time ago Tchaikovsky's immortal "Concerto In B Flat Minor" was given a lyric and sung by Jackie Wilson, who got it straight into the U.S. charts under the title of "Alone At Last". But Jackie didn't get some of his other pop-classics released in Britain due to copyright difficulties. Titles were "My Empty Arms", which was taken from "On With The Motley" and his million-selling U.S. hit "Night".

Miss Maureen Evans could also score another hit with her latest disc. For the flip side "Melancholy Me" is also a classical hit—being the old melody "Heyens Serenade"—and a tune which will be immediately familiar to everyone. Many people are already suggesting the disc should be turned over to this side instead of having the top side as "Pick The Petals", the Eurovision entry.

Let's take a look at some of the discs which have made the charts in the past using lovely old tunes as the basis.

Not so long ago B. Bumble and the Stingers crashed through with "Nut Rocker", yet again taken from a Tchaikovsky piece, the Nutcracker Suite. That one reached the number one spot in Britain and made the top thirty in the States.

None of Mr. Bumble's follow-ups made it despite their being in the same vein. Their next disc was "Apple Knocker", from the William Tell Overture. Probably the main reason for it failing was that a year or two before the rock combo the Piltown Men had scored with an adaptation of this tune called "Piltown Rides Again". That made our twenty.

FIRST

B. Bumble's first hit in the States was a little piece called "Bumble Boogie". That was set to the tune of Rimsky-Korsakov's "Flight Of The Bumble Bee" and the instrumental combo had a very big hit with it in the States though not here.

About the same time as this an ex-classical pianist named Kokomo had a go at Greig's Piano Concerto In A Minor. He rocked it up and called it "Asia Minor". That, too, made the U.S. charts. Another Kokomo disc was

"Journey Home", taken from "Song Of The Volga Boatmen". But Kokomo didn't even bother to rock that one up. He just played it in true blue classical style and, needless to say, it flopped.

Vocal group the Jarmels did this bit twice. This group constituted one of the biggest mysteries on the U.S. charts scene. They made a disc called "Little Lonely One", taken from a Chopin prelude, and it made Britain's top fifty. But it virtually flopped in the States. Then they made another disc, A Little Bit Of Soap", again taken from a prelude. This one was an immense hit in the States. It has now in fact sold a million.

But the group didn't make a follow-up. Nothing was heard of them again and they just vanished. The Jarmels, however, have two compensations. One is that their disc was played on Juke Box Jury and it caused more of a scene probably than any other disc. The complete panel seemed to go berserk and completely denounced the Jarmels.

Nevertheless the disc sold well. And both their top sides were recorded by Jimmy Justice on one disc — although they didn't mean anything over here they were hits in Sweden.

Nero and the Gladiators—the gimmicky British beat group—specialised in this type of thing. Their first disc was "Entry Of The Gladiators", while their second was "In The Hall Of The Mountain King", taken from the piece of the same name by Grieg.

Another British disc of this type was issued recently by Piccadilly. It's Les Reed's "Minuet Mash", taken from a Mozart Minuet. It's a cover version of a disc by U.S. ex-classical pianist Valjean's disc "Mr. Mozart's Mash".

But whatever you may think of the principle of taking the great classical tunes and using them for pop numbers you've got to admit one thing.

It pays off—and when that happens no one has any scruples about where they take the tune from . . .



HEINZ BURT pictured with a new pal. The chimpanzee and Heinz formed a matey relationship on the film set of "FAREWELL PERFORMANCE". Heinz' mate also showed interest in the guitar.

HEINZ-IS HE RIGHT?

By **PETER JONES**

HAS HEINZ BURT done the right thing in leaving the Tornados? Or would he have been wiser to stick with the group until they had a few more hits under their collective belt?

Time will tell. But already it seems he is striking out towards solo stardom with considerable success.

Hear Joe Meek: "He's just finished his first film role—in 'Farewell Performance'. He starts as a member of a group backing a pop singer. Then, half-way through, the singer goes off—and Heinz gets his solo chance.

IMPRESSED

"It's a good film, with an interesting story. And I think you'll be very impressed with the way Heinz works. He's star material, all right."

Now hear Heinz himself: "I miss those hours with the actors, technicians and producers. They gave me a tremendous amount of help and encouragement. I felt a little scared now and then as the cameras moved in and the mike swung overhead but I only had to look at the director or a technician to get a friendly wink. Then I felt fine.

"Incidentally, I had one extra special fan. A baby chimpanzee, who figures in the story. Every time I passed him, he made me pick him up. He even played my guitar—but I don't think he was good enough to take my place in the Tornados.

"Our current tour is my last with the group. I go solo about May, with the Jerry Lee Lewis and Gene Vincent tour. Naturally, I feel a bit apprehensive but I'm sure I've done the right thing."

And says Clem Cattini, spokesman for the Tornados: "Whatever happens, we wish Heinz a lot of luck. After all it takes a lot of courage to break away from a group which is riding high both sides of the Atlantic."

Now let Joe Meek talk about his new Outlaws.

"Only Charles is left of the old group. That's the trouble—personnel changes as better offers come along for the boys. But remember that the Outlaws backed, for instance, John Leyton's three big hits and for Mike Berry's current one in the charts.

"It's true, though, that they suffer from the changes. Personalities can't click with the public though their discs have all sold in the 30,000 each bracket, just missing the charts.

"Some months ago, I decided the time was ripe for them to make it big. After umpteen auditions, two new members joined Charles Hodges and Ken Lund-

gren. Now I think it's a wonderful-sounding group.

"Charles, who stood in for Heinz Burt in the Tornados for a spell, is a brilliant boy. He plays bass with a unique style, plus piano, rhythm, organ and harmonica on discs. One day, he'll be a top arranger—and is already a big help to me on sessions.

GUTTY

"Ritchie Blackmore models his style more on Les Paul than anyone else but can turn out a big gutty sound when necessary.

"Micky Underwood has a commercial style that has helped quite a few hit discs. He's not happy with just one sound . . . keeps on creating new ones.

"And Ken Lundgren, a Canadian, has a winning Country 'n' Western style and a feel for a power beat. He has also mastered the steel guitar and, along with Chas, helped to make that Mike Cox seller "Stand Up".

"That's it, then. A settled group now and one I think can finally make the break through. Chas on bass, Ken on rhythm, Ritchie on lead and Mickey on drums.

"Maybe this will help establish them finally as real personalities. . . ."



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THE SECRET THAT CLIFF CAN'T TELL!

CLIFF RICHARD is, for sure, the most successful pop entertainer in Britain right now. But could it be that he is becoming more popular abroad than he is right here at home? It's a point worth investigating a little more closely. . . .

Consider the opening of his tour at the Sophia Gardens, Cardiff, a few days back. The **FIRST** time he had started a one-nighter series in Wales.

True, Cliff was prevented from getting in to see the West End premiere of his "Summer Holiday" movie because of three thousand fans demonstrating outside. But there WERE other stars on view. And it was certainly the largest turn-out of Richard fans I've heard of in a long time.

Cliff went to South Africa and was met by a crowd of **TWELVE THOUSAND**. He triumphed. But on his return to London Airport, there were few.

Now you can't get more popular than being the **MOST** popular. I'm not suggesting Cliff is losing ground in this country. But it might be that his British followers are less demonstrative and, perhaps, more "refined" than his foreign fans.

While I chatted with Cliff, backstage at Cardiff, Hank B. Marvin strolled in. They talked together about their British fans . . . and came to the conclusion that they really are changing.

Once upon a time, each and every Cliff number was drowned out by screaming girls. But now the story has changed. Only the fast numbers are

greeted with the screams and shouts of "Cliff". The slower ones like "The Young Ones", "Bachelor Boy" and "Summer Holiday" are listened to intently.

It looks, all are agreed, as if the audiences are now paying their money to hear and see Cliff rather than just scream at him!

Fan fanaticism does alter. Cliff looked back to South Africa: "Once I got out of the car . . . hundreds of hands reached out at me and tried to tear my clothing. I felt as though I was being choked when one girl tried to grab my tie.

"Just then a burly, Steve Reeves type policeman came to the rescue. He lifted me up and placed me under his arm. Then he made a desperate rugby dash for the stage door. It was only a few yards away but it seemed ages before we got there.

"They dispersed. But six hours later, when I was ready to leave, there were another six thousand out there."

HOW DOES CLIFF GET OUT OF A SPOT LIKE THAT?

Cliff declined to tell. He **DOES** have a way out but it's a well-guarded secret—because he very often has to apply this tactic when the crowds get uncomfortably big on his British concert dates.

All he'd say was: "I felt sure someone would have got hurt with crowds as big as that. But the best part was that not one accident or complaint was received. One thing I hate to hear of is a fan being hurt."

Incidentally, if Hank Marvin sets up

in opposition to Armand and Michaela Denis, don't be too surprised. He said: "As you know, Carole Gray, who is South African, was on tour with us. We relied on her to take us all to the local beauty spots. I've still got miles of film to be developed.

"The wild life was something that really intrigued me. I've been mad on animals right from being a small kid. Each time Billy Smart's circus came to town I used to pester my mother to take me to the show there. But seeing them in their natural surroundings surpasses seeing them in a circus arena."

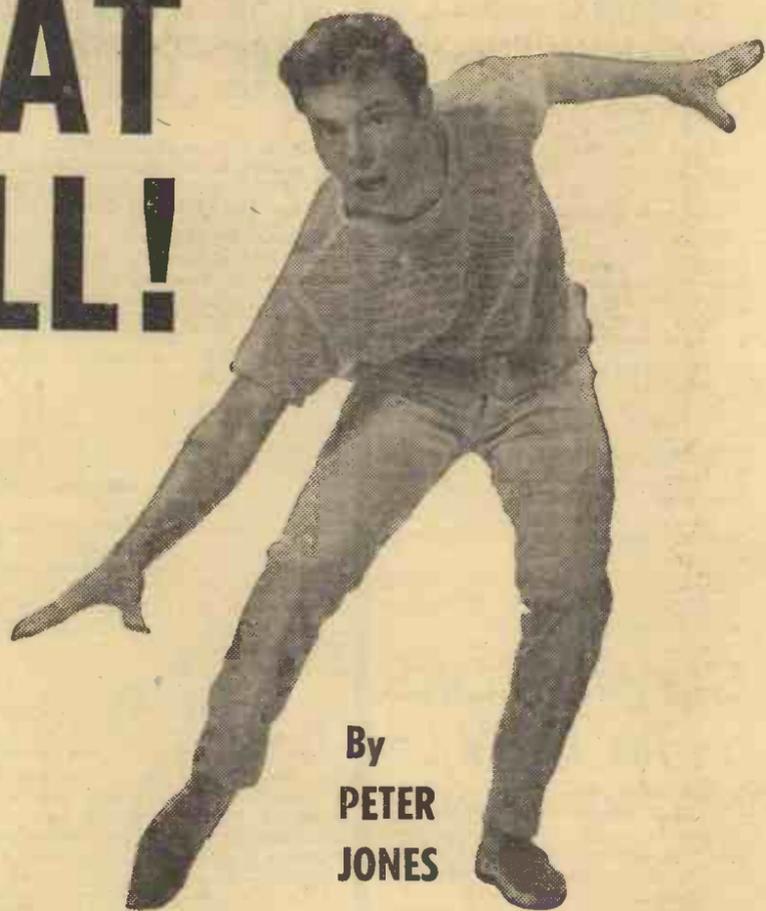
Back, now, to Cliff: "After this tour, the boys and I will probably go to Israel for three weeks but that's not confirmed. We're looking forward to doing our first summer season at the ABC Theatre, Blackpool, starting June 1.

"It's our second stay in Blackpool—a couple of years ago we stepped in for six weeks at the Opera House when Shirley Bassey unexpectedly had to drop out of the show.

"But this ABC theatre is still being completed and will be the most modern in the world. The boys and I will be the first to step on the stage. That's an extra thrill."

And ABC are going all out to make it the most popular show ever staged in Blackpool. Clifford Elsdon, the group's exploitation manager, describes bookings already as "Fantastic".

"Fantastic" is a word used a lot about the world-travelling Cliff these days.



By **PETER JONES**

IS ELVIS CHURNING OUT TOO MANY FILMS?

STAND by for blasting! Elvis Presley is making too many films. He's caught up in a mass-production exploitation of his box-office appeal—and the movies, trotted out one after the other, are just not good enough for such a big star!

End of blast! But it's true. One after another the films hit the cinemas—and there are distinct signs that some of them are taking a dive in receipts.

We previewed "It Happened At World's Fair" just recently. "Kid Galahad" and "Girls! Girls! Girls!" were hovering around not long before, with barely a gap. It's a case of churn 'em out. Don't bother too much about story-lines or technical points—just surround Elvis with some gorgeous "birds", let him sing. And stand back and watch the queues form.

It was all right early on. But the signs are that ole El has learned a lot about REAL acting, though you'd hardly notice it in his recent films, with "Kid Galahad" an exception.

He deserves, now, a thoroughly testing role. And one in a movie that is not just mass-produced for the masses. His own prestige with the non-diggers would improve enormously.

Apparently, Elvis himself thinks he should cut down on the movies, though for different reasons. He has found the demands of studio calls have made him tired. He takes heed of the cynics who say he stays in a studio because he's scared of bursting his bubble by appearing "live".

He wants a change from incessant filming. He wants to try different things, even if it's only for a few months. And I say it'd do him a lot of good to keep off the screens for a while. Familiarity breeds contempt on the wide screen as much as on the telly screen.

But right now Elvis is involved in "Fun In Acapulco". Reports from the set suggest it's the same old formula.

Elvis comes into port as deck hand on a luxury cabin cruiser. The boat belongs to a wealthy American and his lively teenage daughter who, of course, has her eyes on Elvis. Hasn't EVERY lively teenage daughter?

Now the difficulty is to cause a rift between Elvis and the girl so that the

wealthy American fires him. He has to be fired, so he can get ashore and sing and become involved with Ursula Andress and Elsa Cardenas, two lively lovelies who have their eyes on Elvis.

Able Seaman Presley stands on the deck. He coils a line of rope abstractedly. Up comes yet another lively lovely with her eyes on him. Teri Hope is the name. A curve-revealing halter top and brief shorts is the outfit. With a hip-swivel that beats even the old Elvis.

She says: "The natives are restless this morning", by way of an opening gambit.

—asks **LANGLEY JOHNSON**

"So are you," says Elvis. "I'm always restless," says Teri. "Why don't you go back to bed?" "I want to stay with you," says Teri.

"Come back when you're grown up," says Elvis.

"You think I'm going to get any more grown up than this?" argues Teri, wiggling some more.

Now Elvis is supposed to tug the line of rope and trip the girl. Teri is supposed to turn surprise to advantage and fall into his arms. But it doesn't happen. She falls, heavily, flat on her back!

"CUT!" yells director Richard Thorpe.

They start again. But more slowly. Elvis turns to the director and explains: "I've run out of rope." In comes a longer length of rope. They try it for the third time.

It works. Elvis tugs, Teri falls into his arms and hangs on. He has to shake her off forcibly.

He gets free. "Go back to your dolls," he says with scorn.

"So that you can go back to YOURS?" asks Teri, knowingly.

"CUT!" yells director Thorpe. And another scene in another film is in the can.

For better or worse. . . .

ROCKIN' SPLIT PERSONALITY

SHY JERRY LEE LEWIS GOES WILD...ON STAGE

LOOKS like it's revival week for the beat boys. From Buddy Holly comes a great rocker entitled "Brown Eyed Handsome Man"—a hit in the States five years back for Chuck Berry. Buddy's flip is the Little Richard number "Slippin' and Slidin'".

And from Jerry Lee Lewis comes another Little Richard revival. It's the five years back triumph "Good Golly Miss Molly"—complete with frantic Lewis piano break, whoops and yells and the lot.

And we reckon it will do for Jerry what his disc "What'd I Say" did some two years back.

That is bringing his name back to the charts—in a hurry! Jerry is quite fond of revivals. His last disc was "Sweet Little Sixteen" an old Chuck Berry hit. It made our top fifty. But now with his "Good Golly Miss Molly" he looks all set to crash into the top twenty in a big way.

Jerry himself was much knocked by all the critics for reviving Ray Charles' "What'd I Say Part One". But what they forget is that Jerry did what Ray couldn't do—get it into the British charts. And another revival of the song by Bobby Darin flopped over here, too, some time after Jerry's disc had been forgotten.

Yet rockster Jerry has a lot of faithful fans in England—on his last performance here he received a tumultuous reception from them—they also manage to get discs issued that London may not normally release. That's because Jerry is one of the school that do far better chart-wise in England than they do in the States.

His discs of "Sweet Little Sixteen" and "Good Golly Miss Molly" both did fairly well in the States but neither made the top fifty. In Britain the former was in for over a month while the latter looks like being Jerry's biggest hit for a long time.

Jerry was brought up in the strict country and western atmosphere around Nashville way. Although his songs are basically rock there's a considerable amount of country flavour about them.

When he gets on to the stage though he changes from the quiet personality he is usually. He goes frantic, whipping up a vocal storm and raving and rioting.



JERRY LEE LEWIS: A winning disc?

Only Little Richard is comparable to Jerry in this aspect. Last time he was here he came with his own drummer, Russell Smith, and Jerry gained a lot more fans.

He sings all his old hits on stage—and there's quite a few of them. Numbers like "Whole Lotta Shakin' Goin' On", "Great Balls Of Fire", "Breathless", "High School Confidential", and "Lovin' Up A Storm".

Although he's had a lot of hits Jerry's also had a lot of misses. The biggest one was his first tour of Britain when the Press discovered about Jerry's wife Myra—she was brought over by Jerry on their honeymoon—and filled the head-

lines with news about the singer who had an extraordinarily young wife.

It took a long time for Jerry to forget about that. He reckons he was dead scared of coming to England again. And despite that the first few dates he had played on his first tour had been to packed houses, before he cleared out, the victim of an extremely exaggerated press campaign.

Now Jerry says he doesn't mind coming to England. The only thing he's worried about is the fact that not many of the discs that are issued in the States are issued here. One called "Money" was quite a seller in the States but it was never released here. Eventually

London packaged it on an L.P., which was issued some months back, and a recent E.P.

Jerry's favourite artists are Hank Williams, the late country and western star, and Ray Charles.

His record company in the States is Sun, Memphis, the label that discovered and originally recorded Elvis Presley, before RCA Victor bought him off them for ten thousand dollars—"Every day I kick myself . . ." the

president of the company says about that deal.

That's about all about the young man who has caused more of a riot probably than any other singer who visited Britain. The man who commands a veritable legion of fans who have remained faithful to him for five or more years.

Let's hope that they all see fit to buy his disc—then maybe we'll see him back in the top twenty again, where he has been missing from for so long.

KENNY BALL Colour Film

KENNY BALL'S Jazzmen are to make a 15-minute colour Cinemascope film in April. It will be booked on to a major British film circuit. The shooting will be spread over four days at M-G-M's Borehamwood studios.

Kenny flies down from Scotland (where the band is touring) on Sunday night to appear on BBC-tv's Carl-Alan Awards show on Monday night.

TORNADO WEDS New Single Out

GEORGE BELLAMY, rhythm guitarist with the Tornados, marries secretary Jean Rodd on March 16, the day after Decca release the group's latest disc, "Robot" and "Life On Venus" (both by Joe "Telstar" Meek).

From April 4, the Tornados will be playing for a fortnight at the Olympia Music Hall, Paris.

GLADIATORS To HMV

NERO and the Gladiators have switched record companies. It's HMV who release (on March 15) their latest number, "Bleak House". On April 19 they join Gene Vincent for a concert at Rochdale, and on the 27th they are in Cardiff in the company of Johnny Kidd.

No Break For DUFFY POWER

AS soon as he finishes one tour, Duffy Power starts on the next one. On April 21 he joins the Joe Brown-Mark Wynter package for a seven-day tour. Then on April 28 he moves, for three weeks, into the company of Mike Sarne and John Leyton.

MICHAEL COX Swedish Hit

MICHAEL COX—whose HMV recording of "Stand Up" sold in no special quantities in Britain—has had a surprise success in Sweden, where "Stand Up" has hit the number one spot in the charts. The disc has also been Swedish radio's most played number.

So Michael is off to Sweden in June for a month's tour.

Here, HMV are releasing his latest, "Don't You Break My Heart", on March 22.

'Million Dollars' Disc Awards

"MILLION dollars worth of sales" seems to be the latest American award gimmick, one that enables you to compare effectively the sales achievements of L.P.s and singles.

Warner Bros. have recently made two such awards. One went to rhythmic folk singers Peter, Paul and Mary (whose L.P. of that title was released here last summer).

The other went to Allan Sherman for "My Son The Folk Singer" (released here a few weeks ago and now one of the world's biggest-selling comedy L.P.s).

BROOKS, CHRIS

THE Brook Brothers join Chris Montez for two dates in April. On the 13th they join forces for a Blackpool concert, and the next day they are in Scarborough.

Meanwhile, the Brooks can be heard in the March 14 "Easy Beat" and March 16 Saturday Club.

POLLY PERKINS has a non-singing part in BBC-tv's Z Cars on March 13. She plays P.C. Lynch's girl friend. He reckons her.

LATEST from Mike Sarne (due March 15 on Parlophone) is "Code of Love", a fast and funny number by Charles Blackwell. On the "B" side is Mike's own composition, "Are You Satisfied?"

JILL DAY guests on "The Harry Secombe Show" for ATV on April 7.

THE GHOST HAS GONE

IT was a new Tommy Roe who arrived in Britain over the weekend. Or rather, it was Tommy Roe, and not the ghost of Buddy Holly.

Tommy, the tall, fresh and friendly-faced boy from the deep South, managed to Roe himself into the charts by stepping into a dead man's vocal style. Now that he has attracted sufficient attention with such Holly-influenced hits as "Sheila", Tommy wants to be himself.

In his easy-going Georgia accent, Tommy told me: "I've brought with me the tapes of my last recording session done in Nashville a few days ago. This is the way I like to sing, and I hope everybody else likes it, too."

He'll soon know. HMV were excited by the tapes and are rush-releasing Tommy's recording of "The Folk Singer" this Friday. For once, Britain is ahead of America with a major American artist. It will be some weeks before "The Folk Singer" goes on sale in the country of its origin.

WEARY

Frankly, Tommy is a little weary of all the Holly comparisons, but he admits that Buddy's style served him well for a while. "I wouldn't have dreamt of trying to imitate Buddy if he'd been alive, but since he was no longer around I thought it might be a good idea. And I guess it worked out well."

"Travel is an education in itself," he went on. "I've been moving about the other musicians most of the time. My

by

DAVID GRIFFITHS

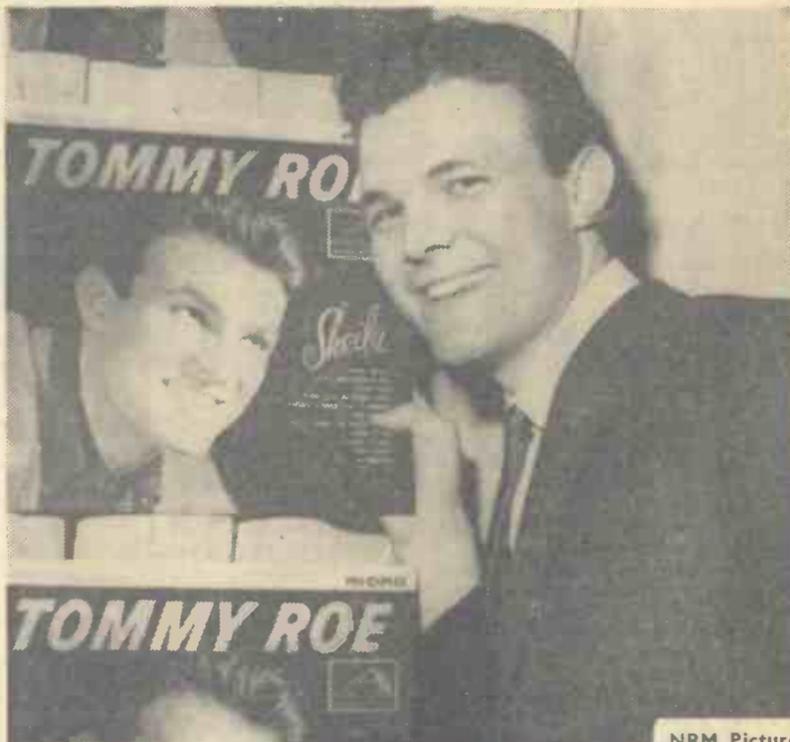
records are made in Nashville, where the best rock-a-billy musicians are. They know how to play the right sounds by ear and are great at ad-libbing. There are fine musicians in New York, too, but they don't ad-lib so well in my style.

EXPERTS

"I don't need to play guitar on my records. I leave that to the experts and just concentrate on my singing. But when I'm touring I often play just to give myself the right accompanying sound. I love the guitar and would be lost without it. Chet Atkins is about the greatest I know."

"After this British tour I'm going to Germany, and I'll be making some records in German." Which proves Tommy's point about the educational value of travelling! While on the Continent, Tommy says he is looking forward, just like any healthy American boy, to digging the sights and sounds of Paris and the Riviera. "I've got about a week free to be a tourist," he said, with relish.

"I'm moving to New York for three or four months to work up a club act and to take some acting lessons. A good



NRM Picture

club act is a very important thing to have.

"There are a lot of performers in the States who no longer make hit records, but they make very good livings because they know how to present themselves to audiences. By this summer I hope to have worked up a good act, and I shall try to get on some of the top New York and Hollywood TV shows."

During the present British trip, with Chris Montez, Tommy is hoping to find

time to visit some of the top art galleries, particularly London's Tate. For Tommy is an enthusiastic abstract painter. "They've got a lot of good stuff in these European galleries," he said. "And if I get the time I'm planning to see some of it."

"But," he drawled, "finding time isn't easy. If you want to make it in show business—and I've never seriously wanted to do anything else—you've got to stay on the ball ALL the time!"

The Great Unknowns

No. 1 OF A GREAT NEW FORTNIGHTLY SERIES—THE MIRACLES

CURRENTLY in the U.S. top ten is a disc called "You Really Got A Hold On Me". It's by a group called the Miracles, and it's on the Tamla label.

What's so peculiar about that, you may well think, just another of those American groups that don't mean a thing here.

That's the point. They should mean something. For the Miracles have had more hits than almost any other U.S. group—and over three-quarters of them haven't been issued in Britain.

They are the backbone of the now flourishing Tamla-Motown-Gordy label group. Before the Miracles came on the scene the Tamla label wasn't so flourishing.

It didn't have an outlet in Britain for a start. When the Miracles were formed

they had all already had a considerable amount of experience. They joined the Tamla label based in Detroit, Michigan, and started making discs. Their first few were moderately successful—titles were "Money", "Got A Job" and "Bad Girl."

But it wasn't till they made "Shop Around" that people really began to sit up and take notice of them. This disc, took them to number two in the States, selling a million on the way. In Britain it sold well although it just missed the charts. They were all set. Or in the States at least. For their troubles abroad hadn't really begun.

Personnel of the team consisted of Bill "Smokey" Robinson, Claudette Rogers (Bill's wife), Ronald White, Robert Rogers, and Warren Moore.

Bill in fact penned most of the

Miracles hits together with William Gordy of Tamla records. The pair had penned other hit-makers songs long before the Miracles were formed, including some for Mary Johnson, such as his "Move Two Mountains".

Follow-up to "Shop Around" was "Ain't It Baby", another hit for them in the States. That too was issued over here on London and the two were put on an E.P. titled "Shop Around".

But after that came a very sparse period. Hits like "Everybody's Gotta Pay Some Dues", "Broken Hearted" and several others were ignored. When Fontana took over Tamla, they released the poignant "What's So Good About Good-Bye", another top-tenner for the team in the States. But it failed to click over here. So there was another gap. A gap which still hasn't been closed despite huge American hits like "I'll Try Something New", and their current effort "You Really Got A Hold On Me".

But there is a ray of hope for the fans of the bluesy team. Oriole will issue this disc on March 8, as they took over the Tamla-Motown outlet some months ago. They have already satisfied the hunger of many R. & B. fans by issuing

big American hits like "You Beat Me To The Punch", "Do You Love Me", Beechwood 4-5789 and "Two Lovers".

But there are still many hits from this label that haven't been issued here. Hits by artists who have suffered considerably from lack of a steady British outlet.

—By NORMAN JOPLING

The group have an album out in the States called "Cookin' With The Miracles" which got into the album best-sellers.

That then is the group that to everyone in the States is a household name—over here nothing.

Perhaps when their "You Really Got A Hold On Me" is issued it might change all that.

And provide Oriole with a hit into the bargain . . .



JUST R

THE LITTLE
CRACKED BELL
OF SAN RAQUEL
THE MUDLARCS
F 11601

DECCA

BUDDY HOLLY
BROWN EYED HANDSOME MAN
"SLIPPIN' AND SLIDIN'
Q 72459

CORAL

STEPTOE & SON (from the BBC TV series)
ALEXANDER
MURRAY SMITH
& THE BACK O' TOWN
SYNCOPTERS
F 11604

DECCA

JERRY LEE
LEWIS
GOOD GOLLY MISS MOLLY
HLS 9688

LONDON

STRICTLY FOR THE BOYS—THAT'S CONNIE!

CONNIE TELLS US ABOUT 'FOLLOW THE BOYS' . . .



"FOLLOW THE BOYS" could give CONNIE FRANCIS that boost back into the charts.



A studio still shows the most attractive CONNIE FRANCIS as you will see her in "FOLLOW THE BOYS".

HI, THERE! What do you know about sea-gulls? There are those sleek, befeathered ones who glide about in the Mediterranean sunshine, searching for food. And there are other "seagulls". They're the girls who are married, or engaged, to men serving in the U.S. 6th Fleet.

The latter lot of "seagulls" go wherever their men are. They wheedle out of the Duty Officer where the next port of call is—and then try to get there to be with their men.

I'm one of them. I'm Bonnie Pulaski. It's my first "flight" with the "seagulls". As I've only been married for two hours to Radarman First Class Billy Pulaski (Roger Perry), I can't resist following him around. Even though I know he thinks a wife's place is in the home.

But four of us—we figure there's safety in numbers!—take off for Santa Margherita, in Italy. My three pals are interesting sorts of "seagulls".

There's Liz Bradville (Janis Paige), wife of Commander Ben Bradville (Ron Randell). She hopes this will be her last tour as a "seagull". She wants her old man to apply for a land-based job.

There's Toni Denham (Paula Prentiss). She's a wealthy heiress who wants to marry a navigation officer (Richard Long)—and he's pretty loaded, too. But the N.O.'s a playboy and doesn't know whether he wants to marry.

And there is Michele (Dany Robin), a French girl, who is mean, moody, magnificent . . . and mysterious. Nobody knows why she joins us "seagulls"—except she says there's a Lieutenant Smith (Russ Tamblyn). But they hadn't, early on, even met.

Anyway, we four "seagulls" pool our money and buy a broken-down jalopy. You can say that grim determination is the thing which keeps us going. It's a nightmare journey, following the fleet . . . by land!

So the ship docks. The Navigation Officer meets Toni. Smith meets Michele. The two sailors fall in love, but with the other man's girl. Then we have trouble. Toni says she doesn't want to be a "seagull", so she has a row with the navigation man. And Michele admits that she is really following the fleet to collect debts—from Peter, the man she comes to love.

Talk about panic! Liz has trouble, too. Her man has landed a sea-going command—and it looks like she's doomed to be a "seagull" for a while yet.

And me? No good either! My Billy doesn't like me being a "seagull" at all. Seems he's been telling all his mates what a home-lover I am. And he gets good and mad at me!

It needs something to sort all this problem stuff out. And where better to sort out romantic tiffs than at an Italian grape-crushing festival, where there's a mixture of wine, hot sun and wild gypsy music? All the men turn up as a "goodwill gesture" to the locals.

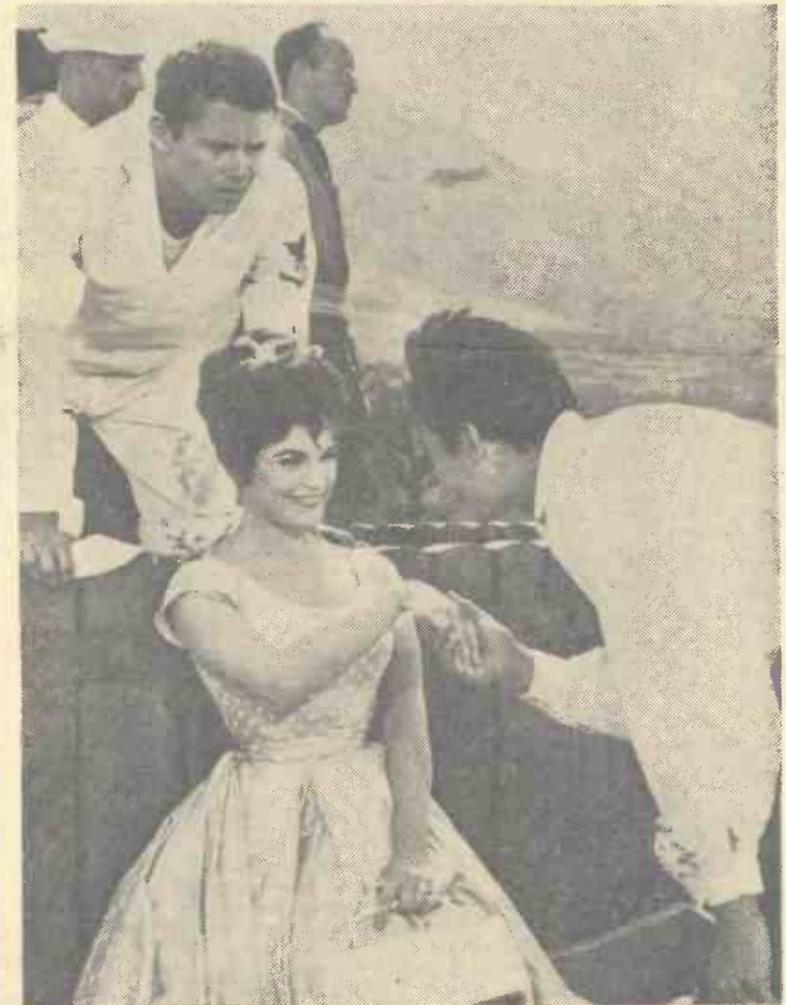
All that marvellous atmosphere brings the peace. Why, even Ben, who had been offered a sea-going job, finds he has mysteriously failed a medical so that he can't go to sea after all. That pleases his wife. . . .

Me? Well, there's just a final burst of troubles. My husband takes a slug at an Italian who is dancing with me. It was all innocent, of course.

I decide to high-tail it away.

How does it all end? Well, that would be telling. Let's say that it was a lot of fun making the movie . . .

Footnote: Connie's single of "Follow The Boys" is already a big hit in the States. The fastest-rising hit, in fact. And it should put her back in the charts in this country. Music for the movie was conducted by Ron Goodwin, who shared the score with Alexander Courage. Songs were arranged and conducted by Geoff Love.



RELEASED

ES HE MEAN
T MUCH TO YOU
DDY ARNOLD

RCA 1334

RCA VICTOR

TURN
BACK
JERRY JACKSON

HLR 9689

LONDON

YOU'VE GOT
TO HAVE A
GIMMICK TODAY
The ORIGINAL CHECKMATES

F 11603

DECCA

DON
CHARLES
EL OF LOVE

F 11602

DECCA

SWEET
MAMA
DANNIE DEXTER

HLU 9690

LONDON

SCOTCH MIST
FRED HARTLEY
& HIS PIANO

BL 2753

Beltona

THEME FROM
'SAM BENEDICT'
GORDON FRANKS
& HIS ORCH

F 11587

DECCA



MORE LIMBO FROM CHUBBY BUT THE FLIP 'TWENTY MILES' IS BETTER!

CHUBBY IN ACTION



CHUBBY is again tipped for the top with his new single. "LIMBO" is the operative dance.

THE VIOLENTS

Ghia; Alpens Ros (HMV 1130)

THEY ARE violent, this American group. Big round guitar lead on the first time through for "Ghia", with some persuasively percussive hammering going on behind. They keep up the pace throughout, without actually finding anything different to say. Of its kind, it's very good, but it may be lost in the rash of similar diskings. Much the same sounds on the "Alpens Ros" side, with that guitar crashing its way at the melody line. Again, it goes along well, without being particularly unusual.

THREE 🎵🎵🎵

FLEE-REKKERS

Fireball XLS; Fandango (Piccadilly 7N 35109)

THE popular Flee-Rekkers have a stab at this one from the TV series, an attractive tune with a nice little theme running through it. Handled instrumentally by the combo, the melody is played on a number of different instruments—and the effect is quite good. We don't reckon it chart-wise—but otherwise it should sell well. Not commercial in the right way.

Flip moves along at a fast-ish pace with plenty of Spanish type noises to help things along. Again a well performed side with plenty of appeal, but not too commercial.

THREE 🎵🎵🎵

IMPRESSIONS

I'm the One Who Loves You; I Need Your Love (HMV Pop. 1129)

GENTLE bluesy lead voice on this one from the group that clicked once in the States with "Gypsy Woman." It's certainly got some unusual backing sounds—it could easily become popular but not we reckon enough for the charts. Plaintive and appealing at a medium tempo.

Different sound to the voice on the flip—another pleasing sound from the pleasing group. But not, we think, for the charts.

THREE 🎵🎵🎵

THE VISCOUNTS

Don't Let Me Cross Over; I'm Coming Home Baby (Pye 7N 15511)

THIS could be the big one the boys have been waiting for since "Who Put the Bomp." It's very similar to the Springfields style and there's a touch of the Miki and Griff's. But it's tuneful in a very C & W type of way—and it's well performed. Probably for the fifty—we don't know about the twenty.

Not the Mel Torme song, this is a beaty type of thing without much commercial appeal—well performed, but that's about all.

THREE 🎵🎵🎵

CHUBBY CHECKER

Let's Limbo Some More; Twenty Miles (Cameo-Parkway P 862)

STILL on the Limbo kick, Chubby comes up with a good one, a "Let's Twist Again" try-on. But we think this one will do what his "Limbo Rock" disc failed to do. That is bring him back to the top twenty. It's got a Jamaican flavour and is well performed enough to get into the charts—but it's not another "Let's Twist Again". Repetitive and powerful—very calypso-y but not his best.

Flip is also coming up fast in the States. It's a beat number called "Twenty Miles" which is the distance Chubby has to walk to see his baby. Better than side one, it could be a hit.

FOUR 🎵🎵🎵🎵

TOP 20 TIP

THE EXCITERS

He's Got the Power; Drama of Love (United Artists UP 1017)

THE gang who missed out with "Tell Him" have a go at another bid with a number that moves along at a fair old pace. This is rushed out to stop covers, but we won't reckon anyone will bother. Song hasn't the appeal of their last and it leans heavily on it.

Flip moves along at a slower pace with the femme lead taking the bluesy number well in hand. We like this more than the top side, but it's not so commercial.

THREE 🎵🎵🎵

EDDY ARNOLD

Does He Mean That Much To You; Tender Touch (RCA Victor 1334)

TALKING opens this latest from one of the States' top C & W singers. It moves along well, very much in the Jim Reeves style, and there's a lot of appeal to this one. But we can't imagine seeing it in the charts, despite the excellent performance from all concerned. Ordinary song, good backing, good vocalising.

Flip is slower and has some attractive guitar work and a chorus backing Eddie's pleasing vocalising. Not too commercial, but very good late-night stuff.

THREE 🎵🎵🎵

JERRY JACKSON

Turn Back; Gypsy Eyes (London HLR 9689)

BIG orchestral sounds open this one which runs quite a long time—well over three minutes, in fact. Jerry sounds like a coloured singer, very much in the Brook Benton vein. He sings the big ballad well and there's a lot of appeal in the song. But we don't reckon it's chart chances. Good chorus work.

Castanets and the lot on the flip, which is a strong flip to this well-performed disc. Again not too commercial, but quite entertaining.

THREE 🎵🎵🎵

STEVE LAWRENCE

Don't Be Afraid, Little Darlin'; Don't Come Running Back (CBS AAG 139)

IN the States, Steve hit the commercial jackpot with "Go Away Little Girl" and he's telling the birdie not to be afraid! This is a double-track rendition which is fair enough but not strong enough for high chart ratings. Tune is pleasant rather than memorable. Trouble is that it gets a little boring towards the end. Nothing new to say. Flip is real smooth. "Don't Come Running Back" is a grand little ballad, sung with the uttermost efficiency by the excellent Steve. Good luck to you, Steve. And to your wife!

THREE 🎵🎵🎵

ALEXANDER MURRAY SMITH

Steptoe and Son; Ragtime Tuba (Decca F 11604)

IDEALLY suited to the Murray Smith aggregation, the "Steptoe" theme must be a big seller. Millions dug the telly-series and if only a percentage have a dig into their pockets for the single it must do well. Lotsa bass brass about it, with a happy-go-lucky spirit involved which really does conjure up a picture of Messrs. Corbett and Brambell. Excellent. Tuba isn't heard a lot these days, outside the Salvation Army, but it adds great strength to the traddy sound. This flip side is also highly entertaining.

FOUR 🎵🎵🎵🎵

Jerry's Comeback

MRS. MILLS

Bubbling Over; The First Waltz (Parlophone R. 5008)

THE Jezebel of the Joanna, as Bill Cotton would have it, gives out with another tuneful helping on the keyboard. She's built her following by remaining exactly the way she was when first plucked out of a working man's club in Essex by Frankie Vaughan's manager, Paul Cave. There's personality in her playing. Her own down-to-earth personality as shown on her telly-appearances. Honky-tonk for the top side here, the flip is a waltz of standard excellence. She doesn't play all that well, and it's very square... but there is a whole heap of Mrs. Mills' followers waiting to lap it up.

THREE 🎵🎵🎵

ANDY STEWART

I've Never Kissed A Bonny Lass Before; The Barren Rocks of Aden (HMV Pop 1132)

STEWART (must be Andy!) and Grant wrote these sides. Andy is a Scot with an international appeal. His songs have been chart successes in the States, even, and he invests each rendering with a lot of good spirit. "I've Never Kissed..." is a sing-along item with a catchy melody. Well sung, as ever. Bound to get sales North of the Border. Flip is more dramatic, with the pipes an' all going behind it. Sales must be guaranteed on both sides—but we doubt its chances in the charts.

THREE 🎵🎵🎵

THE MAJORS

What In The World; Tra La La (London HLP 9693)

THE MAJORS, a well-known group in the States, have another tuneful beaty effort on their hands in the shape of this disc. Not the Jack Scott hit—the lead falsetto sings the song well and appealingly while the male chorus backs him up well. The group get a lot of exposure here, so we reckon it will sell reasonably well. A fair disc.

Much of the same sounds on the flip, a number with a happier lyric. Good again—an enjoyable beat disc.

FOUR 🎵🎵🎵🎵

JERRY LEE

LEWIS

Good Golly, Miss Molly; I Can't Trust Me (London HLS 9688)

JERRY stakes a stab at the Little Richard rock classic—and makes a fair old job of it. Not quite as frantic as Mr. Penniman's treatment, but pretty wild all the same. The best thing we've heard from Jerry for ages—it could and will be a hit.

Slow to medium tempo country-ish that's not really a patch on the top side. Again well performed and rather authentic stuff.

FOUR 🎵🎵🎵🎵

TOP 20 TIP

BOBBY

COMSTOCK

Let's Stomp; I Want To Do It (State-side SS 163)

FAST drum-beat, then hand-clapping, then sax, and then Bobby on this fast rock number with a belluva beat behind it. Organ moves in somewhere and the whole thing moves along very well. Not too much tune or lyric, but a great beat—it could do well. A bit similar to "Let's Dance."

Same sort of stuff on the flip except not quite so commercial, and without the beat in such great proportions. Again well performed.

THREE 🎵🎵🎵

TONY ORLANDO

Shirley; Joanie (Columbia DB 4991)

VERY gentle, pleasing ballad from Tony "Bless You" Orlando. Well performed, soft and gentle, but not much else. Not commercial and not really destined for the charts. A pity because Tony's made some very good stuff.

He switches his affections very quickly for the flip, which is exactly the same as the top side. It should be called "Shirley Part 2." A pointless flip to a disc which should have had a beat "B" side.

TWO 🎵🎵

sparrows can't sing

From the Carthage Film Production "SPARROWS CAN'T SING"

A Lionel Bart Song

Recorded by

Barbara Windsor

on HMV POP 1128

APOLLO MUSIC LTD., 164 Shaftesbury Ave., WC2

BUDDY HOLLY



Good to see and hear Buddy's discs as they continue to appear. The Panel tip this latest release.

FRANTIC ROCK FROM BUDDY...

BUDDY HOLLY

Brown-Eyed, Handsome Man; Slippin' and Slidin' (Coral Q 72459).

FAST, frantic guitar opens the latest from Buddy, a Chuck Berry composition, and then he sings his way through the rock song, which is taken at an extremely fast pace—faster, in fact, than any of his other singles. A country flavour almost skiffley in parts, but with a tremendous beat. His vocal tricks add colour to the song, which is good—and has a good tune and lyrics. Impeccable guitar work from Buddy—this one can't miss.

Flip is extremely long—and moves at a slowish tempo with Buddy employing another tone in his voice to what we're used to. It's a strange, haunting atmospheric song performed well by Buddy, with an "Everyday" type drum-sound backing. Good stuff—for everyone not only the Holly fans.

FOUR 🎧🎧🎧🎧

TOP 20 TIP

ANDY WILLIAMS

Can't Get Used To Losing You; Days of Wine and Roses (CBS AAG 138).

STYLISH Andy has a drama-packed opening, with staccato notes and highly-charged atmosphere for the opening of "Can't Get Used . . ." but it takes a while to get under way. This diminishes its commercial appeal, though he sings as well as he ever has. It eventually settles down into a reasonable and memorable ballad. Can the unusual aspects of it get it away? We doubt it. "Days Of Wine and Roses" looks like being a top favourite number, but as it's the "B" side for Andy he probably won't come in the winning ratings. But this man really CAN sing.

THREE 🎧🎧🎧

BARBARA WINDSOR

Sparrows Can't Sing; On Mother Kelly's Doorstep (H.M.V. Pop. 1128).

THE tiny (well, in height anyway!) star of "Sparrows Can't Sing" does a touch of the "Sparrows Can't Sing." A

THREE 🎧🎧🎧

MIKE SARNE

Code Of Love; Are You Satisfied (Parlophone R 5010)

USUAL jiggling sounds open this offering from Mike, and it moves along at the same pace as all his others. But it's better than his last disc—and there's a catchy melody line caught up in the rather complicated lyric. Good backing—if his last one made, this will, too.

He wrote the flip—it's not as good as side one, and there's a bass voice leading at the intro. Usual pace with the usual backing, but not too much appeal.

THREE 🎧🎧🎧

TOP 20 TIP

DON COVAY

The Popeye Waddle; One Little Boy Had Money (Cameo-Parkway C 239)

THIS one might get away in double-quick time. Don Covay is a standard sort of performer but there's a whole lot happening on this dance craze disc, with its question-and-answer formula. Sounds as if there is a massed mob of females standing round on the choral and hand-clapping sections. Don is a throaty sort of lad, who sounds as if he's thoroughly enjoying himself. He's on a slender R and B kick for the flip. It certainly gives him an unhindered chance to show his vocal prowess. Story-line lyrics. Covay has something of a ball.

THREE 🎧🎧🎧

PAT HERVEY

Tears Of Misery; Brother, Can You Spare A Dime (RCA Victor 1332)

PAT sings out, belts rather, on "Tears Of Misery", with the aid of some double-tracked recording technique. She's a lively little lass, on this evidence, and she sure gets a commercial sound. In parts, just a touch of the Connie Francis. In that idiom, anyway. Flip is an unusual one for a gal. But Pat sings it with great pathos and sincerity. She's quite a stylist. We would like to hear a lot more of her. Certainly she shouldn't get depressed if this particular disc doesn't make it very big. She's more than promising.

THREE 🎧🎧🎧

PAUL ROGERS

Always; Joanie Don't Be Angry (HMV Pop 1121)

AT LEAST one member of the jury couldn't stand Paul's version of the oldie "Always". Eventually he was out-voted. With a driving backing group, Paul tears away at the lyrics as if with a pick-axe. Guitar forces him on and on. He breathes, husks, belts his way through. It's different enough to surprise everyone and shake its way to big sales. But it'll cause controversy on the way. Paul, by the way, is currently in the Cyril Stapleton singing team. Flip is an answer to Joanie Sommers' "Johnnie Get Angry", we assume. Paul carries on in his in-a-hurry style, but it's not so compelling as the 'A' performance.

FOUR 🎧🎧🎧🎧

GORDON FRANKS ORCH.

Sam Benedict Theme; Sweet and Sour (Decca F 11687).

A TELLY-THEME (two of them, in fact) for Gordon Franks. Actually, we'd have said the flip, which heralds "Bootsie and Snudge" on TV, would have been the stronger side. But "Sam Benedict", with its blaring, heraldic brass, is a fair old performance, with a lot of atmosphere. It's rather like a trumpeting elephant in parts. "Sweet and Sour" is pleasantly lilting without doing anything particularly different.

THREE 🎧🎧🎧

along to a reasonable beat. Commercial appeal must be limited, but there's a sort of "hoe-down" atmosphere which is fairly infectious. It's square, though—and not just "square dance"! Flip is folksey, too, but much slower and more intricate in the harmonic construction. It's a nice blend of voices, generally speaking, though there are times when it seems to run around in circles, getting nowhere fast.

THREE 🎧🎧🎧

THE ROBINSON CREW

Wildcat; Like Yodel (Decca F 11591)

THE highly-amplified Robinson Crew get their plectrums into "Wildcat" with a sort of solid determination to split eardrums wherever possible. It'll do fine, actually: and we bet the jukeboxes will fair jangle with its reverberations for many a month. Lots of organ filling in gaps behind the front-line. Catchy little riff-tune. Useful sales for this everybody-in sort of bash. "Like Yodel . . . like Frank Ifield". Saxes manage to sound as if they really are yodelling in this novelty bit. Not as strong for the fans as the top side.

THREE 🎧🎧🎧

TIPPIE AND THE CLOVERS

My Heart Said; Bossa Nova Baby (Stateside SS 160)

ANOTHER slab of Bossa Nova, both sides. Tippiie and the Clovers get the authentic sort of "feel" to their work. And the lead singer—presumably Tippiie herself—gets to grips with the words, often soaring up to extreme heights. You can pick up the words, too, which makes a change on the Bossa Nova line. But the main credit goes to the rhythm section who lay exactly the right sort of foundation. "Bossa Nova Baby" has some amusing lyrics, delivered at machine-gun pace. Tippiie the Tongue-Twister, in fact. Good for dancing, too.

THREE 🎧🎧🎧

ELLA FITZGERALD

Bill Bailey Won't You Please Come Home; Ol' Man Mose (Verve VS 507)

ELLA "live". And how she sings, egged on by a club audience. Naturally, this is distinctive song-styling, full of drive and innuendo, swinging like mad all the way. Though it's not commercially inclined, it must sell well. Ella launches into her Sophie Tucker imitation midway. Then Della Reese. And Pearl Bailey. It's all wonderful. Jazz with humour. "Ol' Man Mose" is another jazz standard. Ella gets the answering phrases from the audience. Again it swings madly, violently. But with control.

FOUR 🎧🎧🎧🎧

ROCKIN' REBELS

Wild Weekend; Wild Weekend Cha Cha (Stateside SS162)

BASS guitar hammers at the ear-drums. Then a rasping sort of sax wallops its spoke in. The Rebels really sound rebellious. And wild! It stirs the imagination and the excitement, but the trouble is that it sounds like many another group's—and we're breeding them in this country, too, nowadays. There's a strange muzziness in parts. Spin a coin for this one's chances. Flip is the same persistent theme but dressed in a not-so-quiet cha-cha beat. Gives the sax a chance to punch out some more. But you may think you're getting too much of a somewhat repetitive slender melody line. But the Americans have loved it!

THREE 🎧🎧🎧

JAN BRADLEY

Mama Didn't Lie; Lovers Like Me (Pye International 7N 25182)

JAN is moving fastish in the States. Dual-track technique as she sings of her troubles with boys—and how mummy really did know best. It's a fairly harmless sort of number, cleverly recorded but we doubt if it will repeat its U.S. success here. In its own way, it carries a message. Not sure what it is . . . but a message. Fade finish. "Lovers Like Me" has a way-out piano introduction. When she sings "Lovers Like Me", she doesn't mean they actually LIKE her, she's talking about people similar to herself. O.K.? In a way, this is a better side. It's certainly more straightforward. Jan is a fair singer.

THREE 🎧🎧🎧

SI ZENTNER

Waltz In Jazz Time; A La Mode (Liberty 55538).

THE waltz beat is there, all right, but the instinctively original Si really dresses it up brassily with his excellent arrangement. It rides along from the off, mostly in section work—and there's a pungency about the full sound that is most catchy. Try and stop your foot wiggling in waltz time! Nothing unusual or outstanding . . . just a full orchestral sound. Which can't be bad! Flip has a "square" all-in opening, like early Charlie Barnet recordings. It goes along nicely enough but again it's short on the actual happenings. Unlikely to register.

THREE 🎧🎧🎧

LITTLE SISTERS

Goin' To Boston; Where Does It Lead (MGM 1192).

LITTLE sister-ish, little-girly opening, with banjo, and you wonder what's going to happen. Song in fact is a folksey bit, delivered in rather shrill soprano voices, but the banjo helps it

right, roistering Cockney gal, with tremendous talent, Barbara tackles this winsome ballad with great feeling and no small amount of charm. It could shake all the pundits and really build a sales figure. Talking of figures, Barbara's ain't at all dusty. Film release will help it. Randolph Sutton made the flip his own song in the good old days of variety. Barbara does a wonderful job on it, singing out with gusto and real feeling. She's a much better singer than "Rag Trade" followers on TV might suspect. Let's hope it clicks . . .

FOUR 🎧🎧🎧🎧

JOHNNY CASH

Cigaretts, Whusky and Wild, Wild Women; I'm Movin' On (Warner Brothers WB 93)

JOHNNY, who comes in the "quality" department, is still hard-pushed to get much difference out of this old, old oldie. He jerks it up, true—and he lets his voice wander around in the upper reaches. It's exciting, though, and just shows what he could do if he had some original material. Even so, it stands an outside chance. Johnny delays his appearance on the flip. But he gets AT the lyrics with enormous spirit. Ray Charles, though, didn't do particularly well with this number. Again, Mr. Cash needs something different, tailored for himself.

FOUR 🎧🎧🎧🎧

RICKY STEVENS

My Mother's Eyes; I'll Get By (Columbia DB 4981)

THE one-time belter of pub choruses here has a couple tailor-made for his high-pitched, yodel-tinged delivery. "My Mother's Eyes" is a schmaltzy bit of business, of course, and he sings as from the bottom reaches of his heart. That distinctive little catch in his voice is there a-plenty. Lively strings at back of him to help, too. Quite a roar-up towards the end. Not, however, everyone's personal cuppa. Geoff Love aids Ricky equally well on the flip-side oldie. Taken at a fairish pace, and sung out with bags of spirit. It's a strange voice. But he does hit the notes bang on the target area.

THREE 🎧🎧🎧



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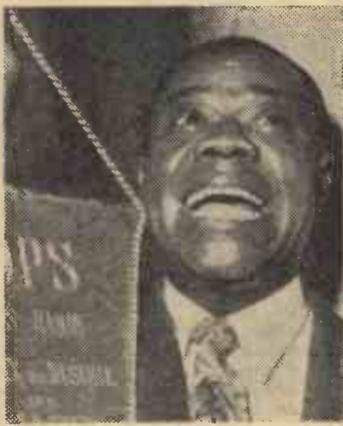
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A MAGNIFICENT effort by the world's top artists—at least some of them—to help the refugee problem. All profits, and it is all profits, as no artist has been paid or seeks royalties, go to aid the refugees, and the sum collected should be vast when one considers the selling price of £1 only.

The artists are all in top form, and the disc should soon be selling like a hit.

FOUR

EP ROUND-UP by KEN GRAHAM

RUSS CONWAY:

The Legend Of The Glass Mountain; The Call Of The Sea; Theme From Washington Concerto; Limerick. (COLUMBIA SEG 8206.) *Exodus; Ebb Tide; Concerto For Dreamers; Spellbound Concerto.* (COLUMBIA SEG 8221.)

Friend Russ turns up with two excerpt EP's from his "Concerto For Dreamers" album. He still packs them in with his friendly piano style and this has proved to be a very popular album indeed. Needs no further recommendation from me.

BRIAN HYLAND:

Sealed With A Kiss; Summer Job; Ginny Come Lately; I Should Be Gettin' Better. (HMV 7EG 8780.)

Young Brian missed out with his latest single, but, as he said in the NRM, he expected it to miss. This EP, however, contains a couple which hit the top target and, as a result should also hit the top.

RAY CHARLES:

I Can't Stop Loving You; Georgia On My Mind; You Dgn't Know Me; Ruby. (HMV 7EG 8781.)

Often called the "Genius" Ray Charles has been pretty consistent in the charts since he developed his more "commercial" sound. Here are four typical examples of numbers which have hit the jackpot.

DEAN MARTIN:

That's Amore; Luna Mezzo Mare; Oh Marie; Come Back To Sorrento. (CAPITOL EAP-1481.)

We recently had Dino in cowboy garb but here he is reverting to his Italian-flavoured approach with a re-issue set from Capitol. "That's Amore" at least was a big international hit for the songster and the EP could repeat this success with his current and vast fan following.

RAY CONNIFF:

The Poor People Of Paris; Strange; Morgen (One More Sunrise); Green Eyes. (CBS AGG 20030.)

The unmistakable smooth and gently swinging Ray Conniff style is brought to bear on four Continental flavoured items and makes for easy relaxed listening as usual. Again an LP breakdown.

FRANK IFIELD:

I Remember You; Love Sick Blues; I Listen To My Heart; She Taught Me How To Yodel. (COLUMBIA SEG 8210.)

Wonder boy Frank — and so talented too — took these titles into the charts on a couple of couplings and this will make an ideal buy for those who have worn their singles thin. I should imagine this would apply to just about everybody.

LP's by JIMMY WATSON

FRANK IFIELD

I'LL REMEMBER YOU: Just One More Chance; I've Got That Sad And Lonely Feeling; The Glory Of Love; Gone; Lonely Teardrops; San Antonio Rose; Heart And Soul; I'm A Fool To Care; The Wisdom Of A Fool; Lonesome Whistle; Any Time; Before This Day Ends; I Just Can't Lose The Blues; In A Mansion Stands My Love. (COLUMBIA 33SX 1467.)

YES, already it's a best seller. The best ones hit the charts so fast these days that the poor reviewers don't get a chance to hear them first (perhaps that's not such a bad idea, as they might predict a "miss" for a number one entry!).

Let it suffice that this is a truly outstanding album from the talented Frank. He proves that he is far from being a flash in the pan . . . but we've all known that for years, anyway.

FIVE

GEORGE SHEARING

SAN FRANCISCO SCENE: The Be-bop Irishman; I'll Be Around; Jumpin' With Symphony Sid; This Nearly Was Mine; My New Mambo; The Outlaw; When April Comes Again; Monophrasology; Cocktails For Two; Lullaby Of Birdland. (CAPITOL T. 1715.)

RECORDED during a personal appearance by the quintet in San Francisco, this album is a typical Shearing concert programme. The items are nicely balanced. The pianist is as tasteful and entertaining as ever.

If you enjoyed George's recent tour and, in fact, any previous recording, you'll enjoy this.

THREE

NELSON RIDDLE

ROUTE 66: Route 66 Theme; Ben Casey; Dr. Kildare; The Defenders; Naked City; The Andy Griffith Show; The Alvin Show; The Steve Allen Show; My Three Sons; Sing Along With Mitch; Sam Benedict; The Untouchables. (CAPITOL T. 1771.)

A BUNDLE of top TV show themes, some familiar to British viewers, others not yet screened. But you don't need to see the shows to enjoy the excellent Nelson Riddle treatments.

Title tune is his own composition for the popular "Route 66" series. Recommended.

FOUR

NAT KING COLE

MORE COLE ESPANOL: La Ferla De Las Flores; Without You; While There's Music There's Romance; Adios Mariquita Linda; Love Is Spoken Here; Vaya Con Dios; La Golondrina; No Me Platiques; A Media Luz; Guadalupe; You Belong To My Heart; Piel Canela. (CAPITOL W.1749.)

NAT returns on a Spanish kick. He's had two previous best sellers in similar vein, so it is fairly safe to predict the same again for this one.

But don't buy it expecting the "Rambling Rose" type of song. It is, however, good Nat Cole.

FOUR

THE FOUR FRESHMEN

THE SWINGERS: Lulu's Back In Town; L'il Darlin'; Let's Take A Walk Around The Block; Dynaflow; Do Nothin' Till You Here From Me; Spring Isn't Spring Without You; Taps Miller; When My Sugar Walks Down The Street; Satin Doll; This Could Be The Start Of Something; Lullaby Of Birdland; I'm Gonna Go Fishin'. (CAPITOL T. 1753.)

FOUR lads who never fail to please me, whether it be on record or in person. In this case, they have mightily pleased me as their choice of numbers comprises most of my favourite jazz-styled items.

If you dig the Freshmen, you'll most certainly dig this one.

FOUR

GEORGE MITCHELL CHOIR

AROUND THE WORLD IN SONG: Wimoweh; The Virgin Mary Had A Baby Boy; The Cuckoo; Kalinka; Wanderin'; This Train Is Bound For Glory; 900 Miles; The Ox-Driver's Song; There Was An Old Woman Who Swallowed A Fly; Alouette; Sixteen Tons; Where Have All The Flowers Gone; If I Had A Hammer. (HMV CLP 1608.)

THE second track on this album has been getting request spins on practically every record show on the air . . . and most understandably so. And what's more, it typifies the verve, initiative and good down-to-earth singing you'll hear on the remaining tracks.

It deserves to emulate the success of the "Black and White Minstrel" record series.

FIVE

BRITAIN'S TOP LP's

- 1 SUMMER HOLIDAY (1) Cliff Richard and The Shadows (Columbia)
- 2 GIRLS! GIRLS! GIRLS! (2) Elvis Presley (RCA-Victor)
- 3 I'LL REMEMBER YOU (3) Frank Ifield (Columbia)
- 4 SINATRA-BASIE (6) Frank Sinatra with Count Basie (Reprise)
- 5 WEST SIDE STORY (4) Sound Track (CBS)
- 6 OUT OF THE SHADOWS (5) The Shadows (Columbia)
- 7 BOBBY VEE MEETS THE CRICKETS (8) Bobby Vee, The Crickets (Liberty)
- 8 SOUTH PACIFIC (7) Sound Track (RCA-Victor)
- 9 ELVIS (ROCK & ROLL No. 2) (9) Elvis Presley (RCA-Victor)
- 10 BLACK & WHITE MINSTREL SHOW (10) The George Mitchell Minstrels (HMV)
- 11 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (11) The George Mitchell Minstrels (HMV)
- 12 PICTURE OF YOU (14) Joe Brown (Pye Golden Guinea)
- 13 BOBBY VEE RECORDING SESSION (13) Bobby Vee (Liberty)
- 14 THAT WAS THE WEEK THAT WAS (16) David Frost, Millicent Martin (Parlophone)
- 15 BUDDY HOLLY STORY (Vol. 1) (12) Buddy Holly (Coral)
- 16 THE FIRST FAMILY (—) Vaughan Meader, etc. (London)
- 17 CARIBBEAN GUITAR (17) Chet Atkins (RCA-Victor)
- 18 ALL STAR FESTIVAL (—) Various Artists (United Nations Organisation)
- 19 SINATRA WITH SWINGING BRASS (18) Frank Sinatra (Reprise)
- 20 SOUND OF MUSIC (—) London Cast (HMV)

BRITAIN'S TOP EP's

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 FRANK IFIELD'S HITS (3) Frank Ifield (Columbia)
- 3 THE BOYS (4) The Shadows (Columbia)
- 4 SHADOWS TO THE FORE (9) The Shadows (Columbia)
- 5 SOUNDS OF THE TORNADOS (2) The Tornados (Decca)
- 6 FOLLOW THAT DREAM (5) Elvis Presley (RCA-Victor)
- 7 TELSTAR (7) The Tornados (Decca)
- 8 FOUR HITS AND A MR. (6) Acker Bilk (Columbia)
- 9 BLACK & WHITE MINSTREL SHOW (8) The George Mitchell Minstrels (HMV)
- 10 OUT OF THE SHADOWS Vol. 1 (15) The Shadows (Columbia)
- 11 PLAY IT COOL (11) Billy Fury (Decca)
- 12 I CAN'T STOP LOVING YOU (13) Ray Charles (HMV)
- 13 CLIFF'S HIT PARADE (16) Cliff Richard (Columbia)
- 14 BILLY FURY HITS No. 2 (19) Billy Fury (Decca)
- 15 KENNY BALL HIT PARADE (18) Kenny Ball and his Jazzmen (Pye)
- 16 HITS FROM THE FILM 'THE YOUNG ONES' (14) Cliff Richard and The Shadows (Columbia)
- 17 SINCERELY (17) Bobby Vee (Liberty)
- 18 WONDERFUL LAND OF THE SHADOWS (10) The Shadows (Columbia)
- 19 DANCE ON WITH THE SHADOWS (—) The Shadows (Columbia)
- 20 SPOTLIGHT ON THE SHADOWS (12) The Shadows (Columbia)

(Compiled by 'The Record Retailer')

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ISSUED TO COINCIDE WITH HIS CURRENT VARIETY TOUR OF THIS COUNTRY

Listen to the first broadcast in the world on tonight's 'THE FRIDAY SPECTACULAR'

ELVIS—LOWER THAN EXPECTED!

NO chance now for the Beatles—"Please Please Me" has dropped one place—and up comes Cliff with his "Summer Holiday" to the No. 2 spot. Another hot contender is Billy Fury who leaps up with his "Like I've Never Been Gone" . . . he certainly hasn't been from the charts. Richard Chamberlain knocks up his third top twenty disc in a row with "Hi-Lili Hi-Lo" while Elvis leaps into the twenty with "One Broken Heart For Sale". But it seems to us this isn't moving like his others have. Maybe it's because, as his fans say, it's probably his worst disc.

"Tell Him" makes a giant leap into the twenty—watch for Billie in the top ten next week.

Other fast risers include "From A Jack To A King" by Ned Miller; "Cupboard Love"—the one to put John Leyton back on top; "Foot Tapper", the old String-A-Longs number revived by the Shadows; "Rhythm Of The Rain", the big U.S. hit by the Cascades.

Sinatra and Basie make a surprise entry with "My Kind Of Girl", while Ronnie Carroll gets his fair chart due with his "Say Wonderful Things", our entry for the Eurovision contest, Roy Orbison looks like having another big hit on his hands with the smash "In Dreams", which has already made the charts in the States.

And last but not least Little Eva crashes in with her version of the oldie dance "Let's Turkey Trot". This is a double-sider as London records have marked both sides with a big 'A'. The other side is "Old Smokie Loco-Motion".

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|----------------------------------------------------------|----------------------------------------------------------------------------------|
| 1 WALK LIKE A MAN
2 (7) 4 Seasons | 26 HE'S SO FINE
— (1) Chiffons |
| 2 HEY PAULA*
1 (9) Paul & Paula | 27 BUTTERFLY BABY*
37 (3) Bobby Rydell |
| 3 RUBY BABY*
3 (7) Dion | 28 FLY ME TO THE MOON*
17 (8) Joe Harnell |
| 4 RHYTHM OF THE RAIN*
4 (7) Cascades | 29 SEND ME SOME LOVIN'*
22 (6) Sam Cooke |
| 5 YOU'RE THE REASON I'M
LIVING*
6 (6) Bobby Darin | 30 BOSS GUITAR*
31 (3) Duane Eddy |
| 6 BLAME IT ON THE BOSSA
NOVA*
9 (6) Eydie Gorme | 31 CALL ON ME
33 (5) Bobby Bland |
| 7 OUR DAY WILL COME*
16 (4) Ruby & Romantics | 32 CAST YOUR FATE TO THE
WIND*
35 (7) Vince Guaraldi |
| 8 WILD WEEKEND*
8 (7) Rockin' Rebels | 33 HE'S SURE THE BOY I LOVE*
27 (8) Crystals |
| 9 THE END OF THE WORLD*
15 (7) Skeeter Davis | 34 DON'T SET ME FREE*
44 (2) Ray Charles |
| 10 WHAT WILL MY MARY SAY*
10 (6) Johnny Mathis | 35 ALL I HAVE TO DO IS DREAM
42 (2) Richard Chamberlain |
| 11 ONE BROKEN HEART FOR
SALE*
13 (3) Elvis Presley | 36 MR. BASS MAN*
45 (2) Johnny Cymbal |
| 12 WALK RIGHT IN*
5 (9) Rooftop Singers | 37 WHY DO LOVERS BREAK
EACH OTHERS HEARTS*
47 (2) Bob B. Soxx & Blue Jeans |
| 13 FROM A JACK TO A KING*
7 (9) Ned Miller | 38 DAYS OF WINE AND ROSES*
41 (3) Henry Mancini |
| 14 MAMA DIDN'T LIE*
14 (7) Jan Bradley | 39 THAT'S THE WAY LOVE IS
30 (5) Bobby Bland |
| 15 LITTLE TOWN FLIRT*
11 (9) Del Shannon | 40 GO AWAY LITTLE GIRL*
28 (15) Steve Lawrence |
| 16 YOU REALLY GOT A HOLD
ON ME*
12 (10) Miracles | 41 UP ON THE ROOF*
38 (14) Drifters |
| 17 GREENBACK DOLLAR*
19 (5) Kingston Trio | 42 FOLLOW THE BOYS
— (1) Connie Francis |
| 18 IN DREAMS*
20 (3) Roy Orbison | 43 LAUGHING BOY
— (1) Mary Wells |
| 19 OUR WINTER LOVE
26 (4) Bill Pursell | 44 YOUR USED TO BE*
23 (7) Brenda Lee |
| 20 A GYPSY CRIED*
18 (7) Lou Christie | 45 EVERYDAY I HAVE TO CRY*
49 (2) Steve Alaimo |
| 21 I WANNA BE AROUND
21 (4) Tony Bennett | 46 THE NIGHT HAS A THOUSAND
EYES*
32 (13) Bobby Vee |
| 22 LET'S LIMBO SOME MORE*
29 (3) Chubby Checker | 47 HITCH HIKE
50 (2) Marvin Gaye |
| 23 LET'S TURKEY TROT*
25 (4) Little Eva | 48 DO THE BIRD
— (1) Dee Dee Sharp |
| 24 ALICE IN WONDERLAND*
24 (7) Neil Sedaka | 49 TELL HIM I'M NOT HOME
— (1) Chuck Jackson |
| 25 SOUTH STREET*
34 (3) Orleans | 50 LOOP DE LOOP*
36 (10) Johnny Thunder |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include "Pepino's Friend Pasquel"—Lou Monte; "All Over the World"—Nat King Cole; "Don't Be Afraid Little Darlin'"—Steve Lawrence; "I Got A Woman"—Rick Nelson; "I Got What I Wanted"—Brook Benton; "Young And In Love"—Dick and DeeDee; "Sun Arise"—Rolf Harris; "Globe Trotter"—Tornados; "Sandy"—Dion; "Don't Say Nothin' Bad 'Bout My Baby"—Cookies.

New releases include: "Locking Up My Heart"—Marvelletes; "Marchin' Through Madrid"—Tijuana Brass; "The Rosy Dance"—Johnny Thunder; "The Wayward Wind"—Frank Ifield; "Cryin' In The Chapel"—Little Richard.

Coming up: "Eternally"—Chantels; "Peanuts"—Four Seasons (EP); "Cool Water"—Blue Belles; and "Tore Up"—Harmonica Fates. N.J.

BRITAIN'S TOP 20

FIVE YEARS AGO...

- 1 Magic Moments/Catch A Falling Star
(1) PERRY COMO
- 2 The Story Of My Life
(2) MICHAEL HOLLIDAY
- 3 Don't/Beg Of You
(5) ELVIS PRESLEY
- 4 Jailhouse Rock
(3) ELVIS PRESLEY
- 5 At The Hop
(4) DANNY & THE JUNIORS
- 6 Nairobi
(12) TOMMY STEELE
- 7 Oh! Boy
(7) CRICKETS
- 8 You Are My Destiny
(6) PAUL ANKA
- 9 Good Golly Miss Molly
(14) LITTLE RICHARD
- 10 We Are Not Alone/Can't Get Along Without You
(13) FRANKIE VAUGHAN
- 11 April Love
(9) PAT BOONE
- 12 Love Me Forever
(8) MARION RYAN
- 13 All The Way
(10) FRANK SINATRA
- 14 Maybe, Baby
(—) CRICKETS
- 15 Peggy Sue
(11) BUDDY HOLLY
- 16 Whole Lotta Woman
(16) MARVIN RAINWATER
- 17 Baby Lover
(15) PETULA CLARK
- 18 Mandy
(19) EDDIE CALVERT
- 19 To Be Loved
(—) JACKIE WILSON
- 20 Why Don't They Understand
(—) GEORGE HAMILTON
- 20 Witchcraft
(—) FRANK SINATRA

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|-------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 WAYWARD WIND
1 (7) Frank Ifield
(Columbia) | 21 FROM A JACK TO A KING
30 (4) Ned Miller (London) |
| 2 SUMMER HOLIDAY
7 (3) Cliff Richard and
The Shadows (Columbia) | 22 GLOBE-TROTTER
20 (9) The Tornados (Decca) |
| 3 PLEASE PLEASE ME
2 (8) The Beatles
(Parlophone) | 23 CUPBOARD LOVE
34 (3) John Leyton (HMV) |
| 4 THE NIGHT HAS A
THOUSAND EYES
3 (5) Bobby Vee
(Liberty) | 24 LIKE I DO
15 (15) Maureen Evans (Oriole) |
| 5 THAT'S WHAT LOVE
WILL DO
6 (5) Joe Brown
(Piccadilly) | 25 FOOT TAPPER
— (1) The Shadows (Columbia) |
| 6 LIKE I'VE NEVER BEEN
GONE
14 (4) Billy Fury (Decca) | 26 DON'T YOU THINK IT'S TIME
19 (9) Mike Berry and the
Outlaws (HMV) |
| 7 DIAMONDS
4 (9) Jet Harris and
Tony Meehan (Decca) | 27 BOSS GUITAR
29 (4) Duane Eddy (RCA-Victor) |
| 8 LOOP-DE-LOOP
5 (6) Frankie Vaughan
(Philips) | 28 A TASTE OF HONEY
22 (7) Acker Bilk (Columbia) |
| 9 ISLAND OF DREAMS
9 (13) The Springfields
(Philips) | 29 BIG GIRLS DON'T CRY
24 (8) The Four Seasons
(Stateside) |
| 10 WALK RIGHT IN
11 (6) The Rooftop
Singers (Fontana) | 30 RHYTHM OF THE RAIN
46 (2) The Cascades
(Warner Bros.) |
| 11 HEY PAULA
17 (4) Paul and Paula
(Philips) | 31 DANCE ON!
27 (13) The Shadows (Columbia) |
| 12 CHARMAINE
18 (7) The Bachelors
(Decca) | 32 MY LITTLE GIRL
23 (7) The Crickets (Liberty) |
| 13 LITTLE TOWN FLIRT
8 (8) Del Shannon
(London) | 33 SOME KINDA FUN
26 (8) Chris Montez (London) |
| 14 TELL HIM
21 (5) Billie Davis
(Decca) | 34 IT'S UP TO YOU
28 (8) Rick Nelson (London) |
| 15 ALL ALONE AM I
12 (8) Brenda Lee
(Brunswick) | 35 MY KIND OF GIRL
— (1) Frank Sinatra and Count
Basie (Reprise) |
| 16 HAVA NAGILA
13 (7) The Spotnicks
(Oriole) | 36 PIED PIPER
39 (2) Steve Race (Parlophone) |
| 17 SUKI YAKI
10 (8) Kenny Ball and his
Jazzmen (Pye) | 37 SAY WONDERFUL THINGS
— (1) Ronnie Carroll (Philips) |
| 18 ONE BROKEN HEART
FOR SALE
42 (2) Elvis Presley
(RCA-Victor) | 38 IN DREAMS
49 (2) Roy Orbison (London) |
| 19 NEXT TIME/BACHELOR
BOY
16 (14) Cliff Richard
(Columbia) | 39 TOWN CRIER
43 (2) Craig Douglas (Decca) |
| 20 HI LILI-HI LO
25 (3) Richard
Chamberlain (MGM) | 40 SATURDAY NITE AT THE
DUCK POND
40 (2) The Cougars (Parlophone) |
| | 41 ALLEY CAT SONG
31 (7) David Thorne (Stateside) |
| | 42 TROUBLE IS MY MIDDLE NAME
38 (3) The Brook Bros. (Pye) |
| | 43 QUEEN FOR TONIGHT
35 (5) Helen Shapiro (Columbia) |
| | 44 LET'S TURKEY TROT
— (1) Little Eva (London) |
| | 45 JOHNNY DAY
44 (2) Rolf Harris (Columbia) |
| | 46 BLAME IT ON THE BOSSA
NOVA
32 (5) Eydie Gorme (CBS) |
| | 47 MY OWN TRUE LOVE
48 (2) Danny Williams (HMV) |
| | 48 I SAW LINDA YESTERDAY
36 (10) Doug Sheldon (Decca) |
| | 49 WHAT KIND OF FOOL AM I
47 (2) Shirley Bassey (Columbia) |
| | 50 LOO-BE-LOO
33 (7) The Chucks (Decca) |

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

TWO HIT RECORDS

THE BACHELORS

Charmaine

DECCA F.11559

THE PIED PIPER

(THE BEEJ)

STEVE RACE

PARLOPHONE R. 4981

PIANO COPIES WITH DANCE INSTRUCTIONS 2/9

KEITH PROWE, 21 DENMARK ST., W.C.2

KPM

MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

Lost My Voice For Good, Eh. . . ?

NOT IF I CAN HELP IT!

CRAIG DOUGLAS TELLS THE NRM...



CRAIG was best man at his twin brother TONY'S wedding the other day (family name PERKINS, incidentally). Pretty bride was Miss WENDY SMITH.

EVERYBODY'S been asking me about those tonsils and about headlines which have said that "Town Crier" might possibly, or probably would, be my last record.

So what's the answer? I'll tell you honestly. I DON'T KNOW. All I know is that my world has been turned upside down by all the troubles. I've been cancelling dates for several weeks ahead—simply because I DON'T KNOW whether I'll be able to do myself justice on them.

People are asking: "Why have your tonsils out, anyway, especially if you knew there would be possible difficulties?" Well, the truth is that I often felt lousy and sick, and finally they found it was caused by the old tonsils.

PERKIER

Now I feel great. I've lost some weight I could do with losing, during my period away, and I feel generally much perkier. So obviously I don't regret having the operation.

But I've been so worried about the after-effects.

Right now, I just can't sing. I feel that strain about my throat and I honestly don't know whether it is real or whether it is caused by nerves. But I'm building all my hopes on the BBC pop show at the Albert Hall on March 14.

I'd love that to be the big comeback showcase. It's only a couple of numbers, but there's a big 7,000 audience there—and it's being broadcast, too.

But I've got to face up to the fact that it won't be a comeback at all. I've been taking lessons from a singing teacher. Well—not really LESSONS. It's been a matter of exercises to get my voice back to normal. I don't sing. I sort of take my voice out for a walk. . . .

When the operation came about, I had

to pull out of "On The Scene", the Light Programme show in which I acted as compere and singer. Now the BBC have been good enough to let me come back, starting this week (Thursday), as just compere.

All I can say is that my voice won't go for good—not if I can help it!

Lots of fans have written in since news of the trouble broke. One old lady of 83 wrote suggesting that I mixed eau de Cologne in hot water—and breathed the fumes through a muslin square.

Then there was the bloke who wrote and said who did I think I was, and didn't everyone have tonsils out, and didn't everyone go away on convalescence afterwards?

But the thing that has knocked me out is the number of fans who actually want my inflamed, horrible old tonsils as some sort of souvenir. One youth club in particular wanted them to go on show.

I've still got the tonsils, though. I just like to sit and glower at them. They caused all the trouble. . . .

MILK!

Funny thing is that the operation itself went off so well. I had a good time in the London Clinic—with a lot of my mates coming round to see me. I remember having one bottle of champagne there—and putting in the top a note saying "Two extra pints tomorrow, please." They left two pints of milk.

Then I went off to Cour-Sheval, in France, for a holiday—still thinking that everything was going to be all right. I'm friendly with Donald Campbell and his wife, Tonia Bern, and they'd recommended the place for a holiday.

But when I got back, I went straight into the headlines, which varied from me having had it for good to me being all right for good. Then I did a re-

hearsal with Bunny Lewis and my manager, Robin Britten, and I have to admit I cracked up half-way through.

It was dodgy. I felt much better in myself—and that's a change from the death-warmed-up feelings I'd had with those perishing tonsils IN. But if I couldn't sing properly—where was I then?

A terrible thought hits me. What would happen if I found on that Albert Hall date that I just couldn't sing at all? Suppose my pop career was over, once and for all—though, as I've said,

it won't happen if I have anything to do with it?

I can say only this. I'd never give up show business. I love compering and interviewing, and I'd try to make a career in that. It's been suggested that music publishing might be a good thing . . . but I'd never be able to give up the performing side of it. One great bit of news is that Brian Willey, of "On The Scene", has re-booked me on the strength of the compering work I'd done before.

I'm interested in acting, too. But all this is supposing everything went wrong for me on the singing scene. If various cures and if sheer determination have anything to do with it . . . well, I'll

be back there singing on March 14.

Everything I do during this enforced period of idleness is aimed at getting my voice back to normal, so I can have half an hour or three-quarters of an hour on stage without either feeling or showing any strain.

This is the real truth about me and my tonsil situation.

I've been worried about it all during the past weeks. I'm grateful to my fans for being worried, too.

But I can't give any hard and fast decision right now.

To sing or NOT to sing?
Honestly, I JUST DON'T KNOW.

Her Middle Name Is Soul



The lovely—and talented—Miss TIMI YURO.

"SOUL"—what is it? In a word, it's "indefinable". It's a sort of total involvement in the music one is expressing, whether by voice or musical instrument. Jazz folk try to get it. It's something inborn. It's a feeling.

Or maybe the best way to describe it is . . . TIMI YURO.

This five-foot tall, dark-haired, 22-year-old is an enigma. In the States she's a consistent hit-maker with particularly high sales on her albums. She's in the top twenty pay-packet bracket.

TEAMING

Here, as yet: nothin'. Or very little, anyway. Even when she teamed up with the still reasonably commercial Johnnie Ray on a single "I Believe", nobody really believed her. And the trouble seems to be that "soul", no matter how you define it, is either misunderstood or mistrusted here.

Timi is regarded as being a "belter". "A shouter"—someone so far out of the commercial rut that few dig what she's doing.

So let's hear from Timi herself . . .

"I've got something inside me that I've just to let out. Some people do it by talking—I've got to do it by singing. I can only sing music that I really

feel, not just words and tune. I guess that's why I love blues. I can sing them with all of me, not just my voice."

She added: "When I'm in front of an audience or at a recording session, I get completely absorbed in the song. I forget everything except what I'm trying to say. I don't know what it is, but it always happens!"

What happens is . . . "SOUL".

Timi can't really remember when she began singing but she reckons it was about the same time that she started to talk. Born in Chicago, on August 4, Timi is one of a close-knit Italian family where music was always in the foreground.

"We had these big family parties quite often. My uncle would play the piano and I'd sing. Even at the age of four I would only want to sing gospel and the real blues.

SEVEN

"But at the age of seven they got me on the operatic training routine. I stuck at it for five years, until we all moved on to Los Angeles.

"For those few years I honestly thought I was in for an operatic career. But one day I realised that marvellous though opera is, it just wasn't ME. I

wasn't singing what I felt and I couldn't be happy that way."

All through high school, Timi sang and sang. At parties, teen-hops and behind the closed doors of her own little room. She sang primarily for herself, because it seemed to her the most natural way of self-expression.

For many years Timi's parents owned a popular Italian restaurant, "Alvoturino's", in Los Angeles, where teenagers and adults lined up for the home cooking . . . and the spontaneous entertainments by the proprietor's tiny daughter.

Said Timi's mum: "She would be in the kitchen helping us cook and suddenly people out front would start to clap and shout for her. She'd run out with her apron on and spaghetti sauce on her face and sing her heart out!"

At 18, it happened. She was at a teen dance. A young boy got up to sing "I'll Get By". Said Timi: "He wasn't a bad singer, but I couldn't stand the way he was doing my favourite song. I didn't even realise what I was doing when I went up on the floor and started singing with him.

—By

PETER JONES

"We kept on singing all evening. And for two years round the clubs afterwards."

Then Liberty Records signed Timi. She cut several discs in ten months . . . none of which were released. "I did one rock 'n' roll song after another and I knew they were terrible. Every time I had to sing something 'Bop-bop-a-doo', I'd want to die.

"But we thought it was the only kind to sell. And I didn't have enough confidence to tell them I wasn't happy about it.

"So, in the next year, I wrote, I guess, over a hundred songs—ballads and blues. I didn't have the nerve to push them.

"Until one day I blew my top. I stormed into the Liberty conference room, went up to Al Bennett, the boss, and told him I wanted my contract back. It was too late to run for it! But he agreed to let me sing something I REALLY wanted—and I did the first six bars of an old ballad called 'Hur!'"

It was recorded two days later, released three days after that . . . and was the best-seller of the time.

Since then—everything! Sinatra took her to Australia with him. Her discs clicked big. TV shows claimed her.

And one top critic said: "That voice of hers doesn't just come from her throat. But from her heart and every other inch of her. She doesn't sing a song—she LIVES it!"

That's it, thinking about it. "Soul" is LIVING the music. Which is what Timi Yuro does as well as anybody anywhere.

Already in the Charts . . .

Britain's Eurovision Song

'Say Wonderful Things'

Recorded by

RONNIE CARROLL on PHILIPS

ARDMORE & BEECHWOOD LTD.,
363 OXFORD STREET, LONDON, W.1 HYD 2535