

# RECORD MAIL

A MONTHLY REVIEW AND DETAILS OF THE LATEST  
POPULAR RECORDS ISSUED BY E.M.I. RECORDS LTD.  
(H.M.V., Capitol, Columbia, Parlophone, M.G.M.)

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June, 1962

# THE GOLDEN ACKER-LADE

1<sup>D.</sup>



**P**AGE ONE'S red carpet is unrolled this month for Discland's genial, bowler-hatted jazzman, Mr. Acker Bilk, whose Columbia hit, "Stranger on the Shore", has topped the Hit Parade both here and in America. Acker won a coveted Gold Disc, too, to mark the million-plus sales, and he is pictured with it here after the presentation ceremony at E.M.I. Records' Manchester Square, London, headquarters. (Acker on the film set, Pages 8-9).

**EMI** THE GREATEST RECORDING ORGANISATION IN THE WORLD

Your guide  
to **FILMS**  
and **SHOWS**

"BEN-HUR"  
Rome Symphony Orchestra  
MGM-C-802  
CS-6006

"BEYOND THE FRINGE"  
London cast  
Parlophone PMC1145

"CAN-CAN"  
Soundtrack  
Capitol W1301  
SW1301

"CAROUSEL"  
Soundtrack  
Capitol LCT1605  
SLCT6105

"EL CID"  
The Symphony Orchestra  
Graunke of Munich  
MGM-C-876  
CS-6048

"GIGI"  
Soundtrack  
MGM-C-770  
CS-6001

"HEY, LET'S TWIST"  
Joey Dee, Teddy Randazzo,  
Jo Ann Campbell, etc.  
Soundtrack  
Columbia 33SX1421

"IT'S TRAD, DAD"  
Helen Shapiro, Craig  
Douglas, John Leyton, etc.  
Columbia 33SX1412

"JESSICA"  
Maurice Chevalier  
Soundtrack  
H.M.V. CLP1582

"JUDGEMENT AT  
NUREMBERG"  
Soundtrack  
H.M.V. CLP1545

"OKLAHOMA"  
Soundtrack  
Capitol LCT1600  
SLCT6100

"OLIVER"  
Stanley Holloway, Alma  
Cogan, Violet Carson, etc.  
H.M.V. CLP1459  
CSD1370

"SEVEN BRIDES FOR  
SEVEN BROTHERS"  
"WORDS AND MUSIC"  
Soundtracks MGM-C-853

"THE FOUR HORSEMEN  
OF THE APOCALYPSE"  
André Previn & The MGM  
Studio Orchestra  
Soundtrack MGM-C-882  
CS-6053

"THE SOUND OF  
MUSIC"  
Original London cast  
H.M.V. CLP1453  
CSD1365

"THE YOUNG ONES"  
Cliff Richard,  
The Shadows, etc.  
Columbia 33SX1384  
SCS3397

"WEST SIDE STORY"  
Ferrante and Teicher  
H.M.V. CLP1505

"WEST SIDE STORY"  
Stan Kenton and his  
Orchestra Capitol T-1609  
ST-1609

\*STEREO VERSION

# \* S H O W P A G E \*

"The Man Who Shot Liberty Valance"

## IT CAN'T FAIL WITH THESE WESTERN 'VETERANS'

By SYD GILLINGHAM

**YOU WOULD** think, wouldn't you, that with all these fast-draw Western merchants shooting it out almost nightly on our television screens their big-screen cowboy cousins would find the opposition too much for them and take to the hills?

But not a bit of it. Hollywood continues to send good men, bad men and Injuns (it would be a treat to see *them* win occasionally!) dashing up and down dusty trails with a gay abandon that illustrates perfectly the philosophy of the film industry: if you want to get ahead get a Stetson.

In actual fact, if ever our friends of the wide open chases are required to pose as peaceable citizens and hang up their guns for good and all time I should be the first to mourn. I hang out the "welcome" sign, therefore, for John Wayne and James Stewart who have just ridden into town with "The Man Who Shot Liberty Valance".

### VETERANS

With these two Western 'veterans' in the starring roles who can doubt that this film is anything but good? After all, they don't come any taller-in-the-saddle than the craggy-faced Mr. Wayne, and everyone knows that Jimmy Stewart was drawing his way out of some film-set saloon bar rough-and-tumble when Cheyenne Bodie was totin' nothing more lethal than a pop gun.

The story, told in flash-back, is of a lawless territory's fight to win statehood.

A "tenderfoot" but courageous East coast lawyer, Ransie Stoddard (James Stewart), arrives in a small Western town to set up a law practice and immediately runs foul of the territory bad man, Liberty Valance (Lee Marvin).

He is rescued by rancher Tom Donovan (John Wayne), the only man Valance fears. As a consequence Donovan loses the love of Hallie (Vera Miles), the lawyer, who goes on to find fame and a legendary respect as—the man who shot Liberty Valance.

### NOVEL

The plot provides for a novel touch towards the end of the film when Ransie attempts to explain—quite unsuccessfully—that things were not quite as people had been led to believe.

There are superb performances by Lee Marvin—so good as badman Valance—and Edmond O'Brien as the usually-drunk town newspaper editor. Credit too, for Andy Devine of the generous figure and near-strangulated vocal chords. He plays Sheriff Link Appleyard who is happiest when things are peaceful. Which isn't often.

Hail, then, to another good Western, a particularly intelligent one, too. May the boys of the Boots and Saddle Brigade never come to the end of that long, long trail!

Recent visitor to this country Gene Pitney sings "The Man Who Shot Liberty Valance" on H.M.V. 45-POP1018.

"Blitz!", Adelphi Theatre

## It's a gigantic show in every aspect!

By ARTHUR MUXLOW

**THE** very moment the curtain rises at the Adelphi Theatre, one is left in no doubt. The title of the show tells you in one word exactly what you are going to see.

Lionel Bart's new musical "Blitz" with its £100,000 production and cast of over 60, sounds far more pretentious than the show really is. It is obvious from a first sight of the stage that Sean Kenny's scenery can be described by any adjective that amounts to 'outstanding'.

The members of the cast, headed by Amelia Baynton, are well cast and sincere. The music comprising over 20 featured numbers adds to the show a thrilling musical experience.

### IMPORTANT

How else could Bart have portrayed London's East End during the blitz? The war made all things big, and everything to seem more important and served to break down personal barriers that had existed for centuries. The bombing, the noise, love, sincerity and humour... Bart has captured every possible facet in a 2½ hour fast-moving spectacular.

No time is wasted by introducing artists, they suddenly appear to be with you in the theatre. And no time is lost in introducing the theme, because suddenly the air raid sirens are wailing, people of all races and creeds join company in the shelters, and the cockney humour and the undaunted spirit of London's East End rise above all else.

### SIMPLE

The story is simple. It tells of love and comradeship and explains why no one in Whitechapel

believed in anything other than victory. The unforgettable voice of Winston Churchill and the news reading of Lionel Gamlin are eagerly devoured by shelterers waiting for the 'all clear', whilst the voice of Vera Lynn almost stops the show when she sings, as only she can, "The day after tomorrow".

As expected from a show of this nature it ends happily. It ends, in fact, with a wedding. But what a wonderful touch Lionel Bart adds, and how it shows his deep knowledge of this part of London, when this wedding proves to be one between a young Christian soldier who has served abroad and been wounded in action, and a beautiful young Jewish girl who lost her sight in an air raid.

Yes, this is a gigantic show. Gigantic in scenery, lighting and music. But above all the simple story, the message it brings and the tremendous entertainment it affords makes it the finest entertainment a British musical has afforded the West End for a long, long time.

● Turn to page 6 for the list of "Blitz" numbers recorded by E.M.I.



Two scenes from "Liberty Valance". Left, James Stewart is seen with John Wayne. Above, Lee Marvin as badman Valance.

# A RECORD CROP

## PICKED BY RAY ORCHARD

**A**NOTHER crop of discs to come busting out of your record players, and to be reviewed. As that's the reason this column exists, perhaps I'd better get on with the job.

**RUSS CONWAY**  
Concerto for Dreamers/  
Primera

**R**COLUMBIA 45-DB4833  
USS is going to please a lot of music lovers with "Concerto". If there is such a thing as music that will please everybody then it is a side like this. Strings and choir enhance the quiet, restful mood, a very slow memorable melody. Russ deserves extra credit as composer of the piece, a truly beautiful bit of writing very well constructed.

The other title might lead one to expect an Italian lesson one, or perhaps a session with the manly art of self defence. It is a latin inspired melody, the man at the piano demonstrating his artistry once again.

**CLIFF RICHARD**  
I'm Lookin' Out the Window/  
Do You Want to Dance  
COLUMBIA 45-DB4828

**F**ROM the way this jumped into the charts, it would seem that you agree with me when I say it's probably the best side Cliff has ever recorded. The tune itself is one of the loveliest; Norrie Paramor's backing is excellent; Cliff makes it live.

But this is a double sided hit as you well know with Cliff joined by the Shadows for the hard rocking second side. This too is a number we already know, but as it's completely different from the top side, it really shows his ability. If I had to make a choice between the two, I'd pick "Window", but a choice doesn't have to be made, they're both on the same great disc.

**THE SHIRELLES**  
Soldier Boy/  
Love is a Swingin' Thing  
H.M.V. 45-POP1019

**A**N out of tempo vocal introduction starts the Shirelles off with their latest, a top hit from the other side of the water. It's a slow tempo with accented rhythm as the girls express their love for their man in uniform. This is bound to be a much requested number from lonely girls at home.

Love is a lot more things than it isn't, we learn from the other number. It's a tender trap, a trip to the moon, it's here to stay among others . . . including now, swinging. The up-tempo number lives up to the title as the girls belt out the lyric. This may be the more popular of the two sides of the disc, it's certainly a powerful number.

**LINDA SCOTT**  
Count Every Star/Land of Stars  
COLUMBIA 45-DB4829

**B**ACK when Linda was telling every little star about her love, she had a very big hit.

I think she might again now that she's counting them. Strings and trombones handle the load as far as backing is concerned, a very smooth presentation of the slow oldie, with interesting rhythmic effects supplied by strings again. Linda does a smooth, appealing job on the slightly sad lyric.



A new ballad makes up the second side. A choir joins the accompaniment to give further support to one of happy love. ("Just one kiss, how can we miss the land of stars above.")

**DINAH WASHINGTON**  
Dream/Such a Night  
MERCURY 45-AMT1176

**A** PAIR of vintage tunes come out dry and mellow as delivered by the Washington voice with Quincy Jones backings.

Dream has a smallish group backing lending the tune an intimacy that is highly suited to the lyric and to Dinah's



interpretation. Some very nice effects, including the novel switch from first to second chorus illustrate the musical sensitivity of the two.

Tempo is brighter on the flip with a mass of horns rifling behind adding to the growing excitement of the side, an excitement helped along by the repetitious style of the lyric.

**DOROTHY SQUIRES**  
Whoever/How Deep is the Ocean  
COLUMBIA 45-DB4833

**D**OROTHY does a marvellous job on a ballad of her own composition. She sings with sensitivity and depth of feeling which is undoubtedly inspired by her own lovely tune, as well as by the Tony Osborne backing. The story is of lasting love, one of her finest from both singing and composing aspects of her talent.

Irving Berlin's oldie on the other side gets a haunting treatment from backing and voice. Very soothing stuff this.

**EDDIE CALVERT**  
Trumpet Twist/  
A Majority of One  
COLUMBIA 45-DB4830

**T**ENOR sax, rhythm section, plus one very big trumpet, and everyone's a-twistin' all the way. Eddie handles the soloing beginning to end as expected, with big sound and



Make a note  
208 metres

THESE RECOMMENDED  
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on Mondays, 11.30 p.m.—12

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on Tuesdays, 9.30 p.m.—10 p.m.

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on Saturdays, 8 p.m.—8.30 p.m.

**THE DAVID JACOBS SHOW**  
on Saturdays, 10 p.m.—10.30 p.m.

**THE SAM COSTA SHOW**  
on Sundays, 10 p.m.—10.30 p.m.

featuring all the latest and greatest hits from

**H.M.V. : CAPITOL : COLUMBIA : PARLOPHONE  
M-G-M : MERCURY : LIBERTY**

**RAY CHARLES**  
Hide Nor Hair/At the Club  
H.M.V. 45-POP1017

**T**HE Charles sound is here at its finest, and what a sound. The tune has a great rhythmical drive to it and an originality that is refreshingly unforced.

Simple lyrical and instrumental twists make it entirely fresh and new. The Charles band drives the backing while Ray saps out the lyric as only he can. It's a story of a love who leaves while our boy is sick in bed. A very big American hit, I can see only success for it in Britain too.

Flip is a blues with alternating choruses of monologue and singing. Ray flips over a "34-24-38" while supping at the local cellar.

beautiful control. The melody is catchy, the beat infectious, the support matching the quality of the solo work.

The "C" Men support on the other side too, a new film theme. It's a latin flavoured melody with mandolin and choir, added to the basic group to form a perfect foil for the man out front with the horn.

**STEVE ARLEN**  
They Took John Away  
Down in the Valley  
H.M.V. 45-POP1021

STEVE has generally recorded ballads in the past, but this is a folksy melody with a tragic story in the lyric. John is a miner who gets the run-around from his wife Stella. John is taken away after doing in his rival. The rich voice of Arlen does an effective job over a backing of guitars and strong rhythm.



There's an interesting approach to the familiar oldie on the other side. Bass and drums provide an up-tempo, three beat, repetitious train effect. Harmony takes the melody line behind the spirited vocal.

**PATTI PAGE**

Most People Get Married  
You Don't Know Me  
MERCURY 45-AMT1175

A BRIGHT, happy, twistable new number from the States is worthy of a place in any chart anywhere. Patti sounds happy as she relates how her romance is progressing, with the next step for most being married... and that's what she wants. The backing is bright fitting the whole mood and carrying the number along beautifully.

A sad story makes the contrasting flip. Delivered at a slow tempo, the story tells of a friendship that has turned to love on one side. It will find a lot of sympathetic listeners.

**WALTER BRENNAN**  
Old Rivers

The Epic Ride Of John H. Glenn  
LIBERTY LIB55436

I PICKED this as a hit the first time I heard it. The old, toothless voice of character actor Brennan is just right for the narrative about a poor old farmer who finally climbs the mountain to the place where old farmers go. Story is beautifully presented. Brennan reading the lines as if he were living them. Orchestra and chorus grow behind as the tale reaches its climax. My prediction came true in the States. I hope it does in Britain.

Count down starts the other side, before we're taken back to the early days, coming rapidly up to date to give greater detail the story of the first American orbiter.

**ANDY CAVELL**  
Hey There, Cruel Heart  
Lonely Soldier Boy  
H.M.V. 45-POP1024

NEW boy Cavell makes a promising debut with a bright sounding story of unhappy love. Chimes clang out the melody and stay with it to the end while Andy sings. He's through with love after too many unhappy affairs. The story is presented well by the newcomer who sings with himself, supported at times by a vocal group, a fresh sound that moves all the way.

The backing features a military beat as one might expect from the title on the other side, as Andy sings what could be considered the opposite side of the story told by The Shirelles. Again double voicing is the thing with the female chorus more in evidence than on the other side.

**MATT MONRO**  
When Love Comes Along  
Tahiti

THE new Matt Monro release has been anxiously awaited by many and he doesn't disappoint. Piano and rhythm introduce a story of love. The world is a sunny, warm, wonderful place when love comes... and a romance could get a big assist by spinning the side a few times for him... or her as the case may be. Matt takes it easy, making vocal perfection sound like the easiest thing imaginable. Johnny Spence is the one on the band stand. It's strings featured on the other deck. It's rather a rambling number with Matt singing about his affair with the South Seas beauty spot.

**JIMMY CRAWFORD**  
I Shoulda Listened to Mama  
A Boy Without a Girl  
COLUMBIA 45-DB4841

IT'S been some time since we heard from Jimmy Crawford. His last successful side had him singing a slow ballad of love, this time he comes along with a beat. Mama told him that she (the girl in question) would do him dirt if she did. Jimmy was away before a guitar rhythm backing. A vocal group provides some support, but it's really his disc all the way.

The same bass guitar starts the second side, a sad, rather slow lament, telling us how incomplete is a boy without a better half. Fortunately he has found his girl, a fact he reveals after telling her how empty his life was before she came on the scene.

**JOEY DEE AND THE STARLITERS**  
Shout-Part 1 (Shout-Part 2)  
COLUMBIA 45-DB4842

EVERYONE involved gets a real work-out on this wildly swinging disc, the second side continuing where the first leaves off.

Recorded at a live performance, it starts with a spoken introduction from Joey, and

a short vocal chorus before a long instrumental break. Side continues with voice joining in occasionally while the group drives like mad.

Taken at a very fast tempo, drums and cymbals are most predominant, with the organ playing long sustained chords behind, the melody even further in the distance. A wild side indeed.

**ROBERT MITCHUM**  
The Ballad of Thunder Road  
Mr. Hones's Lovin' Arms  
CAPITOL 45-CL15251

SCREEN star Robert Mitchum helped write this narrative type item, dealing with a lad who drove the delivery car for his father's illegal distilling organization. Jack



Marshall does a novel job on the backing that moves along generating excitement as the tale unfolds. The side has a tragic end when, in an attempt to out-distance the police he crashes off the road. It's been a big hit Stateside and could be here.

Quite a different item found on the other side, again a pleasant job by the deep Mitchum voice. This is a lightly swinging item.

**DR. FEELGOOD AND THE INTERNS**  
Doctor Feel-Good  
Mister Moonlight  
COLUMBIA 45-DB4838

THIS is rather an unconventional love story with the good doctor preferring his girls to be on the large size. If he's to be believed, 28 stone 8 pounds is just about right, but he does admit to a liking for any type. He shouts the lyric over a loud, moving backing by the Interns, a combination of sounds already proved a hit in the States. It certainly has something... the doctor has the cure.

Guitars are much more gentle on the other deck, voices are well to the fore on a medium tempo romantic number.

**BILLY COTTON**  
Is This Gonna Be A Wedding  
Who's This Geezer Hitler?  
COLUMBIA 45-DB4837

BILL is at his happy best on this pair of numbers from the

**LATEST**  
**Columbia**  
**ISSUES**

**CLIFF RICHARD**

I'm lookin' out the window  
Do you want to dance

45-DB4828

**LINDA SCOTT**

Count every star  
Land of stars

45-DB4829

**EDDIE CALVERT**

Trumpet twist  
Theme from "A Majority of One" (from film)

45-DB4830

**VICTOR SILVESTER & HIS ORCHESTRA**

The wonderful world of the young (WZ)  
Softly as I leave you (QS)

45-DB4831

**EVERYBODY'S TWISTIN' (TW)**

Twistin' the night away (TW)

45-DB4832

**DOROTHY SQUIRES**

Whoever  
How deep is the ocean

45-DB4833

**OTTILIE PATTERSON**

With Chris Barber's Jazz Band  
I hate myself (for being so mean to you)  
Come on baby

45-DB4834

**RUSS CONWAY**

Concerto for dreamers  
Primer

45-DB4835

**SHIRLEY BASSEY**

Far away (from musical "Blitz")  
My faith

45-DB4836

**BILLY COTTON & HIS BAND**

Is this gonna be a wedding?  
Who's this geezer Hitler? (both from musical "Blitz")

45-DB4837

**DR. FEELGOOD AND THE INTERNS**

Doctor Feel-Good  
Mister Moonlight

45-DB4838

**CHARLES BLACKWELL**

Superchar (from the T.V. Series)  
Persian twist (In a Persian market)

45-DB4839

**JIMMY CRAWFORD**

I shoulda listened to mama  
A boy without a girl

45-DB4841

**JOEY DEE AND THE STARLITERS**

Shout—part 1  
Shout—part 2

45-DB4842



**DION**

(I Was) Born To Cry/Lovers Who Wander  
H.M.V. 45-POP1020

DION has been writing, having composed both the numbers on his latest. Top side tells rather a sad story about one born unlucky. Taken at a slowish tempo with backing right up with him, he belts out a powerful lyric. It drives well with sax and vocal group giving fine support.

Second side could as easily be listed as top. It follows logically on from "Born To Cry", with an accompanied introduction from Dion telling of the girl who left proving he was born to cry. Moves at a fair pace.

new Lionel Bart musical. We gather from the handling of the top side that it is indeed going to be a "do" ... a "ruddy gigantic" one. I've not seen the show yet, but I can imagine that this is a show stopping item, full of happiness and fun.

Some clever lyrics on the humourously patriotic flip side which informs us that "he's a nasty little basket with a black moustache ...". Taken at a bright tempo with the Cotton band and group supporting, it's set for a lot of play.

**DICK AND DEEDEE**  
Tell Me  
Will You Always Love Me  
LIBERTY LIBS5412

**A**NOTHER American hit, the first release for this pair in Britain on the Liberty label. Dick and Deedee's voices blend closely on the slow romancer with a banjo plucking intriguingly in the background before a full string section comes smoothly in. It's a side that grows on you with each hearing.

The other side is slow too, with the title telling the story. It's an interesting sound they make together.

**NAT KING COLE**  
The Right Thing to Say/  
The More I See You  
CAPITOL 45-CL15250

**N**AT has a nice change of pace here after "Brazilian Love Song". It's the Cole at his gently swinging best delivering a tender ballad that tells



us it's not easy to say goodbye. He's recorded many numbers that go on gaining popularity as the years pass. This will remain a firm favourite too, I'm sure.

Another ballad is found backing the disc. The rarely heard verse of the old favourite serves to introduce the side with strings carrying the supporting rôle with a brief burst into the lead mid-way.

**GENE PITNEY**  
The Man Who Shot Liberty  
Valance/Take It Like a Man  
H.M.V 45-POP1018

**G**ENE has picked another film title tune to follow up the recent success he had with "Town Without Pity". This is a Western epic, with Gene capturing all the excitement and drama of the film in his interpretation. Liberty is the town tough who ends up badly. Some very effective violin featured in the introduction and backing.

A complaint about the male singers who all seem to be crying these days is heard on the other deck. It's a fine number with lots of strings, choir and rhythm section

*Latest*  
**HIS MASTER'S VOICE**  
*Releases*



- RAY CHARLES & HIS ORCHESTRA**  
Hide 'nor hair  
At the club 45-POP1017
- GENE PITNEY**  
The man who shot Liberty Valance  
Take it like a man 45-POP1018
- THE SHIRELLES**  
Slider boy  
Love is a swingin' thing 45-POP1019
- DION**  
(I was) Born to cry  
Lovers who wander 45-POP1020
- STEVE ARLEN**  
They took John away  
Down in the valley 45-POP1021
- LARRY FINNEGAN**  
Dear one  
Candy lips 45-POP1022
- ANDY CAVELL**  
Hey there, cruel heart  
Lonely soldier boy 45-POP1024

**Parlophone**



**LATEST RELEASES**

- THE SAINTS JAZZ BAND**  
Roses of Picardy  
There'll be some changes made 45-R4907
- GERY SCOTT**  
Stay with me  
Summer love 45-R4908
- BRIAN FAYE & HIS ORCHESTRA**  
At the sign of the swingin' cymbal (theme from B.B.C. programme "Pick Of The Pops")  
The clanger 45-R4909
- GORDON FRANKS AND HIS ORCHESTRA**  
Rag Trade Rag (theme from TV series "The Rag Trade")  
Sid's tune (from TV series "Citizen James") 45-R4910
- MATT MONRO**  
When love comes along  
Tahiti 45-R4911
- LESLIE PHILLIPS**  
Jolly old Spring  
I must resist temptation (from film "Crooks Anonymous") 45-R4912

featuring in the background. It's a slow one, loaded with vocal power.

**GORDON FRANKS**  
Rag Trade Rag/Sid's Tune  
PARLOPHONE 45-R4910

**T**WO TV themes from popular series provided the material for the Gordon Franks Orchestra. Franks composed them both, and arranged the first mentioned in Rag time style for the session. Everybody's called in at the start to enjoy. It swings along happily with piano and brass combining effectively. Rhythm section works overtime which may be the reason why everybody is called out at the end. "Citizen James" provides us with Sid's Tune. You'll probably know the melody already, a novelty packed pre-

sentation that serves well as a twister, which is rather appropriate considering the sort of character Sid plays.

**CHARLES BLACKWELL**  
Supercat/Persian Twist  
COLUMBIA 45-DB4839

**T**HIS young musical genius has taken the theme from the popular TV series and given it a sparkling new treatment. Sharp, precise brass passages alternate with drums and sax, driving along at a fair pace. It's a crystal clear sound, at times almost electronic, always hypnotic.

The "Persian Market" of old comes up with a new twist to it, one I'm sure, done with tongue in cheek. Again it's a big brassy sound, but using more bass than before, with a great beat moving it along.



**BOBBY VEE**  
Sharing You/At A Time Like This  
LIBERTY LIBS5451

**B**OBBOY is back with a new hit on the Liberty label. It has the unique sound of Bobby's previous hits, a formula which has made him a regular Hit Parade name. "Sharing You" is a medium-tempoed romancer which is sure to become a big favourite. "At A Time Like This" recorded when Bobby was in Britain and written by Norrie Paramor and Norman Newell, is another top effort ideally suited to Bobby's style.



**SHIRLEY BASSEY**  
Far away/My faith  
COLUMBIA 45-DB4839

**T**OP tune here is from Blitz, a slow romantic ballad, with a full backing by Tony Osborne, it has Shirley at her finest on the vocal. The lyric has her longing for her love who is far away. The idea is that memories and imagination can bring them much closer together. I can imagine this being much requested for just that purpose.

The other title is a profession of her faith, what it tells her, how it helps her. A lovely new number, slow again, with a lush Osborne backing.

**TOP 20 LPs**

1. ADAM FAITH PMCI162
2. ANOTHER BLACK & WHITE MINSTREL SHOW CLPI1460
3. A CONCERN FOR THE YOUNG LOE The Lettermen T-1669
4. CONCERTO FOR DREAMERS Russ Conway 33SX1408
5. DO THE TWIST Connie Francis MGM-C-879
6. IF YOU GO Peggy Lee T-1630
7. IT'S A SQUARE WORLD Michael Bentine PMCI179
8. JOHNNY BURNETT'S HITS LBY1006
9. JOHNNIE RAY LBY1020
10. JUDY AT CARNEGIE HALL Judy Garland WI-1569/W2-1569
11. LET'S TWIST AGAIN Chubby Checker 33SX1411
12. LINGER AWHILE WITH VIC DAMONE T-1646
13. MOON RIVER Danny Williams CLPI521
14. SHIRLEY BASSEY 33SX1382
15. STRANGER ON THE SHORE Mr. Acker Bilk 33SX1407
16. TAKE GOOD CARE OF MY BABY Bobby Vee LBY1004
17. THE NAT KING COLE STORY (Vols. 1, 2 & 3) WI-1316/1617
18. THE TWO SIDES OF JOHN LEYTON CLPI497
19. "TOPS" WITH ME Helen Shapiro 33SX1397
20. THE SHADOWS 33SX1374

**TOP 20 EPs**

1. ADAM FAITH GEP8854
2. ADAM'S HIT PARADE (Vol. 2) GEP8841
3. A GOLDEN TREASURY OF BILK Acker Bilk SEG8173
4. ANDY STEWART SINGS JKP3004
5. CLIFF'S HIT PARADE Cliff Richard SEG8133
6. CLIFF RICHARD (No. 2) SEG8168
7. CONNIE FRANCIS FAVORITES MGM-EP-759
8. FOUR HITS AND A MISTER Acker Bilk SEG8156
9. HELEN Helen Shapiro SEG8128
10. HELEN'S HIT PARADE Helen Shapiro SEG8136
11. HIT THE ROAD JACK Ray Charles 7EG8729
12. I CRIED FOR YOU Ricky Stevens SEG8172
13. KING OF THE TWIST Chubby Checker SEG8155
14. LATIN STYLE Joe Loss 7EG8725
15. MATT'S KIND OF MUSIC Matt Monro GEP8849
16. PLYDOWN RIDES AGAIN The PLYDOWN Men EAPI-20155
17. SPOTLIGHT ON THE SHADOWS SEG8135
18. THE HOLE IN THE GROUND Bernard Cribbins GEP8859
19. THE NAUGHTY 20 Russ Conway SEG8147
20. THE SHADOWS—(No. 3) SEG8166

The above are listed alphabetically.

**JUST FOR THE RECORD**

RECENTLY opened in London is perhaps the most lavish and exciting musical to be produced in the West End for many years. It is, of course, "Blitz", from the pen of Britain's top songwriter Lionel Bart.

On the front page of last month's Record Mail our picture showed a scene from the show and it was announced that E.M.I. would be releasing the original cast LP.

However, besides this record, most of the tunes from the show have been covered on disc by different artists, and here is the list so far.

First issue was "The Day After Tomorrow" by Vera Lynn on H.M.V. 45-POP1016. Then Shirley Bassey with "Far Away" (Columbia 45-DB4836) and two of the more light-hearted numbers "Is This Gonna Be A Wedding?" and "Who's This Geezer Hitler?" by Billy Cotton and His Band on 45-DB4837.

A new pianist Clive Lythgoe makes his disc debut with "The Theme From 'Blitz'" on H.M.V. 45-POP1023, and Billy Cotton comes up again partnered by Kathie Kay for "Opposites" soloing on the flip with "If The Young Ones Can Be Happy" (Columbia 45DB4843). Lovely Alma Cogan is also scheduled to record a "Blitz" song "I Want To Whisper Something" for her next Columbia release. There is also a "Blitz Medley" disc by The Song Spinners on Parlophone 45-R4914.

Also scheduled to record "Blitz" titles are Victor Silvester, Russ Conway, and Tony Osborne, plus what promises to be a very exciting venture, an LP of the music from the show by John Barry entitled "Bart, Blitz And Barry".

**FILM MUSIC**

TWO new singles feature music from a coming film which is certain to be a big talking point. It is, "Lolita" from the book which caused so much controversy.



Nelson Riddle, who composed the score for the picture comes up on Capitol 45-CL15253 with "Lolita Ya Ya" which is coupled with "Route 66 Theme", the music from the popular television series.

"Main Theme From Lolita" is presented by Leroy Holmes and His Orchestra on one side of a new MGM single. On the flip Sue Lyon can be heard with "Lolita Ya Ya". Number is 45-MGM1159.



**By John Castle**

**NO MORE FROM RANK**

THESE are to be no more new Top Rank releases. E.M.I. Records Limited announced recently. Their contract dating from 1960 with the Rank Organisation for the issue of Top Rank discs expired at the end of last month.

"Although no new material will be released", says the E.M.I. statement, "we shall continue to press and sell existing records bearing the Top Rank label for some time to come".

Top Rank artists who have already been transferred to E.M.I.'s H.M.V. label include John Leyton and Bert Weedon and—from America—Dion and The Shirelles.

**EPIC AND OKEH**

RECORDINGS from America's Epic and Okeh repertoires are to be released here and in certain places abroad by E.M.I. Records Limited. This is the result of an agreement completed recently between Mr. L. G. Wood, Managing Director of E.M.I. Records Limited and Mr. Harvey Schein, International Director of Columbia Records, New York.

The artistic scope available from both Epic and Okeh—released here on E.M.I.'s Columbia label—is quite considerable. In the "pop" field Buddy Greco, Tony Orlando, Lester Lanin, George ("Route 66") Maharis and Erma Franklin are in the forefront of Epic talent. And, as far as serious music is concerned, E.M.I. will enjoy the prestige and excellent quality of George Szell and The Cleveland Symphony Orchestra.

**ANOTHER FILM TUNE**

YET another film tune is presented this month on the flip side of a new single by David Rose and His Orchestra. Top side is an exciting Rose composition titled "The Stripper". This number has aroused much attention, and could well be a hit for David who is due to visit Britain this month. The film is the startling "Sweet Bird of Youth", now showing in London. "Ebb Tide" is featured in it. Number is 45-MGM1158.

**FROM GERY**

REMEMBER a few months back a story about a lady named Gery Scott, the singer who went to Russia and became



Our picture shows Lionel Bart and actress Georgia Brown arriving for the first night of "Blitz" at the Adelphi Theatre, London. In the background can be seen screen star Ingrid Bergman.

**Mercury RECORDS**

*Mercury*

**LATEST RELEASES**

**PATTI PAGE**  
Most people get married  
You don't know me  
45-AMT1175

**DINAH WASHINGTON**  
Dream  
Such a night  
45-AMT1176



**ANOTHER ACTOR**

IT seems an almost natural step these days for actors to make records, and a name which appears on a new Parlophone disc will be known to you all. It's Leslie Phillips (pictured above in the studios), that great character from so many entertaining British comedies.

Top side is "Jolly Old Spring", from the pens of the composing team of Rudge and Dicks who wrote Bernard Cribbins hit "Hole In The Ground".

"I Must Resist Temptation", the coupling is from the film "Crooks Anonymous". Both are on 45-R4912.

as popular there as Cliff Richard is in England.

Well, Gery is back on disc this month with her second effort for Parlophone.

With backing from her husband Igo Fisher, Gery helped write "Stay With Me", the lovely ballad on the top side. Flip is the Victor Young tune "Summer Love" (45-R4908).

**LP FROM BARRY**

**YOU** may remember a few months back we released a couple of singles by a young man named Barry Mann.

One of these was "Who Put The Bomp In The Bomp Bomp Bomp" which became very popular here and is now the title of his first LP.

However, perhaps the most interesting fact about Barry is that besides having a fine voice and being a successful recording star, he is also a tremendously successful songwriter.



Including the title song, nearly all the numbers on this LP have been hits for different artists. They include "I Love How You Love Me", "Little Miss U.S.A.", "Bless You", "War Paint", "Countin' Tears", "Footsteps", and "Find Another Fool"—and they have all been written by Barry in collaboration with other songwriters.

A wonderfully entertaining record which will delight many. Number is H.M.V. CLP1559.

**NEW 'STATESIDE' LABEL**

**E.M.I. RECORDS Limited** are launching a new label—Stateside. It will feature records obtained from many independent American manufacturers and will have a repertoire consisting of "pop" music, jazz, Country and Western, rhythm and blues and, possibly, some specialised comedy material.

First Stateside 'single' releases in the United Kingdom will be on June 15. Titles are not yet announced. Shortly afterwards the initial EP and LP releases will be made.

Said a spokesman of E.M.I.: "Stateside will be used internationally but for the moment we do not anticipate that classical repertoire will be involved".

**I HEAR . . .**

THAT an American hit "Dear One" by Larry Finnegan could well make it, here too. Flip is "Candy Lips" on H.M.V. 45-POPI022.

THAT a record released a couple of years ago has now been reissued. It is the theme tune from the BBC programme "Pick Of The Pops" and is titled "At The Sign Of The Swingin' Cymbal" coupled with "The Clanger" by Brian Faye and His Orchestra on Parlophone 45-R4909.

*John Castle*

**MAY WE INTRODUCE . . .**

**Gordon Franks Debuts with "Rag Trade" Theme**

**GORDON FRANKS** was born in Glastonbury, Somerset, on November 4, 1923. He was six years old when he started playing the piano—and eight when he started having lessons.

There was a lot of music around the Franks' home. Gordon's mother was a pianist, his father a singer, and brother Alan is a well-known trumpet player.

"When I was 10," says Gordon, "I took up percussion, joining the local brass band—Glastonbury Town Silver Band. I learned all the percussion instruments and Alan, playing cornet, was in the band with me. Then when I was about 11 years old I started studying orchestration and did my first orchestration when I was 12. It was a hymn for the Silver Band."

**JOINED BAND**

Gordon Franks left school when he was 16 years old and went to work in an electronics firm near Glastonbury, staying there for one year. Then he joined Waldini's Gypsy Band on percussion and piano, moving on after a year to the Billy Gold Band in Exeter.

"We were bombed out after I had been with the band three months so I came up to London and went to work for Jack Hylton. I went with the touring version of the 'Garrison Theatre' show and had about six months travelling all over the country, then went into Ensa for two months and was then called up for service in the Army."

Gordon served in the Royal Army Tank Corps—he was nearly 19 years old at the time.

"They put me in the cookhouse washing plates and there was an officer there who kept asking me to play the piano. I refused because my poor hands were suffering. The officer thought he was doing me a good turn so he put me on washing up those tin containers instead, but they made my hands worse, if anything, and I was beginning to think I would never play again. Then they took me out and put me in the 9th Lancers' band on piano and percussion again. I was also doing orchestrations for them and we played in North Africa, Italy and Greece. Then I was put on teaching until I was demobbed."

**DEMOBBED**

Gordon was demobilised in 1947 and immediately joined up with the late Leslie 'Jiver' Hutchinson band which had survived the bombing of the Cafe de Paris in London. They played

West End Clubs, restaurants and hotels in the late 1940s and early 1950s—but without a lot of success or financial gain. The next move for Gordon was to freelance. At this time he was also playing vibraphone and became one of the circle of London's freelance musicians. Later he took up musical direction and he soon became well-known for his work on the Bernard Braden television shows, "Citizen James", "The Eric Sykes Show", and "The Rag Trade".

**FILM WORK**

He has also worked on the orchestration of such films as "The River Plate" and "Bachelor of Hearts", and more recently composed, orchestrated and directed the music for the film "The Seven Keys".

Gordon is 5 ft. 7 ins. tall, weighs 134 stone, with hazel eyes, is married with two children, Melyn (5) and Yvonne (9). He likes the works of Tchaikovsky, and admires the artistry of Ella Fitzgerald and Frank Sinatra. He dislikes—onions and garlic. He likes—motor cars. Boyhood ambitions already realised have included orchestration and conducting and (one of his biggest thrills) to perform with an orchestra, mass choirs and organ in a huge church (but he can't remember where it was).

"Ambitions for the future? I would like to live beyond the age of fifty!"

**DISC DEBUT**

Talk to Gordon Franks about his most embarrassing moment and he will tell you it was in Czechoslovakia when he was playing with the Ken Johnson band. The piano just collapsed on top of him. He supported it with his knees as long as he was able to and then the rest of the band rallied round him and lifted it off.

Gordon Franks made his bow on E.M.I.'s Parlophone label in May, 1962, with his own composition, the theme from "The Rag Trade", "Rag Trade Rag" (45-R4910). The coupling was "Sid's Tune" from the "Citizen James" series.



**SILVER DISC FOR LEROY**

**MERCURY** recording star Leroy Van Dyke was recently awarded a Silver Disc for 250,000 plus British sales of his record "Walk On By". However, unfortunately, Leroy was not able to be here to receive the award, so when his recording manager Shelby Singleton visited Britain recently, he was presented with the disc on Leroy's behalf.

Our picture shows the presentation at E.M.I.'s London headquarters. Gerald Marks (left) Editor of the musical paper "Disc" which makes the awards is seen with Shelby.

- NAT KING COLE**  
The right thing to say  
The more I see you **45-CL15250**
- ROBERT MITCHUM**  
The ballad of Thunder Road  
My honey's liver' arms **45-CL15251**
- FRANK SINATRA**  
I'll remember April  
Five minutes more **45-CL15252**
- NELSON RIDDLE**  
Lolita ya ya (from film "Lolita")  
Route 66 theme (from TV Series "Route 66") **45-CL15253**

- DAVID ROSE AND HIS ORCHESTRA**  
The stripper  
Ebb tide (featured in film "Sweet Bird Of Youth") **45-MGM1158**
- LEROY HOLMES & HIS ORCHESTRA**  
Main theme from "Lolita"
- SUE LYON**  
Lolita ya ya (both from film "Lolita") **45-MGM1159**

- WALTER BRENNAN**  
Old Rivers  
The epic ride of John H. Glenn **LIB55436**
- DICK AND DEEDEE**  
Tell me  
Will you always love me **LIB55412**
- BOBBY YEE**  
Sharing you  
At a time like this **LIB55451**

# Charles Blackwell —our youngest MD!

SAID the Youth Employment Officer, "Don't go into the music business—there's no future in it." Charles Blackwell smiles now when he tells the story, for this 21-year-old musical director has, in the past two years, supplied the accompaniments for all John Leyton's recordings and has also worked for Billy Fury, Karl Denver, Lynn Cornell, Max Bygraves, Tommy Bruce, Mark Wynter, Jess Conrad and the Vernon Girls.

Further acknowledgement of his talent came when Columbia recording manager Norrie Paramor signed him up to make records under his own name. The first was a beat version of the theme from the TV series "Supercar", released on 45-DB4839, backed with "Persian Twist".



Comments Norrie, "When you consider how young he is, then his talent is nothing short of amazing. While he is not, as yet, the world's greatest arranger, I think he will go extremely far. Already he has brilliant ideas—and that to my mind is what counts at the start."

**FASCINATED**  
Charles born in Leytonstone on 20 May, 1940, became fascinated by music during his school days when he received classical tuition on the piano. His future, as he saw it, lay either in music or in football. But advice from his parents and the Youth Employment Officer led him to sit for an examination to join De Havilland as a trainee aircraft designer—his hopes of becoming a footballer were ruined when he broke a leg while on Leyton Orient's books as a junior.

While waiting for the results of the exam he went to work in the despatch department of a music publishers and by the time the news came through that he had passed, Charles had already decided that blueprints were not in his line. He was promoted to song plugging, but was sacked after four months for lack of

results. He joined another company and started to develop an interest in arranging, worked as a copyist to Harry Robinson and had two of his scores broadcast by the Lord Rockingham XI.

**NOT CONFIDENT**  
Next step forward came through a friendship with Joe Meek, the independent recording manager, who was just starting up his own label. He offered Charles work as an arranger. "I wasn't very confident because I felt that I hadn't the ability, but it was too good an opportunity to turn down. Still, I felt it was worthwhile when 'Angela Jones' by Michael Cox made the Hit Parade."

How does he set about producing an arrangement for a recording session? Says Charles, "I like to spend a couple of days listening to the demo-disc or playing over the piano copy to decide on the best treatment. Then, unless I am arranging for a big orchestra, I rarely produce the final score until a couple of hours before the session. If I were to start writing too far ahead, I think I would get too many clever ideas and I like to keep things simple."

# Andy Cavell — a singer by chance!

ANDY CAVELL wanted to be a photographer—not a singer! He left school when he was fifteen with the intention of becoming a professional photographer, but unhappily his father fell ill and Andy felt obliged to find himself a job that would help his family finances. He joined a civil engineering firm and stayed there for nearly two years, saving as much money as possible to study photography at evening classes.

After two years he met independent recording manager, Joe Meek, and this meeting changed the course of Andy's career. He had been asked by his friends, The Moon-trekkers, to take pictures of them during a recording session with Meek.

"When Mr. Meek saw me he asked if I was a singing photographer," says Andy. "He told me that I looked like a singer, offered to hear my voice and advise me of any potential I showed as a commercial vocalist. So, I sang for him—and to my surprise he liked me. That's when everything started to happen."

**IMPRESSED**  
Joe Meek was impressed with Andy's accent on record—he comes from Greece—and selected suitable material for him to record. The result is released on the H.M.V. label, "Hey there, cruel heart" and "Lonely Soldier Boy" (45-POP1024).

Andy was born Andrew Hat-jouli in Piraeus, Greece, on April 20, 1945. He has brown eyes, black hair, and stands 5ft. 6ins. tall. His mother and father are thrilled with his first disc, and



ANDY CAVELL

In his early days in the studios, Charles found that his youth was a drawback when it came to dealing with experienced session-men. "These men read music like most people read a book and can play the most complicated score on sight."

**UNNERVING**  
"At first I don't think they liked being told what to do by a beginner and they used to try to catch me out, usually on the use of musical terms. It was very unnering, but I put on a show of

hope there will be many more. "Dad is a chef in a Holloway restaurant where we live now, and Mum is a housewife, so of course everything seems even more exciting to them," says Andy. His hobbies include photography, painting and buying clothes, his favourite singers are Connie Francis and Roy Orbison.

**BEWILDERING**  
"I hope one day to become a polished performer," he says. "At the moment I find it all rather bewildering—every now and again I pinch myself to make dead sure I'm not dreaming. I'm sure I'm going to wake up in that engineering company again."

But Andy Cavell won't find himself in his old firm again... for come what may he is determined to make a career for himself in show business—"even if it means counting sheet music for a music publishers," he says.



## Record Mail PHOTO-FEATURE joins the "BAND OF THIEVES"



THE Record Mail cameraman and reporter visited Pinewood Film Studios recently and captured these exclusive shots of Mr. Acker Bilik and his Band on the set of their picture "Band Of Thieves", which will be released in either August or September. A deft touch is needed (top left) as Acker tackles a safe. Top right, Acker with two more of the film's stars Geoffrey Sumner and Arthur Mullard. Acker relaxes on the set (centre left) with leading lady Jennifer Jayne, and is then captured in another amusing scene (centre). Centre right, Acker plays to one of the cast. Bottom left, Acker and the Band are seen with guest star Carol Deene. Another member of the cast seen here is Jimmy Thompson, and bottom right, we have a shot of three of the band. It's a hilarious story and should prove a great success for this popular artist.

# GENTLY SWINGING DAMONE DÉBUTS FOR CAPITOL

*The humour of Michael Bentine captured on Parlophone's "It's A Square World"*

A NOTABLE LP début is made this month on Capitol by Vic Damone, one of the most accomplished singers of popular music in the world today. Vic has not long been signed by the label and to start with an album of the calibre of "Linger Awhile" is setting high standards for the future, for against some gently swinging backgrounds he has turned in some of the greatest performances of his career.

Another singer who will be up there with Vic Damone before long is Liberty's Gene McDaniels. He's coming on like a house on fire and gives an impressive display of talent on "Tower Of Strength". Also glittering among the label's star names is Miss Timi Yuro, who emotes on a collection of ballads under the title of "Soul". Third Liberty name figuring prominently among the June releases is that great stylist Johnnie Ray, a little mellow and more restrained these days, but as entertaining as ever.

If it's versatility you're looking for, then Gene Pitney is your man. He not only sings hit songs, but also writes them for other artists, and plays piano, guitar and drums as well. He exhibits his songs and voice on "The Many Sides Of Gene Pitney" on H.M.V.

Capitol stars The Lettermen and Nelson Riddle have new LPs as has Britain's Michael Holliday.

Among the flood of humorous records pouring on to the market, an occasional one stands out as being genuinely amusing. Into this category falls "It's A Square World", Michael Bentine's first LP, which besides being a brilliant technical achievement, has captured some preciously funny moments.

## TOWER OF STRENGTH

Gene McDaniels

*Tower of strength; I almost lost my mind; Tall oak tree; He; I don't want to cry; Funny; He's got my sympathy; A tear; A little bit of soap; The secret; You can have it; Raindrops*

LIBERTY LBY1021

THIS album is named after Gene's smash hit in the States. Unfortunately, he didn't click in the same way over here—a pity, for his version is streets better than other versions heard. Still, the impact of his dramatic appearance in "It's Trad Dad", and his recent tour of Britain will have brought in a whole stack of new fans and will stand him in good stead for the future.

It's my firm belief that Gene is one of the most exciting singers on the scene today and the way he has improved since I heard his last LP makes me certain that he has a great career ahead of him. He works with the authority which denotes complete confidence in what he is singing and his ability to phrase off the beat and the use of finely controlled slurs, I find most impressive.

He has a virile voice with which he belts swingers like "He's got my sympathy" or shades it down for sad pieces on the lines of "I almost lost my mind".

The production of this LP is top class and I award full marks to an uncredited arranger who has supplied Gene with some magnificent accompaniments.

## LINGER AWHILE

Vic Damone

*Linger awhile; Close your eyes; Stella by starlight; Change part-*

*ners; After the lights go down low; Let's face the music and dance; Soft lights and sweet music; Deep night; One love; There! I've said it again; When lights are low; In the still of the night*

CAPITOL T-1646

FROM a singer who is purposefully climbing the ladder to stardom, to one who is perched right on the top—Capitol's great capture, Vic Damone.



Vic has always commanded the respect of discerning listeners, but he seems to have taken on a new stature, acquired an even richer tone and added dimension in his treatment of up-tempo numbers. In fact, to those who have looked upon Vic as being at his best when singing ballads, this disc will be something of a revelation. For the man can swing with the best of them, whether in a bouyant number like "Let's face the music" or on a bluesy, low-down mood of "After lights go down low".

In fact, the accent of the record is on the beat. Jack Marshall has backed Vic with a propulsive rhythm section which really pushes away behind that warm, smooth voice, and a blend of brass, reeds, and strings which is so stimulating that no singer could fail to give of his best.

This is an auspicious start to Vic's recording career with Capitol. I look forward eagerly to his future discs.

## IT'S A SQUARE WORLD

Michael Bentine

*The horse show; The astronauts; Football results; Tower of London; The Shrdlu; Scotland Yard; French for beginners; Moscow*



## RICHARD ATTENBOROUGH

LISTENS TO THE  
LATEST LPs

*commercial radio; The film extra of the year; Geneva conference; Dingleweed; Drats*

PARLOPHONE PMC1179

EVEN if "It's A Square World" were not funny—which is most definitely not the case—it would still rate as a magnificent technical achievement and producer George Martin and recording engineer Stuart Eltham richly deserve the inclusion of their names on the back cover.

For this is the first attempt to commit Michael Bentine's type of off-beat humour to disc and since all the voices are by Bentine himself, the technical aspects of the production were highly complicated.

The results amply justify the effort involved and the record contains some richly humorous moments. My favourites were "The Shrdlu", one of those Disney-type nature epics about the demise of the last in the species of a desert bird, with its treacle-voiced commentary, and "Drats", a sort of BBC Sportsview investigation into a mysterious English rural-pub game. Interspersed among the sketches are "commercials"—for instance, "Bem-de-Bombay Ice-Cream—flavour of the month—curry!"

## JOHNNIE RAY

*Till the clouds roll by; I'll be around; Love letters; I'm always chasing rainbows; I'll see you in my dreams; I'll be seeing you; You'd be so nice to come home to; My melancholy baby; I wished on the moon; Long ago and far away; I'll get by; What a difference a day made*

LIBERTY LBY1020

NOW that Johnnie Ray is no longer tagged "The Cry Guy", he stands or falls by his singing ability alone.

For many people his frenzied emotional style of the past was the subject of violent hate or wildly enthusiastic adulation.



## A SONG FOR YOUNG LOVE

The Lettermen

*A song for young love; I'll be seeing you; Smile; It happened once before; When I fall in love; The way you look tonight; Come back silly girl; Valley high; In the still of the night; Dreamer; There's got to be a girl; Blueberry hill*

CAPITOL T-1669

THE Lettermen are three handsome, husky young men who have clicked in a big way in America after signing a Capitol recording contract. They have also won an appreciative following over here, as a result of a couple of smoothly harmonised 'singles'—"The way you look tonight" and "When I fall in love", both included on this, their first long-player.

For the record, The Lettermen, all in their early twenties, are Jim Pike, Bob Engemann and Tony Butala, who each had separate showbusiness careers before they teamed up together. Unlike many vocal groups, they do not over-work the wo-wo and yeh-yehs—in fact, they only crop up on one track—rather, they concentrate on providing a soothing vocal blend, which falls very easily on my ears. Soothing really sums up the record—the tunes are given a relaxed, dreamy and rather romantic treatment, none better than the attractive, folksy opening track and the joyous "Blueberry Hill".

## THE MANY SIDES OF

GENE PITNEY

*Town without pity; (I wanna)*

*Love my life away; I laughed so*

*hard I cried; Dream for sale;*

*Twenty two days; Today's tear-*

*drops; Hello Mary Lou; Take me*

*tonight; Harmony; A greater*

*love; Every breath I take; Sure*

*fire bet; A chance to belong*

H.M.V. CLP1566

WHEN it comes to talent sides of the Atlantic with his 'single' records, composed and several hit songs for other artists—and as if that weren't enough he's no mean performer on guitar, piano and drums. He also has some worthwhile ideas on arrangements and these are often used on recording sessions.

Best known in this country for his very successful version of "I wanna love my life away", he also did very nicely for himself with "Town without pity", the two opening tracks

There was nothing for the in-betweens. But nowadays, Johnny seems to have eased off the vocal gymnastics. I certainly got the impression that a more mellow Ray was at work on this collection.



Generally he lets the smoky voice tell the story, carefully choosing his intervals to give point to the lyric, and only rarely bursting forth at full power.

on the record.

Probably his best known composition for another singer is "Hello Mary Lou", which gave Ricky Nelson a Hit Parade entry in no less than 25 countries.

**LOVE TIDE**

**Nelson Riddle**  
*Bali Hai; Ill wind; East of the sun; Till the end of time; Caravan; Sweet Lelani; Take me in your arms; Solitude; Santana; Honeysuckle rose; Hold me, thrill me, kiss me; Love tide*  
**CAPITOL T-1571**

A MEMORABLE orchestral album from maestro Nelson Riddle is released to tie-in with his British concert tour with Shirley Bassey this month. This is reflective music, rather in the manner of his earlier "Sea of Dreams" recording, with imaginative writing for strings, colouring the broad canvas and harp, celeste, vibes and guitar filling in the detail.

Old favourites like "East of the sun" and "Solitude" take on a new richness as melody and counter-melody overlap each other, writing no doubt inspired by the seascape visible from Riddle's home, perched on the cliffs at Malibu, overlooking the Pacific.

In several selections, "Sweet Lelani" for instance, a bolero-type beat adds a haunting Latin touch, while Riddle infuses new life into "Caravan" with his exciting cross rhythms and also treats us to a couple of originals, the title piece and "Santana".

**TO BING—FROM MIKE**

**Michael Holliday**  
*Dear hearts and gentle people; Moonlight becomes you; Home cookin'; Sunday, Monday or always; San Fernando Valley; Moonlight cocktail; Swinging on a star; Be honest with me; It's gonna be a long, long time; Ain't*



**SOUL!**  
**Timi Yuro**

*Be anything; A lovely way to spend an evening; If I had you; There goes my heart; Stardust; You belong to my heart; If I didn't care; Then I'll be tired of you; Nothing in the world; Don't take your love from me; Once in a while; Somewhere along the way*

**LIBERTY LBY1042**

SOUL, as I understand it, is the word which describes singers who can bring a burning sincerity to whatever they do and can also communicate it to their listeners. If that definition is correct, then it certainly applies to Timi Yuro—and if you don't get the message when she smoulders through this collection, then there must be water in your veins, instead of blood.

She's only twenty-one and in a comparatively short show-business career has had experienced critics in America showering her with praises. I was immediately struck with the way she "reads" a song, rather in the manner of that other great stylist Dinah Washington, and the soaring, full-toned voice which occasionally blazes out in all its majesty.

The disc is loaded with atmosphere, and would be just the thing for late-hour, low-lights listening. And I was especially pleased to note the inclusion of the infrequently-heard verse to "Stardust".

*got a dime to my name; Can I forget you; I don't want to walk without you; If I didn't slip, I wasn't pushed, I fell; You are my sunshine*

**COLUMBIA 33SX1426**

WITHOUT a doubt, the biggest influence on the career of Michael Holliday has been the Old Groaner, who has become as much a friend as an inspiration to the British star. So it was a fine companionable gesture for Mike to record this musical tribute to Bing.



Backed by the Norrie Paramor Orchestra and my favourite British vocal team, The Michael Sammes Singers, Mike works his way through fourteen songs closely associated with Bing, and the master would no doubt approve of the treatment. They have that same warm, friendly, relaxed approach which Bing originally gave them.

Indeed, it is a happy collection of songs on an LP which deserves a place in any collection where melodies are considered of importance.

**This Month's EPs — By Mervyn Douglas**

**Dig "The Hole" Again on This Cribbins EP**

**HALLO AGAIN!** If you will pardon the expression, I've been digging "The Hole In The Ground" all over again. This recent Hit Parade success heads a collection of Cribbins which is released this month by Parlophone—and it's a real gem of humour.

That very popular singing team, The George Mitchell Minstrels turn in a typical precision job on no less than eighteen songs from the Black and White Minstrel Show which have been packed on to a value-for-money H.M.V. disc.

Many of the big names on the British recording scene are represented in this month's lists and under review are waxings by Shirley Bassey, Cliff Richard, The Shadows and Ricky Stevens.

**THE HOLE IN THE GROUND**  
**Bernard Cribbins**

*The hole in the ground; Folk song; Winkle picker shoes; Red head*

**PARLOPHONE GEP859**  
FOR my money, Bernard Cribbins is one of the funniest men around, inside or outside a



recording studio. It was a refreshing change to see a record like his high up in the charts and I hope he keeps it up in the future.

Before he made the Hit Parade, Parlophone released another song by him which I thought even funnier, although it had nothing like the same success. "Folk Song", it was called, and it's on this record—a skit on one of those Olde English country songs, for which Bernard adopts a delightful rural accent. A man of many guises, he becomes a Lancashire dandy for "Winkle Picker Shoes", and reverts to his normal voice for a straight treatment of "Red Head". It's all great stuff.

**THE SHADOWS**  
*All my sorrows; Stand up and say that; Gonzales; Big boy*

**COLUMBIA SEG8166**

IF The Shadows decided never to play another note, I reckon they would have no difficulty in establishing themselves as a vocal group—that's how well they harmonize on "All my sorrows", a fine song originally made popular by The Kingston Trio.

But there are more surprises to come, for on "Stand up", Hank unexpectedly turns to the keyboard and produces a lusty, stomping version of his own composition.

The remaining two tracks are more in the accepted Shadows idiom.

**SHIRLEY BASSEY**

*Love is a many splendored thing; The nearness of you; Fools rush in; Angel eyes*

**COLUMBIA SEG8165**

PERHAPS it's sticking my neck out, but I would like to nominate "The nearness of you" as the best recording Shirley Bassey has

ever made. Right or wrong, I still think you would have to search long and hard to find anything to beat the restraint and feeling she imparts to this wonderful song.

I must also admit to a great liking for her version of the little-heard "Angel Eyes" and an unbounded admiration for the accompaniments of the Geoff Love Orchestra on a release of top quality material.

**CLIFF RICHARD (No. 2)**  
*Fifty tears for every kiss; The night is so lonely; Poor boy; Y'arriva*

**COLUMBIA SEG8168**

A LILTING ballad which Cliff sings in his best romantic style to the accompaniment of the Norrie Paramor Orchestra gets this EP under way in fine style.

From then on it's Cliff backed by The Shadows instrumentally, and vocally too on "The night is so lonely" and "Y'arriva", an interesting composition by Hank and Bruce with a Mexican setting.

**I CRIED FOR YOU**

**Ricky Stevens**  
*I cried for you; You made me love you; If I had my way; Something has changed me*



**THE GEORGE MITCHELL MINSTRELS**

*Meet the Minstrels; Weep no more; Ring ring de banjo; Oh Susanna; Oh dem golden slippers; Liza Jane; Take me to that Swanee shore, etc.; A tribute to Al Jolson; I'm sitting on top of the world; There's a rainbow round my shoulder; Carolina in the morning; California here I come, etc.*

**H.M.V. TEG8724**

SPEED and precision form the basis for the slick Black and White Minstrel Show—and you need all of that to pack eighteen songs on to a record. However, the George Mitchell Minstrels accomplish the feat in their usual highly entertaining fashion.

This is a singable, listenable EP, full of fine melodies, especially some of those perennial Jolson favourites. And talking of favourites, the Minstrel's three solists, Tony Mercer, Dai Francis and John Boulter are featured on this disc.

**COLUMBIA SEG8172**  
RICKY Stevens belted his way into the Hit Parade with his first recording, "I cried for you", from which this EP takes its title.



For a lad who is only a few inches over five feet tall, he has a remarkably powerful voice and has no hesitation in using it with full force on this collection.

The two oldies "You made me love you" and "If I had my way" are taken at an easily swinging tempo and on the final track, young Ricky pulls out the stops for a rousing version of the Paul Anka composition.

# Summit Meeting Arranged for JUNE

**WE ARE** pleased to report that the projected Summit Meeting has finally been arranged for June 1st, when Columbia will release on 33SX1419, a collection of tracks by some of the top American modern jazzmen. The Adderley Brothers, Lee Morgan, and Art Blakey are just some of the star modernists who take part on this record.

Taking each track separately, and spotlighting the soloists, we start with the interesting new boy Eddie Harris, whose tenor sax version of "Exodus" was a hit record as a single.

By altering the time values of the melody, yet still playing it straight we get an interesting vehicle for jazz improvisation.

Under bassist Paul Chambers name we get "Awful Mean" a medium blues featuring Cannonball and Wynton Kelly, while on the next tune "Hazing" Nat Adderley and Yusef Lateef are heard in a bouncy number under Louis Hayes' leadership.

## SWINGING

On the second side Wynton Kelly has Lee Morgan with him on the pretty "Wrinkles"; a larger group with 3 tenor saxes, including the two Franks from Count Basie and Gene Ammons, plays the latters' "Jim Dog" another swinging number also featuring Nat Adderley. With Art Blakey on "I'm a fool to want you" are Lee Morgan and Cliff Jordan, with Morgan featured. The final track is by the M.J.T. plus 3, a Chicago group who play Bryant's "Sleepy".

## EXODUS

From the same source and featuring one of the aforementioned artists is the Columbia LP "Exodus to Jazz" on 33SX1423. This is a complete LP by tenor saxist Eddie Harris with rhythm section, and as the title implies, one of the tracks is "Exodus". Eddie Harris is a young coloured musician, a native of Chicago, who tried modelling

his playing on Gene Ammons then later developed his own style, cool and decisive. None of the rhythm are big names, but you will like the piano of Willie Pickens, who also contributed two of the tunes, and incidentally four other numbers are originals by Eddie Harris.

## PETERSON

In January this year the Oscar Peterson Trio recorded some seven numbers from West Side Story, and this appears on H.M.V. CLP1563.

This record presents the Trio, Oscar Peterson, Ray Brown and Ed Thigpen at their best, with every facet of their playing shown in full.

## BIG BAND

On the other hand we have a really big band led by Terry Gibbs, with a live recording made at The Summit Club in Hollywood, last year. The leader plays some swinging vibes solos and other soloists are Bill Perkins, Conte Candoli, Rickie Kamuca,

**NEVIL SKRIMSHIRE'S**



**JAZZ PAGE**

and Al Porcino, in fact the whole personnel are top West Coast modernists, with the notable exception of Pat Moran, a girl pianist making her first record. Number is H.M.V. CLP 1560.

# Gospel Singing Plus R and B

**"SISTER on Tour"**—who else but Sister Rosetta Tharpe, the swingiest gospel singer in the business. Rosetta Tharpe is well-known all over the continent and this country, through her various tours, and she always appears on a bill with a jazz group or two, although her own act is mostly unaccompanied except for perhaps the closing number.

When we first heard her in person, she was someone whose work we knew from her various records, some solo, some with a trio and some with a big band, but to hear her in the flesh was a great experience. Having played in a rhythm section backing her at concerts, I became aware even more, that she is natural swinger, who really needs no backing!

## MUSICAL SERMON

Although the songs she sings, and incidentally they are mostly originals, are religious in context and she firmly believes in their message, the method of putting them across is more like a musical sermon with a beat, than the straight spirituals one would expect from a gospel singer.

Her latest record "Sister on Tour", on H.M.V. CLP1561, has her backed by a real R and B group under the direction of Teacho Wiltshire, and this is a tremendously exciting sound. Once more quoting from a sleeve note, Nat Hentoff says

"... she recreates the communal enthusiasm of the original church settings of this music" and this describes perfectly the way Rosetta Tharpe makes the listener become part of the performance, almost urging you to sing along with her.

## PART THREE

This month also sees Part 3 of Big Bill Broonzy's last session, issued on H.M.V. CLP1562. These recordings were made only a short time before Broonzy died, and although his voice had suffered through illness, he still sang with tremendous feeling, and of course his guitar is as fine as ever. Most of the songs are Bill's own compositions and these include his well known "Willie Mae", and arrangements of traditional numbers like "John Henry", "Frankie and Johnny" and the "Crawdad Song". Also on this disc are "Bill Bailey" and "Swanee River".

Two EP's issued this month are by the Temperance Seven with four jazz standards from their LP, on Parlophone GEP 8857, and Mr. Acker Bilk with four more titles from the Golden Treasury LP on Columbia SEG 8173.



Top jazz band leader Alex Welsh (picture above) returns this month with his LP "Echoes of Chicago" on Columbia 33SX1429. See article on left.

# Alex Augments For Echoes of Chicago

**OVER** the years that the Jazz Revival has been part of the popular music scene, certain musicians and bands have retained sufficient popularity among the hard-core of jazz enthusiasts to be classed as something different within the general framework.

Bruce Turner, Fairweather-Brown and Alex Welsh are all band leaders whose music is not the accepted TRAD, yet it is revival jazz, and is accepted by the general public as part of the reincarnation of earlier forms of jazz.

Perhaps Dixieland would be the best classification for the music of Alex Welsh, bearing as it does, a similarity to the style of the pre-war Chicagoans, the White school of the Golden Age, and the post-war Condon sessions.

All of these have a different nature from both the purist New Orleans revivalists, and the popular "Trad" stylists.

## TRUE MANNER

It is on his latest record, "Echoes of Chicago" that we find Alex Welsh and his band, augmented for some numbers, playing in the true Chicagoan manner, such favourites as "Strut Miss Lizzie", "On the Alamo" and "Farewell Blues".

The augmentation includes

Danny Moss, the tenor saxist now with Humph, who even goes so far as to recreate Bud Freeman's famous "Ee!", and on some numbers he is joined by Gerry Salisbury on trombone. A third augments on other tracks is banjoist Phil Ward, which allows Tony Pitt to play guitar and give the rhythm section extra strength.

## FINE DISC

As a complete reversal, one track "Bugle Call Rag" is played by a six-piece unit, with trombone Roy Crimmins dropping out. Two other numbers both with additions to the band, are originals by Alex Welsh, one of which is titled "If you see Kay", and although none of the band know this mythical Kay, they all know the implications of the title.

This is a fine disc with good backing from Archie Semple, and to mention the rest of the personnel, the usual swinging rhythm from Bill Reid, Fred Hunt and Lennie Hastings ("Ooh yah, ooh yah"). "Echoes of Chicago" is on Columbia 33SX1429.

# The latest 'Pop' LPs in Mono and Stereo



**THE LETTERMEN**  
Capitol T-1669  
\*ST-1669



**JOHNNIE RAY**  
Liberty LBY1020



**VIC DAMONE**  
Capitol T-1646  
\*ST-1646



**TIMI YURO**  
Liberty LBY1042



**MICHAEL HOLLIDAY**  
Columbia 335X1426



**XAVIER CUGAT**  
Mercury MMCI4097  
\*CMS18057



## VOGAL

### A LITTLE NONSENSE "A Little Nonsense Now and Then Is Relished by The Wisest Men"

**OWEN BRANAGAN & HIS ORCHESTRA**  
The Pro Arte Orchestra  
Conducted by Charles Mackerras

The story of Cock Robin; Doctor Foster; Sing a song of sixpence; Oranges and lemons; Matilda; Little Jack Horner; The Jolly Beggar; A good roarin' fire; Jack and Jill; Old Mother Hubbard; Henry King; The great meat pie; The owl and the pussy cat; The table and the chair; The duck and the kangaroo; The harrin hen; The Grand Old Duke

H.M.V. CLP1557  
\*CSD1437

### AMERICAN FOLK SONGS

**JO STAFFORD**

With Paul Weston and His Orchestra

Shenandoah; Black is the color; Old Joe Clark; Poor wayfaring stranger; Barbara Allen; Single girl; Red Rosey Bush; I wonder as I wander; Cripple Creek; The nightingale; Johnny has gone for a soldier; Sourwood mountain

Capitol T-1653  
\*ST-1653

### A SONG FOR YOUNG LOVE THE LETTERMEN

A song for young love; I'll be seeing you; Smile; It happened once before; When I fall in love; The way you look tonight; Come back silly girl; Valley high; In the still of the night; Dreamer; There's got to be a girl; Blueberry hill

Capitol T-1669  
\*ST-1669

### "A TRIBUTE TO USTAD ABDUL KARIM KHAN"

**ROSHAN ARA BEGUM**

Accompanied by USTAD HAMID HUSAIN (Sarangi) and  
USTAD ALLAH DITTA (Tabla)  
Raag basant; Raag kidara

H.M.V. CLP1514

### HALLOWED BE THY NAME GORDON MACRAE

Orchestra Conducted by Van Alexander

Beautiful life of somewhere; Jesus loves me; Nearer my God to thee; Onward Christian soldiers; The birthday of a King; David's Psalm; Abide with me; The little brown church; Rock of ages; Holy, holy, holy; Hallelujah; The Lord's prayer

Capitol T-1466  
\*ST-1466

### IRISH—AND PROUD OF IT RUBY MURRAY

THE NORRIE PARAMOR ORCHESTRA

Peggy O'Neill; Hannigan's hoodley; Christmastime in Ireland; The old lammas fair; The Kellys; The old pig-sty; Trotting to the fair; Christmas in Killarney; Cocksles and mussels; Miss O'Leary's Irish fruit cake; Forty shades of green; The stone outside Dan Murphy's door

Columbia 335X1402  
\*SCX3432

### ISRAELI SONGS

**SHARONA ARON** and her Guitar

Hacholone; Hakotefet; Lu lu; Gmalim; Ha'sela ha'adom; Kol orolgin; Sula; Bat hacarmel; Zamar noded; Ha'pele ha'kachol; Erev shoshanim Masmek katan; Elef eynayim la'yala; Bederech hatavor

Columbia 335X1420

### IT'S A SQUARE WORLD

**MICHAEL BENTINE**

Introduction; The Horse show; Train commercial; Car commercial; Football results; Tower of London; The shrdlu—an epic story of nature's own courage and endurance in glorious technicolor; Scotland yard; Ice cream commercial; Holiday commercial; French for beginners; Moscow commercial radio; The film extra of the year; Lolly commercial; Geneva conference; Dinglewood—a revolutionary rotational crop; Drats—an olde English pub game—Look out, here comes the label

Parlophone PMCI179  
\*PCS3031

### "JOHNNIE RAY"

**JOHNNIE RAY**

Till the clouds roll by; I'll be around; Love letters; I'm always chasing rainbows; I'll see you in my dreams; I'll be seeing you; You'd be so nice to come home to; My melancholy baby; I wished on the moon; Long ago (and far away); I'll get by (as long as I have you); What a difference a day made

Liberty LBY1020

### LINGER AWHILE WITH VIC DAMONE

With Jack Marshall's Music

Linger awhile; Close your eyes; Stella by starlight; Change partners; Under the lights go down low; Let's face the music and dance; Soft lights and sweet music; Deep night; One love; There! I've said it again; When lights are low; In the still of the night

Capitol T-1646  
\*ST-1646

### "SOUL"

**TIMI YURO**

Be anything (but be mine); A lovely way to spend an evening; If I had you; There goes my heart; Stardust; You belong to my heart; If I didn't care; Then I'll be tired of you; Nothing in the world (could make me love you more than I do); Don't take your love from me; Once in a while; Somewhere along the way

Liberty LBY1042

### "THE BEST OF THE FOUR FRESHMEN"

Candy; Polka dots and moonbeams; It could happen to you; On the Atchison, Topeka and Santa Fe; While you are gone; Day by day; Little girl blue; Moonlight; Rain; Lonely for my love; I'm beginning to see the light; It's a blue world

Capitol T-1640  
\*ST-1640

### THE MANY SIDES OF GENE PITNEY GENE PITNEY

Town without pity; (I wanna) Love my life away; I laughed so hard I cried; Dream for sale; Twenty two days; Today's teardrops; Hello Mary Lou; goodbye heart; Take me tonight; Harmony; A greater love; Every breath I take; Sure fire bet; A chance to belong

H.M.V. CLP1566

### TO BING—FROM MIKE

**MICHAEL HOLLIDAY**

With THE NORRIE PARAMOR ORCHESTRA

And featuring The Michael Sammes Singers

Dear hearts and gentle people; Moonlight becomes you; Home cookin'; Sunday, Monday or always; San Fernando Valley; Moonlight cocktail; Swinging on a star; Be honest with me; It's been a long, long time; Ain't got a dime to my name; Can I forget you; I don't want to walk without you; I didn't slip; I wasn't pushed; I fell; You are my sunshine

Columbia 335X1426

### "TOWER OF STRENGTH"

**GENE McDANIELS**

Tower of strength; I almost lost my mind; (There was a) Tall oak tree; He; I don't want to cry; Funny; He's got my sympathy; A tear; A little bit of soap; The secret; You can have her; Raindrops

Liberty LBY1021

### WHO PUT THE BOMB IN THE BOMB BOMB BOMB

**BARRY MANN**

Who put the bomb; I love how you love me; Little Miss U.S.A.; Sweet little you; Bless you; The millionaire; War paint; Happy birthday broken heart; Countin' teardrops (instead of sheep); Footsteps; Find another fool; Love true love (I put you down)

H.M.V. CLP1559



## ORCHESTRAL and INSTRUMENTAL

### HIT INSTRUMENTALS FROM TV WESTERN THEMES

**AL CAIOLA**

GUITARS WITH ORCHESTRA

Law Man; Laramie; Theme from "The Rebel"; Maverick; The Ballad of Paladin; Tall Man Theme; Gunslinger; Wagons Ho!; The Deputy; Palanzina; Rawhide; Bat Masterson

H.M.V. CLP1558  
\*CSD1438

### LOVE TIDE

**NELSON RIDDLE AND HIS ORCHESTRA**

Bali ha'i; Ill winds; East of the sun; Till the end of time; Caravan; Sweet leianni; Take me in your arms; Solitude; Santana; Honeysuckle rose; Hold me, thrill me, kiss me; Love tides

Capitol T-1571  
\*ST-1571

### MOTION PICTURE THEMES ALA DIXIELAND

**ROY LIBERTO AND HIS ORCHESTRA**

Exodus; Tara's theme; Third Man Theme; Green leaves of summer; Mule; Song from Moulin Rouge; The Vikings; Anna; The Unforgiven; Never on Sunday; The Apartment

H.M.V. CLP1555  
\*CSD1435

### Presenting . . . REGINALD DIXON

**REGINALD DIXON** at the Organ of The Tower Ballroom, Blackpool

South Rampart Street Parade; Nights of gladness; La comparsita; Holiday for strings; Londonderry air; Bugle call rag; Thunder and lightning polka; Gold and silver waltz; South American Joe; Forgotten dreams; Chicken reel; El cambachero

Columbia 335X1428  
\*SCX3442

### "THE BEST OF CUGAT"

**XAVIER CUGAT AND HIS ORCHESTRA**

Mama Inez; Tea for two; Tequila; Taboo; Sway; Amor; Amapola; El cambachero; Ba-tu-ca-da; Misirlou; It happened in Monterey; Always in my heart

Mercury MMCI4097  
\*CMS18057

\*STEREO VERSION



## JAZZ

### BIG BILL BRONZNY LAST SESSION—PART 3

Willie Mae blues; Alberta; Old folks at home (Swanee river); Crawdad song; John Henry; Just a dream; Frankie and Johnny; Bill Bailey won't you please come home; Slow blues (Lookin' for that woman) **H.M.V. CLP1562**

### "ECHOES OF CHICAGO" ALEX WELSH AND HIS BAND

Lansdowne Jazz Series  
Strut; Miss Lizzie; On the Alamo; Bugle call rag; My man (mon homme); Farewell blues; The eel; Serenade in blue; Defiance, Ohio; Please; If you see Kay **Columbia 33SX1429**

### EXODUS TO JAZZ EDDIE HARRIS

Exodus; Alicia; Gone home; A.T.C.; A.M. Blues; Little girl blue; Velocity; W.P. **Columbia 33SX1423**

### SISTER ON TOUR

**SISTER ROSETTA THARPE**  
Arranged and Conducted by Teacho Wiltshire  
Joy in this land; God is wonderful; Just keep still; Everything to me; Take a new look (into that old Bible); Look in the good book brother; With his great love; As you sow, so shall you reap; There's a hand leading me; Faith in God; Woman; The lonesome road **H.M.V. CLP1561**

### SUMMIT MEETING

With **CANNONBALL ADDERLEY, WYNTON KELLY, LEE MORGAN, ART BLAKEY, PHILLY JOE JONES** etc.  
Exodus; Bye bye blackbird; Awful mean; Hazing; Wrinkles; Jim dog; I'm a fool to want you; Sleepy **Columbia 33SX1419**

### THE EXCITING TERRY GIBBS BIG BAND

(Recorded Live At The Summit In Hollywood)  
Day in, day out; Summit blues; Limerick blues; You don't know what love is; Sweet Georgia Brown; Nose cone; Too close for comfort; Main stem; Ja-da; T. and S. **H.M.V. CLP1560**  
\*CSD1439



## FILMS and SHOWS

### DANCE TO THE MUSIC FROM

Noel Coward's Hit Broadway Musical  
"SAIL AWAY"

**TED STRAETER AND HIS SOCIETY DANCE ORCHESTRA**  
Sail away; Later than Spring; Go slow, Johnny; Something very strange; Beatnik love affair; Why do the wrong people travel?; Where shall I find him; Come to me; You're a long, long way from America; Don't turn away from love; When you want me; The passenger's always right **Capitol T-1666**  
\*ST-1666

### JESSICA

Soundtrack  
Featuring **MAURICE CHEVALIER**  
Jessica; The vespa road; Will you remember; Fiesta sul 'aia; Will you remember; Fantasia; The vespa song; Vespalero; Will you remember; It is better to love; Farewell; The circle dance; Jessica **H.M.V. CLP1582**

### NOEL COWARD

Sings His New Broadway Hit  
"SAIL AWAY"

Orchestra Conducted by Peter Matz  
The passenger's always right; Sail away; Beatnik love affair; Later than Spring; Go slow, Johnny; You're a long, long way from America; The customer's always right; Something very strange; Useful phrases; Where shall I find her; When you want me; Why do the wrong people travel? **Capitol W-1667**  
\*SW-1667

### WEST SIDE STORY

Music Composed by Leonard Bernstein-Stephen Sondheim  
**OSCAR PETERSON TRIO**  
Something's coming; Somewhere; Jet song; Tonight; Maria; I feel sorry; Reprise **H.M.V. CLP1563**

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LIBERTY	LBY Series	(12-inch LP)—34/4½d.

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**ALEX WELSH**  
Columbia 33SX1429



**EDDIE HARRIS**  
Columbia 33SX1423



**TERRY GIBBS**  
H.M.V. CLP1560  
\*CSD1439



**OSCAR PETERSON**  
H.M.V. CLP1563



**CLIFF RICHARD**  
Columbia SEG8168



### "CLIFF RICHARD" (No. 2)

**CLIFF RICHARD**  
50 tears for every kiss; The night is so lonely; Poor boy; Y'arriva **Columbia SEG8168**

### "ELLA SINGS GERSHWIN" (No. 5)

**ELLA FITZGERALD**  
Arrangements and Orchestra Conducted by **ELSON RIDDLE**  
(Courtesy Capitol Records)

Love is here to stay; Shall we dance; Love walked in; Love is sweeping the country **H.M.V. TEG8742**  
\*GES856

### I CRIED FOR YOU

**RICKY STEVENS**  
With The Rita Williams Singers and **GEOFF LOVE AND HIS ORCHESTRA**  
I cried for you; You made me love you; If I had my way; Something has changed me **Columbia SEG8172**

### "SHIRLEY BASSEY"

**SHIRLEY BASSEY**  
With The Williams Singers and **GEOFF LOVE AND HIS ORCHESTRA**  
Love is a many splendored thing; The nearness of you; Fools rush in; Angel eyes **Columbia SEG8165**  
\*ESG7879



**RICKY STEVENS**  
Columbia SEG8172

\*STEREO VERSION



THE GEORGE MITCHELL MINSTRELS H.M.V. 7EG8724 \*GES5848



BERNARD CRIBBINS Parlophone GEP8859



MR. ACKER BILK Columbia SEG8173

### THE GEORGE MITCHELL MINSTRELS

#### From the BLACK AND WHITE MINSTREL SHOW

Featuring Tony Mercer, Dal Francis & John Boulter

"Meet The Minstrels"—Weep no more; Ring ring de banjo; Oh Susanna; Oh dem golden slippers; Li'l Liza Jane; Take me to that Swanee shore; Camp town races; I want to be in Dixie; You forgot to remember; If you were the only girl in the world; "A Tribute To Al Jolson"—I'm sitting on top of the world; There's a rainbow round my shoulder; Carolina in the morning; California here I come; Swanee; Let me sing and I'm happy; My mammy; Rockabye your baby with a Dixie melody  
H.M.V. 7EG8724 \*GES5848

### "THE HOLE IN THE GROUND"

BERNARD CRIBBINS

With Accompaniment Directed by Gordon Franks

The hole in the ground; Folk song; Winkle picker shoes; Red head Parlophone GEP8859

### "THE ROAD TO THE ISLES"

THE GLASGOW PHOENIX CHOIR

Conductor: Peter Mooney

The road to the isles; The isle of Mull; I live not where I love; Scots wha' hae Parlophone GEP8856 \*SGE2024

### THE TEMPERANCE SEVEN 1961

Vocal Refrains by Mr. PAUL McDOWELL

Dinah; Kaiser drag (Tiger rag); T.C.P. (That certain party); My blue heaven Parlophone GEP8857



## ORCHESTRAL and INSTRUMENTAL

### IMMORTAL MELODIES (Puccini)

MICHAEL COLLINS and His Strings For Romance  
Musetta's waltz song; One fine day; Oh my beloved daddy; Nessun dorma Columbia SEG8169

### "TANGO TIME WITH SILVESTER" (No. 2)

VICTOR SILVESTER AND HIS SILVER STRINGS

Kiss of fire; The burnished blade; Tango of fire (Tango fuego); Adios pampa mia Columbia SEG8167

### THE HAPPY ZITHER

ALFONS BAUER AND HIS ZITHER

Bayerische heimat; Munchner humor; Ein strauschen edelweiss; Blumen aus bayern; Auf wiederseh'n mein bayernland; Einleitungs-musik; Gruss mir mein munchen; Gruss aus den bergen; Flosser marsch Parlophone GEP8858

### "THE SHADOWS" (No. 3)

The Shadows

All my sorrows; Stand up and say that; Gonzales; Big boy Columbia SEG8166



## JAZZ

### "A GOLDEN TREASURY OF BILK" (Vol. 2)

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND  
Lansdowne Jazz Series

New Orleans stomps; Pretty boy; Gatemouth blues; Who rolled that stone away Columbia SEG8173

### \*STEREO VERSION

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# LP STAR OF THE MONTH

JO STAFFORD

ONE of great perfectionists on the pop music scene today must surely be America's talented Jo Stafford.

This month it is a pleasure to welcome her back on disc, and we choose her as our LP Star of the Month with the release of "American Folk Songs" (Capitol T-1653, Stereo ST-1653).

Seldom has a collection of folk songs been presented more appealingly than here. One of the titles "Barbara Allen" you may remember was a success for Jo some time ago, and also included is the popular "Shenandoah".

Some are lovely ballads, others are on the brighter side, but all have the unique Stafford touch which make this a very out of the ordinary LP.

The rest of the titles are: "Black Is The Color"; "Old Joe Clark"; "Poor Wayfaring Stranger"; "Single Girl"; "Red Rosey Bush"; "I Wonder As I Wander"; "Cripple Creek"; "The Nightingale"; "Johnny Has Gone For A Soldier" and "Sourwood Mountain".

With the backings in the expert hands of her orchestra leader husband Paul Weston, this is one folk song record which cannot fail to please.





★ ★ ★ **DION** young American star now on the H.M.V label is back with another chart contender "Lovers Who Wander" and "(I Was) Born To Cry" (45-POP1020).