

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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NAT'S BACK!

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NAT KING COLE, one of the most popular of all recording artists, is due to return to Great Britain early this month for concerts. Record Mail welcomes Nat on behalf of his many fans here.
(See also John Castle P.4)



EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

WE MULTIPLY VOICE CAPITAL
BURNING TECHNIQUE FOR
SOUNDING RECORDS - LIBERTY

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

"BEYOND THE FRINGE"
London Cast
Parlophone PMC1145

"BLITZ!"
Original London Cast
H.M.V. CLP1569

"GREAT MOTION PICTURE THEMES"
Miklos Rozsa
MGM-C-937

"HOW THE WEST WAS WON"
Original Soundtrack
MGM-C-915

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
Gary McFarland Orch.
Verve VLP9025

"I COULD GO ON SINGING"
Judy Garland
WI861
*SW1861

"JUST FOR FUN"
Bobby Vee/Crickets
LEP2084

"MUTINY ON THE BOUNTY"
Soundtrack
MGM-C-913
*CS6066

"OKLAHOMA"
Soundtrack
Capitol LCT6100
*SLTC6100

"PHAEDRA"
Soundtrack
United Artists ULP1016

"SUMMER HOLIDAY"
Cliff Richard, Shadows,
etc. Columbia 33SX1472
*SCX3462

"SUMMER MAGIC"
Soundtrack
H.M.V. CLP1663
*CSD1504

"THAT WAS THE WEEK THAT WAS"
Parlophone PMC1197
*PCS3040

"TARAS BULBA"
Soundtrack
United Artists ULP1025

"THE SOUND OF MUSIC"
London Cast
H.M.V. CLP1453
*CSD1365

"TWO FOR THE SEESA"
Original Soundtrack
United Artists ULP1027

"TO KILL A MOCKINGBIRD"
Elmer Bernstein
MGM-C-934

"WONDERFUL WORLD OF THE BROTHERS GRIMM"
Soundtrack
MGM-C-939
*CS-6069

*STEREO VERSION

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

"The Great Escape"

This is an epic
not to be missed

By ANDY WICKHAM



DIGGING the tunnel under Stalag Luft III are (left to right) John Leyton, Gordon Jackson, Richard Attenborough and Charles Bronson.

"THE GREAT ESCAPE" is the film from the best-selling novel by Paul Brickhill, and it is an epic of the last war. That it succeeds admirably in what it sets out to do is satisfying but also rather surprising for two outstanding reasons.

Firstly, war films are now a thing of the past: everything that could have been said about the last war has been said, so this film says nothing new. Secondly, a new generation has sprung up since those days—a generation living for today and tomorrow, not yesterday, a generation which tends to regard the last war with a certain amount of cynicism. This is a sad but inevitable fact.

SUCCESS

Yet "The Great Escape" succeeds in what it set out to do. How? It is difficult to pinpoint any particular reason for its success. The story contains all the pitfalls required to constitute a couple of hours of Grade A rubbish. And the length—close on three hours—is the sort of length that has one shifting awkwardly in the seat, yearning for an ice-cream, and longing to get out!

But "The Great Escape" surmounts all these difficulties—steers completely clear of them, in fact—and gives us 173 minutes of gripping entertainment.

Brickhill's story concerns the mass break-out of 76 prisoners from Stalag Luft North, the famous "escape-proof" prison which housed all the notorious Allied escapees. Led by "Big X" Bartlett (Richard Attenborough), the men adopt a plan to force the Germans to use as many troops as possible to look after them, and the plan they hit upon is a mass break-out of 250 men, through tunnelling. Only 76 escape before the tunnel is discovered, and of these, all but three are either captured or murdered by the Gestapo. But the main object of the plan has been achieved.

GRIPPING

There are some gripping scenes, and as fine a cast as one could wish to see assembled in any film. Richard Attenborough is very convincing as "Big X" and Donald Pleasence, one of the great character actors of our time, projects the pathetic image consistent with a near blind, middle-



HERE is John Leyton in his role of Willie the Tunnel King, aged, bird-watching officer whose ultimately tragic death brings a lump to the throat.

James Garner is perhaps a little too stereotyped in his approach to the role of the casual American hero, but Steve McQueen, who worked with director John Sturges in "The Magnificent Seven", has his best role to date as the devil-may-care "Cooler King".

DEBUT

And so we come to the major acting debut of John Leyton, who, as Willie the Tunnel King, gives a performance brimming with promise and worthy of the highest praise. He injects into his part all the realism and sensitivity which a great number of actors acquire only after many, many years of professional experience.

JOHN LEYTON sings "The Great Escape", which was inspired by the film, on HMV POP1175 coupled with "I'll cut your tail off". Elmer Bernstein's soundtrack album of the stirring theme music will be available shortly.

"Summer Magic"

MORE MAGIC FROM THE
LAND OF DISNEY

by ANDY WICKHAM

THE coming of summer always heralds the arrival of certain factors on the entertainment scene. There are summer-slanted records, summer variety seasons, and, of course, summer films. Such a film is the latest from Disneyland, a delightful little romp called "Summer Magic".

It combines the varied talents of Hayley Mills and Burl Ives in the leading roles, as well as containing a supporting cast which includes Dorothy McGuire and young Eddie Hodges of "Huckleberry Finn" and "Hole in the head" fame.

ROMP

That it is a "delightful little romp" is inevitable—Walt Disney plus Hayley Mills equals nothing else—and it is moulded in his now familiar styles: colour, plenty of shots of Mother Nature and her offspring, and a fairy-tale quality which is peculiar to Disney and Disney alone.

The story tells of one summer in the life of a small family—widowed mother, boy and girl—who have nowhere to live and are befriended by an old town councillor from the backwoods, who finds them a place to live in which does not belong to him. However, when the owner finds he is touched, and allows the family to stay.

brimming with youthful fun which is sure to reap a harvest of delight from the hearts of the 'young' younger generation of today. In other words, Disney has done it again. If you're looking for drama, realism, cogent acting and a strong plot, then you won't find it here. What you will find is a charming little fantasy containing all the magic for which Disney has been famous for so long.

● "Summer Magic" is represented on record by a soundtrack LP on H.M.V. CLP1663 (CSD1504, stereo), and "singles" by Burl Ives ("Ugly bug ball/On the front porch" on H.M.V. POP 1178), Hayley Mills and Eddie Hodges ("Flitterin' Beautiful Beulah" on POP 1179) and the Alex Welsh Band ("Ugly bug ball/On the front porch" on Columbia DB 7074).

CHARMING

And there you have it: a film 7074.

Stateside

STATESIDE IS THE TRADEMARK OF THE COLUMBIA CO. LTD.

LATEST Releases

THE FOUR SEASONS

Ain't that a shame
Soon (I'll be home again)

SS194

JERRY BUTLER

Whatever you want
You won't be sorry

SS195

BILL HALEY AND THE COMETS

Tenor man
Up goes my love

SS196

LONNIE JAY AND THE JAYNES

Around and around we go
Somewhere (There is a girl)

SS197

THE FOUR PENNIES

My block
Dry your eyes

SS198

KIRBY ST. ROMAIN

Summer's comin'
Miss you so

SS199

JOHNNY THUNDER

Jailer, bring me water
Outlaw

SS200

TOP LPs

- Andy Sings Songs of Scotland
Andy Stewart CLP1632
- Bad But Beautiful
Eartha Kitt MGM-C-878
- Bobby Vee's Golden Greats
LBY1112
- Bobby Vee Meets The Crickets
LBY1086
- Buddy and Soul
Buddy Greco SX1478
- A Combination of Cribbins
Bernard Cribbins PMC1186
- Cugat Plays Continental Hits
MMC14111
- Eddie Cochran Memorial Album
LBY1127
- Follow the Boys
Connie Francis MGM-C-931
- From Adam With Love
Adam Faith PMC1192
- Going To The Ventures Dance Party
LBY1110
- Great Years
Frank Sinatra WI/W2/W3-1763
- Helen's Sixteen
Helen Shapiro SX1494
- I'll Remember You
Frank Ifield SX1467
- It's a Square World
Michael Bentine PMC1179
- Jazz Samba
Stan Getz VLP9031
- Judy at Carnegie Hall
Judy Garland WI/W2-1569
- Let's Face The Music
Shirley Bassey SX1454
- Lonely Bull
Herb Alpert & The Tijuana Brass SL10027
- Matt Monro Sings Hoagy Carmichael
PMC1185
- A Mexican on Broadway
Pepe Jarimillo PMC1183
- Moon River
Danny Williams CLP1521
- Must Be Madison/Must Be Twist
Joe Loss CLP1636
- My Baby Loves to Swing
Vic Damone T1811
- Nat King Cole/
George Shearing WI675
- Oh! Look At Me Now
Bobby Darin T1791
- On Stage with the Minstrels
George Mitchell Minstrels CLP1599
- Out of the Shadows
SX1458
- Pianos In Paradise
Ferrante & Teicher ULP1024
- Please Please Me
The Beatles PMC1202
- Ray Charles Greatest Hits
CLP1626
- Richard Chamberlain Sings
MGM-C-922
- Something for Mum
Russ Conway SX1505
- Something Old, Something New, Something Else
The Crickets LBY1120
- Summer Holiday
Cliff Richard SX1472
- Sun Arise
Rolf Harris SX1507
- A Taste of Honey
Mr. Acker Bilk SX1493
- That Was The Week That Was
PMC1197
- Tommy Roe
CLP1614
- Up On The Roof
Kenny Lynch CLP1636

★ ★ Brian Mulligan puts the spotlight on the great RAY CHARLES

All Ray wants to do is to entertain!

RAY CHARLES has been and gone, but the controversy remains, the arguments continue. On my right, the critics, a hardened bunch who don't impress easily. Charles arrived with the well-nigh impossible task of living up to his title, "The Genius". In the opinion of many he completely failed to do so.

On my left—the fans, an equally discriminating crowd. But if the way they snapped up the tickets for his concerts and their tumultuous acclaim for his performances is any sort of evidence then, in their overwhelming opinion, the stature of Charles remains undiminished. And it is their verdict on which his future success depends.

In my opinion, a lot of people who should have known better went to see him in action, expecting more than they were reasonably entitled to, and immediately set about trimming him down to size. But was that really necessary—for Charles himself is a very modest and humble person, concerned solely with the task of entertaining and not at all bothered with perpetuating the myth of his so-called genius.

He may not have been able to please all the people all of the time—but he did manage to satisfy most of them for most of the time. Which should have sent him home to America feeling that he had accomplished what he came here to do.

FASCINATING
The fascinating aspect of Charles is his emergence, from an undistinguished beginning when his imitation of Nat King Cole was so slavishly accurate that it was difficult to tell them apart, to become himself one of pop music's most imitated figures and undoubtedly a significant influence on its development.

Early on in his life he started learning at first hand the stuff from which the blues were made. Born in Albany, Georgia, Ray Charles Robinson (he dropped the Robinson to avoid the similarity with boxer Sugar Ray Robinson), this son of a carpenter lost his sight when an illness affected his eyes at the age of six.

CRAFT
He turned instinctively to the one craft in which he was at all qualified. Ray became a professional musician, working irregularly with rhythm n' blues or hillbilly groups. But all the time his musicianship was improving and he dabbled in composing and arranging, as well as seeking proficiency on clarinet and later alto saxophone.

The Nat Cole phase occurred around 1948, when Ray was leading a trio playing night clubs in Seattle. "Cole", explains Ray, "was the fashion at the time. He was making money and I wanted to as well. So I gave the people what I thought they wanted". Perhaps Ray realised people

was amply proved by the huge success in America of "Hallelujah, I Love Her So", a song which has since become a standard. The foundations of the Charles legend had been laid and it grew steadily with hits like, "I Gotta Woman", "What'd I Say" and "Talkin' About That River".

The departure from the rhythm 'n' blues repertoire to the more melodic compositions of the country ballads was a step suggested by Ray himself. There were certain misgivings about the wisdom of straying from accepted material, but the colossal international success of his recordings completely vindicated his choice.

It will be interesting to see in which direction Ray chooses to move next. In London he was cagey about the recording session planned for his return to America. "I'm not saying what I shall be recording," he said. "If it gets out then somebody may try to get in first". Whatever it is, it's odds on that it will start people arguing again. For Ray Charles is that sort of person.

IMPRESSIVE
There are new—and not so new—Ray Charles' LP, EP and "single" releases that do much more than mere words to illustrate his very musical capabilities. From an impressive list of LPs you can choose from "The Genius Hits the Road" on H.M.V. CLP1387 (Mono), CSD1320 (Stereo); "Dedicated to You" (CLP1449, CSD1362); Genius+Soul+Jazz (CLP1475, CSD1384); "Modern Sounds in Country and Western Music" (CLP1580, CSD1451); "Modern Sounds in Country and Western Music Vol. 2" (CLP1613, CSD1477); "Ray Charles and Betty Carter" (CLP1520, CSD 1414); "Ray Charles' Greatest Hits" (CLP1626, CSD1482).

EPs: "Hit the Road Jack" (7EG8729); "I Can't Stop Loving You" (7EG8781); "The Swinging Style of Ray Charles" (7EG8801, GES5871).

Singles: "Georgia On My Mind/Carry Me Back to Old Virginia" (POP792); "One Mint Julep/Let's Go" (POP862); "Hit the Road Jack/The Danger Zone" (POP935); "Unchain My Heart/But On The Other Hand Baby" (POP969); "Hide 'nor Hair/At The Club" (POP1017); "I Can't Stop Loving You/Born To Lose" (POP1034); "You Don't Know Me/Careless Love" (POP 1064); "Your Cheating Heart/You Are My Sunshine" (POP1099); "Don't Set Me Free/The Brightest Smile In Town" (POP1133); "Take These Chains From My Heart/No Letter Today" (POP 1161).



RAY CHARLES, pictured at a reception held for him by E.M.I. Records Ltd. at E.M.I. House in London's Manchester Square, during his recent visit to this country. Ray Charles is seen here chatting to Mr. L. G. Wood, managing director of E.M.I. Records Ltd.

Within two years he was completely blind, but at a school for sightless children in St. Augustine, Florida, he learned to play piano and read music by the Braille system.

But worse was to come. When he was 15, his parents died within a year of each other, bringing home all too forcibly the need to plan his survival by his own talents, or spend the rest of his life with a stick and tin mug, begging on street corners.

wanted the real thing and gradually his own blend of blues and gospel styles began to take shape. Novelist Barbara Gardner applies this colourful description: "He chants, he screams, he whoops and hollers, he squeals . . . and he punctuates the most ordinary line with agonising grunts and cries".

PROVED
That he had hit on a sound which the record-buyers wanted

TOP EPs

- Adam's Latest Hits
Adam Faith GEP8877
- Authentic Sound of the Country Hits
Hank Williams MGM-EP-770
- Bad But Beautiful
Eartha Kitt MGM-EP-772
- Bestiary of Flanders & Swann
GEP8869
- Bilk and Bossa
SEG8245
- Bing and Sachmo
MGM-EP-762
- Dance On
The Shadows SEG8233
- Dance The New Madison
Victor Silvester SEG8222
- The Days of Wine and Roses
Danny Williams 7EG8800
- Ella Sings Gershwin
7EG8758
- Fireball and other titles
Don Spencer 7EG8802
- Frank Sinatra sings
Cole Porter EAPI-20419
- Frank Ifield's Hits
SEG8210
- Greenback Dollar
Kingston Trio EAPI-20460
- Happy Days No. 1
Russ Conway SEG8234
- Hey Ring a Ding
Connie Francis MGM-EP-773
- The Hole in the Ground
Bernard Cribbins GEP8859
- Holiday Carnival
Cliff Richard and The Shadows SEG8246
- It's Madison Time
Joe Loss 7EG8779
- It's Time for Mike Berry
7EG8793
- John Leyton Hit Parade
7EG8747
- Just for Fun
Bobby Vee and The Crickets LEP2084
- The Lonely Bull
Herb Alpert and the Tijuana Brass SE1007
- The Monro Style
Matt Monro GEP8860
- Never to be Forgotten
Eddie Cochran LEP2052
- Nina & Frederik
SEG8131
- No Count Blues
Sarah Vaughan ZEP10115
- Pinky & Perky's Pals
SEG8201
- Ramblin' Rose
Nat King Cole EAP5-1793
- Runnin' Wild with the Temperance Seven
GEP8872
- Scottish Country Dances in Strict Tempo
Jimmy Shand GEP8873
- Sealed With A Kiss
Brain Hyland 7EG8780
- Sincerely
Bobby Vee LEP2053
- Sing Along with the Chipmunks
LEP2057
- Songs For Swinging Losers
Buddy Greco SEG8236
- So Warm
Brook Benton ZEP10125
- Sugar 'n Spice
Peggy Lee EAPI-1172
- The Swinging Style of Ray Charles
7EG8801
- The Two Peters
Sellers and Ustinov GEP8853
- Twist With The Ventures
LEP2058

JUST FOR THE RECORD

AN estimated 34,000,000 people see Granada-TV's "Coronation Street" each week—but it needed only one viewer to put Jenny Moss, who plays the part of pop-crazy teenager Lucille Hewitt, on record.

About eight months ago, Lucille ran away from home, having announced her intention of becoming a pop singer. She was found hiding unhappily in an archway by the redoubtable Ena Sharples and the two of them teamed up to sing "Sealed With A Kiss".

Watching was music publisher Roy Pitt who was impressed by the way that Jenny sang. He contacted her, asked her to tape-record some songs for him to hear.

She did. Roy liked them and so did independent recording manager Joe Meek and the result was Jenny's first disc, "Hobbies", with lyrics by Roy Pitt, released on Columbia DB7061, backed with "Big Boys".

"Actually," confides Jenny, "we hoped that somebody might want to record me after seeing me sing—but I never seriously considered that it would happen".

Jenny, who lives in Wigan, has been playing the part of Lucille for the past two years. She was given the job because her father broke a 26-year-old habit and bought a Saturday evening newspaper instead of the usual sports edition. Jenny spotted an advertisement for a new TV serial and immediately wrote off for an audition.

SATISFACTION

Her popularity, stemming from her success as schoolgirl Lucille, provides a great deal of satisfaction for her mother. "She always wanted to be an actress, but never had the opportunity", explains Jenny. "When I was born she was determined that I should be given the opportunity she had missed".

Jenny is 18 years old and playing the part of a girl of 14 makes complications in her life.

"For instance," she says, "often when I am out driving in my convertible, people tell me that I am not old enough to be in charge of a car. If I am seen having a drink or smoking a cigarette in public, then I see a lot of eyebrows being raised. But the most deflating experience was during a personal appearance, when a eight-year-old

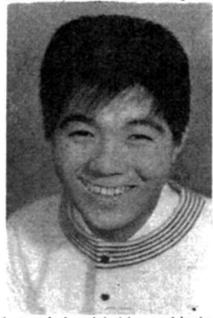
girl exclaimed, 'Cor, you're not a girl at all, you're a woman!'"

Jenny is a great admirer of The Beatles. Billy Fury, Helen Shapiro, Adam Faith and Brenda Lee.

"Hobbies"? Jenny's hobbies are — swimming, horseriding, country walks and boys ("but I don't have a steady").

FROM JAPAN

KYU Sakamoto—the 21-year-old Japanese singing star, whose recording of "Sukiyaki" has been occupying the top spot in the American Hit Parade, was born in Kawasaki, one of Japan's



largest industrial cities, and is the youngest of nine children.

He started his career by singing in Tokyo teahouses, then in 1960 he was heard by a director of Toshiba Records who immediately signed him up. His first disc made him a star overnight and since then all of his records have entered the best-seller charts.

Apart from making records, Kyu appears regularly on Japanese television and he has appeared in ten successful films. "Sukiyaki" is released in this country on H.M.V. POP1171 backed by "Anoko-no namae-wa nantenkana".

ACHIEVEMENT

IT was in 1943—just 20 years ago—that Nat "King" Cole made his first record. The composer? Nat Cole. The title? "Straighten up and fly right". The recording



By John Castle

company was Capitol Records, with whom Nat still records today, of course.

Nat paid his first visit to these shores in 1950, returning in 1954. On both occasions he appeared in variety at the London Palladium. He also returned for an appearance in the 1960 Royal Command Performance.

So this year Nat "King" Cole celebrates his 20th birthday as a top "pop" star. This is a great achievement. Now Nat returns here this month for a two-week tour of one-night stands throughout the country—another very welcome visit for his many British fans.

Although Nat has been a firm favourite for many, many years, he has enjoyed great success in recent months with such "singles" as "Ramblin' rose", "Let there be love" and "Dear lonely hearts". These hits have been followed by equally popular LPs entitled "Ramblin' Rose" and "Dear Lonely Hearts", and new LPs for release this month—"Where Did Everyone Go?" (W1859, stereo SW1859) and "Those Lazy-Hazy-Crazy Days of Summer" (T1932, ST1932).

EXCLUSIVE

E.M.I RECORDS LTD. have been given exclusive rights to both the Buena Vista and Disneyland labels and will be issuing records from these repertoires on their H.M.V. label here. This was announced recently by Mr. L. G. Wood, managing director of E.M.I. Records, following discussions with Mr. James A. Johnson, Executive Vice-President of Walt Disney Music Co. Inc. U.S.A.

First H.M.V. issues from the Buena Vista repertoire include an LP taken from the new Disney film, "Summer Magic", which stars Burl Ives, Hayley Mills and Eddie Hodges. Also released this month are "singles" from the LP by Burl Ives ("Ugly bug ball/On the front porch"), and Hayley Mills and Eddie Hodges ("Flitterin'/Beautiful Beulah").

For the Disneyland repertoire—it contains recordings by famous and well-loved Disney characters—a special H.M.V./Disneyland series will be established. And towards the end of the year this series will see a release of records in association with the new Disney animated film, "The Sword In The Stone."

Mr. Roy Squires, of E.M.I.'s Licensed Repertoire Department, will be responsible for selection of repertoire and liaison with the Disney organisation which will be through Mr. John Miller.



STAN GETZ
Sambalero
O morro

V5510



THE RIVINGTONS
The bird's the word
I'm losing my grip

LIB55553

BOBBY VEE
Bobby tomorrow
Charms

LIB55530

NANCY AMES
Bonsair cher
Cu cu ru cu cu paloma

LIB55548

Latest HIS MASTER'S VOICE Releases



BRIAN HYLAND
Somewhere in the night
I wish today was yesterday

POP1169

THE SWINGING LADY BEANS
Too late now
Think of me

POP1170

KYU SAKAMOTO
Sukiyaki (Ueo muite arukou)
Anoko-no namae-wa nantenkana

POP1171

DANNY WILLIAMS
The wild wind
Once upon a time

POP1172

JOHNNY KIDD
I'll never get over you
Then I got everything

POP1173

TOMMY ROE
Kiss and run
What makes the blues (Want to pick on me)

POP1174

JOHN LEYTON
I'll cut your tail off
The great escape

POP1175

KEN THORNE & HIS ORCHESTRA
Theme from "The Legion's Last Patrol"
(Concerto Disperato)

POP1176

JOE GORDON FOLK FOUR
Grannie Fraser's flittin'
Tartan ball

POP1177



Mercury

LATEST RELEASES

BILLY ECKSTINE AND DAMITA JO
Love is a ball
Gather your dreams

AMT1206



Tommy Steele's effervescent personality is captured by the camera as he goes through the "Egg and chips" routine from "It's All Happening".



Tommy shares a joke with Marion Ryan as they sing "Maximum Plus" in one of the highlights of the film.



On a quick visit to a film studio Tommy soon persuades Shane Fenton and his group to join the star-studded charity concert bill.

LIMELIGHT

RECORD companies seem to be getting more and more limelight these days. First Mr. Bick Ford brought the goings on in such a company before the public-eye from a pop-singer's-eye-view via the columns of his national daily. Now, in the new pop musical "It's All Happening", Tommy Steele shows us what it's like from the talent-spotter's point of view.

In "It's All Happening", Tommy plays the part of a young talent-spotter for the KLO recording company, who spends a large amount of his time visiting the orphanage where he was brought up. His boss, Michael Medwin, does not have a high opinion of Tommy's capabilities, and his pert young secretary, Angela Douglas with whom he is deeply in love, suspects he is married with children when she discovers a parcel of toys which are intended for the Orphanage.

After this setting, the film goes along lines that perhaps are not completely unfamiliar: the orphanage will have to be closed unless sufficient money can be raised to keep it going. So Tommy puts on a charity show with the help of his friends in the pop world, for which the star-studded line-up consists of The Clyde Valley Stompers, Russ Conway, Carol Deane, Shane Fenton and the Fontones, Dick Kallman, Johnny de Little, Geoff Love, the George Mitchell Singers, Marion Ryan and Danny Williams.

SPREE

There are song hits ad infinitum in this happy little spree—Tommy Steele's "Dream Maker", Carol Deane's "Boy on the Beach", Danny Williams' "Day without you", Russ Conway's "Flamenco" and many, many more. Some of these are already available on "singles", and the soundtrack LP is to be issued in September.

This movie compares very favourably with its predecessors—Tommy Steele is as chirpy as ever, Bernard Bresslaw hilarious under a black homburg as a 'private eye', and Angela Douglas, who scored such a hit in "Some People", is totally irresistible.

As for the other stars... there are so many that space does not permit me to mention all their performances, while at the same time these performances are of such equal distinction that I am unable to single out any individuals.

"It's All Happening" is one big hit all the way through—see it yourself and I'm sure you'll reach the same conclusions!

ACTION-PACKED

THERE are war films and war films, but one sure to stay in your mind for a long time after you've seen it, is the Columbia picture, "The War Lover".

The story is centred on a U.S.A.F. base in England during 1943 and concerns the exploits of two American bomber pilots played by Steve McQueen and Robert Wagner. Also in a starring role is Britain's Shirley Ann Field.

"The War Lover" is certainly action-packed. The song of the theme tune, "They Say", is sung by Adam Wade on Columbia DB7045.

The theme from "The War Lover" is the subject of a new Semprini release on H.M.V. POP 1168. It's a wonderful record.

John Castle



LATEST RELEASES

GEORGE SHEARING

Lila's theme from "A Woman Of Summer"
Fairy tales

CL15304

BEACH BOYS

Surfin' U.S.A.
Shut down

CL15305

BOBBY DARIN

Eighteen yellow roses
Not for me

CL15306

LATEST



Columbia

ISSUES

MANUEL AND THE MUSIC OF THE MOUNTAINS

Madalena
Katyna

DB7053

EDDIE CALVERT

Theme from "Emergency Ward 10"
First love

DB7054

JOEY DEE AND THE STARLITERS

Hot pastrami with mashed potatoes Part 1
Hot pastrami with mashed potatoes Part 2

DB7055

VICTOR SILVESTER AND HIS BALLROOM ORCHESTRA

One day
Casanova

DB7056

The girl I love
More

DB7057

Mr. ACKER BILK with THE LEON YOUNG STRING CHORALE

Moonlight tango
Bitter harvest (Theme from film of same name)

DB7058

PATSY ANN NOBLE

I was only foolin' myself
Ordinary love

DB7060

JENNY MOSS

Hobbies
Big boys

DB7061

FRANK IFFELD

Confessin' (That I love you)
Waltzing Matilda

DB7062

KEN JONES AND HIS ORCHESTRA

Saffron
Chaka

DB7063

ROLF HARRIS

I know a man
Living it up

DB7064

CLINTON FORD

A beggar in love
When the melody man says goodnight

DB7065

CHARLES BLACKWELL

El toro
Hawaiian war chant

DB7066

BRIAN HOWARD

The worryin' kind
Come to me

DB7067

THE CITATIONS

Moon race
Slippin' and slidin'

DB7068

ANITA PASCALLI

Amata
Mirage

DB7069

TOMMY STEELE

The dream maker (from film "It's All Happening")
Egg and chips

DB7070

RUSS CONWAY

Flamenco (from film "It's All Happening")
Tell me in September (Dimelo en Septiembre)

DB7071

latest **M-G-M** Releases

LALO SCHIFRIN

The good life
Broken date

MGMI203

DAVID ROSE AND HIS ORCHESTRA

Theme from "The Wonderful World Of The Brothers Grimm"
The runaway

MGMI204

NEW TO YOU

Here's that big Mersey beat again

IT was in July, 1957, that Ray Ennis and Norman Kuhlke met in a dance hall in Garston, a suburb of Liverpool. And it was that meeting that led to the formation of The Swinging Blue Jeans.

Ray was the regular singer with the group playing at Garston's Wilson Hall. Norman used to go in, listen to the band, and request songs for Ray to sing. ("He was one of my biggest fans!" Ray explains with a laugh).

The Swinging Blue Jeans consisted of washboard (which Norman played), tea-chest bass, three guitars (one of which Ray played), and a banjo. The boys played the clubs and dance halls in and

Ralph Ellis), bass (Les Braid) and drums (Norman Kuhlke). And that was the line-up they decided to keep.

By the time their record was released The Swinging Blue Jeans had put in more than 14 appearances on sound radio's "Here We Go" programme from Manchester; they were featured four times in "Hit the Road" and had appeared also on the "Adonis Hall" and "Saturday Club" programmes.

On television they were featured on BBC-TV's "6.25 Show". Besides being well-known through appearances in all parts of this country, they also are firm favourites in Germany through engagements at Hamburg's "Star Club".

RAY ENNIS, born in Liverpool 26.5.40. Started singing when he was 15, left school also at 15 and got a job in a printing works. He became a television salesman and then managed a television and radio shop. He has blue eyes, dark brown hair, weighs 9 st 7 lbs., and stands 5 ft. 8 ins.

15.9.39. Braid, born in Liverpool, played piano at school, and started work at the age of 15 as a cabinet maker. He was 19 when he joined The Swinging Blue Jeans. He has blue eyes, fair hair, stands 6 ft. 2 ins., and weighs 13 st.

NORMAN KUHLKE, born Liverpool 17.6.39. Played recorder in his school band and between the ages of 8 and 10 lived in Venezuela where his father's job had taken him. Left school to become a motor mechanic. He has green eyes, fair hair, stands 5 ft. 10 ins., and weighs 103 st.

RALPH ELLIS, born Liverpool 8.3.41. Attended a technical college and left to become a journeyman. Convalescing after a serious accident he met a guitarist, who bought a guitar himself and formed his own group. He is 21 years of age. He has dark brown hair, green eyes, stands 5 ft. 11 ins., and weighs 10 st. 7 lbs.

NEW TO YOU

DOROTHY BAKER

THE delightful voice and charming personality of Australian singer Dorothy Baker have long since captivated audiences "down under"—on radio and records in cabaret and concerts, and (particularly) television.

Now Dorothy is in this country—she arrived here in February this year—and makes her disc debut here with a lovely ballad, "Try being nice to me", on Parlophone R5040.

Dorothy started singing professionally six years ago and graduated through the exacting school of radio, band singing and cabaret.

Although she made her name as a singer of slow, romantic numbers, she can switch moods and songs with equal facility. The



range of her voice encompasses the solace of tears, the joy of laughter and the warmth of love. Whatever mood is predominant, Dorothy has a song to fit the occasion.

She has appeared in all the best nightclubs and hotels in Australia, has had her own TV show.

In this country she is currently touring with the David Frost show, "Doing A Grand Job".

NEW TO YOU

LESLEY DUNCAN

TURNING up to school in a loud green luminous socks and being sent home for it . . . playing truant to go and read in the local graveyard . . . taking a job in a seaside hotel and putting dried peas in the vicar's bed . . . all rather unusual things for a young girl to do. But then 19-year-old Lesley Duncan is a rather unusual young girl!

For at her early age she has more jobs behind her than she can remember, has written more than fifty songs, a dozen or more of which have seen the public, and she has a recording contract in her pocket.

Born Lesley Anne Duncan in Stockton-on-Tees on August 12, 1943, Lesley left school when she was 15 to take a job in the office of a department store. But as far as she was concerned there wasn't enough "life" in the work. Two years later she left home to take a job as a chambermaid/waitress in a Scarborough hotel.

"It was a hard way to make a living," she says. "I worked 16 to 17 hours a day for £4 a week plus tips. But I had a lot of fun as well. Being a small hotel the guests and staff got on very well together and we used to have a lot of laughs. We used to sew up their pyjamas and make apple pie beds, then they would go up to our quarters and do the same."

"Mind you this was only with people we got to know very well. I remember once a vicar came to the hotel with his son and two nephews. One night he went into their room to find me and another girl sitting on the beds playing cards. We walked out feeling about an inch high, then the next morning at breakfast I had just smiled and asked me if I had enjoyed the game! So that night I put peas in his bed."

At the end of the season, Lesley went back to Stockton where she became the manageress of a newly-opened florist's shop. After two weeks she was given her cards! "It didn't turn out to be a paying proposition so it was

closed down, so on Christmas Eve I was without my job."

"After Christmas I took a job in a wool factory but it meant getting up at 5.45 a.m. and as I found that rather difficult I gave it up after two days."

For the six months after that Lesley worked in a variety of jobs. "But honestly there were so many of them I just can't remember what I did and when!"

Came the beginning of the next summer season Lesley was back in Scarborough—this time as a chambermaid in the largest hotel. Then in the September of 1961 she went to London and became a children's nanny in Wimbledon, before going back to Stockton where she took a job as a pantry maid in a local guest house.

"In May of 1962 I saw her back in (wait for it!) Scarborough as waitress in another large hotel. "By the end of April she left. "I finally came to the conclusion that I had well and truly had enough of the place and packed my bags and went to Hargreave where I became a waitress. Then in September of last year I came to London and spent most of my time writing songs."

"In March this year I was introduced to songwriter Morgan Jones who suggested that I should take some of my compositions to a publishing firm. They liked what they saw and immediately offered me a contract. More than a dozen have been published since then."

"Then somebody suggested I should try singing. I had sung on demo discs of my material, but had never thought of taking it up professionally."

Her manager, Oliver Ward, took one of these along to Ron Richards of E.M.I.'s A and R department, who lost no time in getting her into the recording studios.

The result can be heard on Parlophone R5034 as Lesley sings "I want a steady guy"—a number which she penned herself—backed by "Moving away."

Off the record Lesley is 4'11", has hazel eyes, dark brown hair, likes boys, wrestling, horror pictures, writing songs, ginger beer and slopping around in jeans and sweaters.

Ambitions: "Just to be happy!"

NEW TO YOU

GRAHAM JAMES

THE way in which young Graham James got his first big "break" in showbusiness reads something like a fairy-tale.

"I was acting as the understudy for the leading man in a revue called 'Not To Worry'," he says. "On the night of the dress rehearsal he had a bad throat and couldn't sing, so I was asked to stand in the wings and sing his songs while he mimed to my voice. I remember joking with him and saying 'I'll get discovered yet!'"

Which just goes to prove that many a true word is spoken in jest! Sitting in the audience was Graham's mother, Donald Aubrey, who at that time was casting for the West End production of Lionel Bart's, "Blitz". He liked what he heard, and after the show went backstage to see Graham and asked him if he would audition

for George—the juvenile lead in the show. Graham agreed—and got the part.

Born Graham James Pyle in Bridgewater, Somerset, on January 23rd, 1941, Graham was allowed to leave grammar school at the age of 14 to go to the Corona Drama School in Chiswick.

Says Graham: "For two years before that I had gone to the school for evening classes and had studied tap dancing, modern ballet and a little acting. But by the time I was 14 I had decided that a career in showbusiness was all that I wanted and begged my parents to let me go to drama school, full-time. They weren't at all keen at first, but when they realised that I really meant it, they co-operated and let me go."

During the mornings Graham concentrated on ordinary lessons and each afternoon he studied singing. At 15 he "left" and became a student, which meant that for two years he studied stage training and acted in repertory in all parts of the country.

Between the age of 17 and 18 Graham decided to "give it all up" for a time and worked behind the bar in his father's pub in Camberwell, East London.

"Then, completely out of the blue, I got a phone call from the Corona School, asking me if I would like to audition for the role of Marcel in the touring production of 'The Boyfriend'."

Graham got the part and for twenty months toured the British Isles with the company. After that came a varied selection of work including modelling for a television advert, appearing as the principal dancer in a Blackpool pantomime, a five week season at The Pigalle with Betty Hutton and in a television play with Alfred Marks.

Then came a series of six television shows in Milan with Caterina Valente, and four English television shows with Charlie Chester.



It was while he was appearing in this series that he was asked to understudy in "Not to Worry" at London's Garrick Theatre. The show flopped in two weeks, but Graham got the break he was waiting for.

"Blitz" opened at the Adelphi Theatre on May 1st, 1962, and Graham has been with the cast since then. And it was whilst appearing in "Blitz" recently that Graham got his first chance to record.

Robert Stigwood, manager of Grazina Frame (Graham's leading lady) had come along to see Grazina on her final night with the show. He was impressed with Graham's performance and after the show asked him if he would like to make a record. Graham said "Yes!"

The result can be heard on Columbia DB7048 as Graham sings "(If you would) Only say you care" coupled with "I'm gonna make it with you"—a number which he penned himself.



around Liverpool for a year. Then, appearing in a talent contest at the Empire Theatre one night, they came up against the group led by Ralph Ellis. Both groups were in the final—The Swinging Blue Jeans won and the Ralph Ellis skiffle group came second.

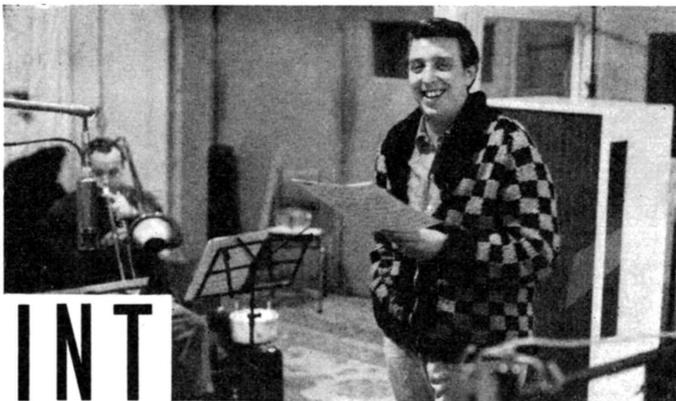
Two months later, in May, 1958, Ralph Ellis joined The Swinging Blue Jeans and the group started playing at Liverpool's famous Cavern Club, which has since the success of other such popular Merseyside groups as The Beatles, Gerry and The Pacemakers, and Billy J. Kramer and The Dakotas.

In March, 1959, The Swinging Blue Jeans were without a bass player and so they asked Les Braid, bass player in another group, playing opposite them, to sit in ("I've been sitting in ever since," says Les. "Come to think of it, I ought to get this on a permanent basis"). Line-up of The Swinging Blue Jeans at that time was three guitars, banjo, bass and drums. The drummer was Norman Kuhlke, who had graduated from washboard.

Another "home" for the boys became the Mardi Gras in Liverpool, the banjo player and one guitarist were replaced, and for the next three years The Swinging Blue Jeans continued to play as six—three guitars, banjo, bass and drums.

They played as five when one guitarist emigrated to Canada, and shortly before the release in June, 1963, of their debut disc, "Too Late Now" and "Think of Me" on H.M.V. POP1170, their banjo player left to get married. On "Too Late Now"—which was composed for them by Ray Ennis—The Swinging Blue Jeans lined up as two guitars (Ray Ennis and

photo MAIL



CLINT

CLINTON FORD, well known collector and connoisseur of music-hall songs more ancient than modern, started his first recording session since he joined E.M.I.'s Columbia label with a dozen titles to cut for an LP. Recording manager Norman Newell (pictured centre right), had decided to begin work on the LP, postponing for the time being the recording of a "single", until suitable material was found. But that was before he heard Clint sing the beautiful old ballad, "Beggar In Love" to the accompaniment of Geoff Love's Orchestra (DB7065).

Clint, more or less a permanent resident of the Light Programme's "Easy Beat" since January, 1961, says, "It all began happening for me after I started singing my old songs on the programme".

He estimates his repertoire of vaudeville songs, ballads, blues and country and Western numbers, to be in the region of 700. "I learned a lot of them from my mother, who used to play piano for silent films, and my Aunt Polly who remembers them from the days when she and the other girls used to sing them in the mill".



ON ACKER'S BANDWAGON



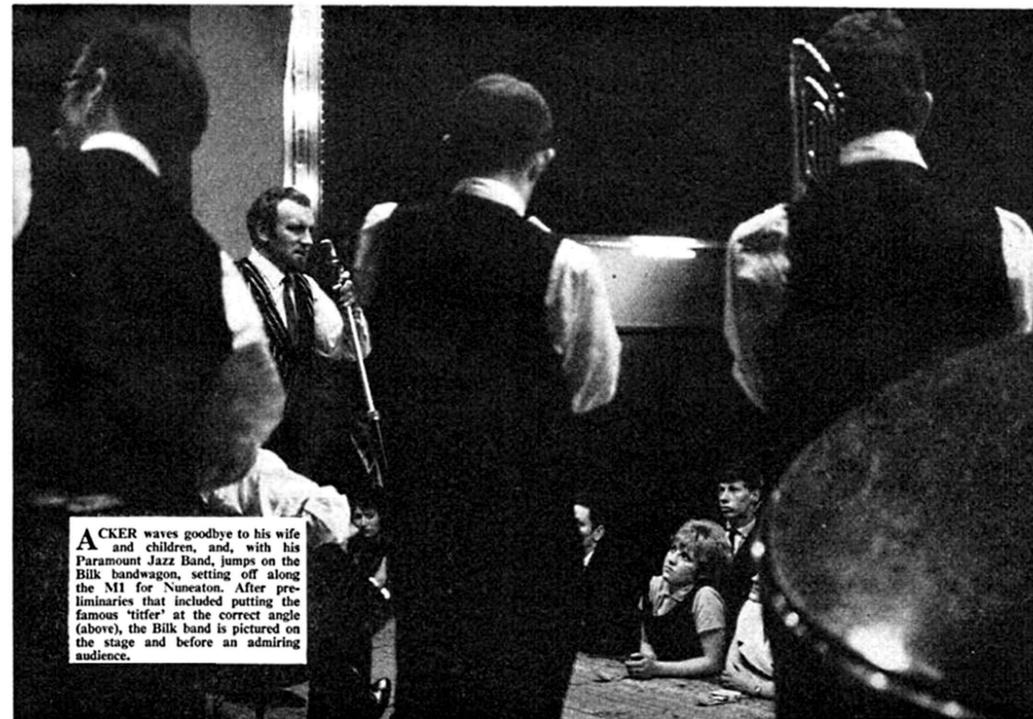
JUMPING on the Acker Bilk bandwagon recently were Record Mail photographer John Dove and Mail writer Andy Wickham. They went with Acker and his Paramount Jazz Band to Nuneaton for a one-night stand — and returned with this exclusive Record Mail photo-spread. Acker's in the "single" and LP news this month with his "Moonlight Tango" (Columbia DB7058), on which he is accompanied by the Leon Young String Chorale, and his July album featuring the Paramount Jazz Band, "Call Me Mister" (33SX1525).

A GOOD time was had by all when Mr. Acker Bilk and his boys turned on the heat at Nuneaton's Co-operative Hall recently. Dancing fans enjoyed the trad, and Mr. Bilk and his Merry Men enjoyed some cider. We made so bold as to creep into the Bilk bandroom to find out what the band really thought of Acker. Here's what they said: Mr. ERNIE PRICE (bass): "We've been together now for forty beers!" Mr. COLIN SMITH (trumpet): "Acker's a whacker!" Mr. STAN GREGG (piano): "When Acker asked me to join him, it was a good thing I was a mate of his!" Mr. JOHNNY MORTIMORE (trombone): "Legs a bit hairy—otherwise he's OK." Mr. ROY JAMES (guitar and banjo): "Acker? Who's that?" Mr. RON McKAY (drums), made no statement and reserved his defence. Mr. 'AJ' CUTLER (road manager): "One of the best 'scrumpy'*** drinkers I've ever met!" Mr. TONY PLAYFORD (coach driver and general manservant): "I have a wife and children dependent on him, so bully for Acker!"

All this naturally called for a reply from Acker. He gave it in between testing out his vocal-chords (presumably to see if they were still there), in the bar.

"... When the sun sets in the sky,
And Acker's feelin' dry... the band?
They're all bums!"

*—a good 'un!
***—cider.



ACKER waves goodbye to his wife and children, and, with his Paramount Jazz Band, jumps on the Bilk bandwagon, setting off along the M1 for Nuneaton. After preliminaries that included putting the famous "rifer" at the correct angle (above), the Bilk band is pictured on the stage and before an admiring audience.



FOURTEEN BONANZA TOP TENNERS FROM CLIFF—ON ONE LP

New Releases, Too From Sinatra, Cole, Greco, Thorne—And Exciters

FAMILIAR voices, familiar sounds — they're back again on LP this month. Familiar voices, did I say? Well, there's an LP containing a whole host of hits by our own Cliff Richard and add to that familiar voice those equally familiar voices of Nat King Cole, Buddy Greco, David Thorne and The Exciters.

Instrumentally speaking there are new releases which feature the so-familiar clarinet of Mr. Acker Bilk and the so-smooth trombone of Tyree Glenn.

And lastly, but by no means least, I have chosen to spotlight for you LPs by Nancy Ames, Jerry Butler and The Brothers Grimm. They all add up to happy listening indeed.

CLIFF'S HIT ALBUM

Cliff Richard
COLUMBIA 33SX1512

FOURTEEN bonanza Top-Tenners, one of the country's top instrumental teams, and Cliff Richard all on one LP—you can't have anything finer than that! Last month, the Shadows brought out an album of their best-sellers—now Cliff has followed suit, and what an album this is!

No less than four of the songs on this set attained number one status in the Hit Parade—"Please Don't Tease", "Travellin' light", "Living Doll" and "The Young Ones", the last two passing the million sales mark, and winning Gold Discs for Cliff.

"Move It", Cliff's first hit, starts off the album which also includes the wistful "Voice in the Wilderness" and "Fall in Love With You", Jerry Lordan's "Girl Like You", and the old Peggy Lee song which Cliff made a hit all over again, "I'm Lookin' Out the Window". The album winds up with the one-time Bobby Free-

man hit, "Do You Want to Dance". No need to ask that one!

The Shadows and the Norrie Paramor Strings and Orchestra provide the instrumental support as Cliff sings his way through one of the most glittering success stories in modern Show business.

HE WILL BREAK YOUR HEART

Jerry Butler
STATESIDE SL10032
JERRY Butler is a young American artist whose recordings have won him wide acclaim over there as one of the most stylish balladeers to come



along in years. There is always a market for quality—it just happens that as far as ballads



**RICHARD
ATTENBOROUGH**
LISTENS TO THE
LATEST LPs

are concerned, that market is not yet wide enough to give several artists the international recognition they deserve. Such an artist is Jerry Butler, and after hearing his debut LP, I am convinced that it can only be a matter of time before he will enjoy great international success.

"He will break your heart" is the title song of the set—it is also the song which provided Jerry with his first major hit record across the Atlantic. "Smoke gets in your eyes" and "September song" are given a misty treatment, as is another of Jerry's big Stateside sellers, Henry Mancini's famous "Moon River".

This young singer has a husky, breathy voice which is easy on the ear and extremely appealing; he sounds very much like a young Nat King Cole which speaks highly of his talents.

THE TROMBONE ARTISTRY OF TYREE GLENN

COLUMBIA 33SX1515

TYREE Glenn is a trombone stylist as opposed to an out-and-out jazzman, and this LP features him in such a role. This does not mean to say that he is inexperienced in the realms of out-and-out jazz, for he first established himself on the record scene playing with small jazz groups in the mid-forties. Subsequently, he has worked with the Benny Carter Orchestra, and more recently with Duke Ellington.

The twelve tracks on this album are all well-known, but with the assistance of the voices of the Lillian Clark singers and the brass of the celebrated Sy Oliver, Glenn's unique "talking trombone" comes across with all the magic now associated with his name.

Gershwin's "Summertime" and Walter Donaldson's "Love me or leave me" show off this "talking" trombone to best advantage, whereas Cole Porter's "Get out of town" is taken at a lazy pace, smooth-sounding and simple. Other notable tracks are "I don't know why" and Johnny Mercer's "Come rain or come shine".

Sy Oliver, who has arranged this set, is an ex-jazzman himself

who is now concerned with the sort of musical expression Glenn formulates. Both Oliver and Glenn have experience of big-band jazz, and their talents blend perfectly.

THE WONDERFUL WORLD OF THE BROTHERS GRIMM

MGM C-939
THIS is an interesting LP featuring some of the soundtrack of the new Cinema film. The record contains four of the Grimms' best known fairy-tales, "The Dancing Princess", "The Cobbler and the Elves", "The Singing Bone" and "The Dream", these are narrated by Charles Ruggles in cosy fireside style.

The parts of all the characters are, of course, acted live and you will soon recognise the voices of such well known stars as Terry-Thomas, Jim Backus, Russ Tamblyn, Karl Boehm (from "Peeping Tom") to "The Brothers Grimm"—there's versatility for you! and Buddy Hackett. And lovely Yvette Mimieux makes the ideal princess.

There are some delightful little songs, and Gus Levene's Orchestra provides suitable incidental and background music to fit the various moods necessary to capture all the magic of the "Brothers Grimm".

CALL ME MISTER

Mr. Acker Bilk and His
Paramount Jazz Band
COLUMBIA 33SX1525

AS a clarinetist, Acker Bilk plays with a tremendous amount of sensitivity and feeling — this was particularly evident when he began to record with the Leon Young String Chorus. As a personality, he has an infectious sense of humour which is expressed not only in his rich Somerset brogue, but also in the happy music he likes to play, and the off-beat appearance and presentation of his band on stage. As a jazzman he has consistently led a band which has played within the framework of original forms.

This album features all three aspects of Acker. That sensitive, wistful clarinet, aided by rhythm section and piano, breaths huskily through two Bilk originals, "When you smile" and "Black label blues", screams through "Climax Rag", and jogs happily through "On the sunny side of the street", "Manana pasado manana" and "Trinidad Dad", with Acker grinding out his famous vocal on the first two.

Drummer Ron McKay is currently doing quite a bit of singing on the band's stage appearances, and he takes the vocal on "Baby Brown"—his voice falls somewhere between Louis Armstrong and Whispering Paul McDowell!

BUDDY'S BACK IN TOWN

Buddy Greco

COLUMBIA 33SX1519

HERE is Greco at his very best. Recently, Buddy has been enjoying a lot of success with ballads, but he is essentially a "swinger", and on his latest album, he is on this kick throughout. As a song-stylist, Buddy ranks with Damone and Thorne—his song presentation is slick, professional and very polished, and he can extract the maximum out of the lyrics of any song in his own particular way.



Most of the numbers on this set are standards, which is always interesting, because comparisons can then be made with other artists, and Buddy compares very favourably with them all. For instance, his version of the old Cole Porter song, "You're the top", is the best I've heard, and his original treatment of "You make me feel so young" is something I could listen to over and over again.

"I could write a book" responds to an exciting treatment—a long piano break takes over halfway through, before the brass comes in as the song builds to its climax. The record ends with "One for my baby"—this opens with some drowsy humming, followed by a vocal which is aptly "nocturnal".

THE INCREDIBLE NANCY AMES

Nancy Ames
LIBERTY LBV1129

NANCY Ames is a young American entertainer — by which I mean that she can act, dance and sing—whose versatility is little short of incredible. She speaks fluent French, Spanish and Italian, she has a creative flair for art, and as far as the stage is concerned, she is a script writer, director, choreographer and star performer in her own right.

The music she specialises in is the polished, authentic folk music; interest in which has been stimulated by such artists as the

(Continued on page 11, column 3)



TELL HIM

The Exciters

UNION ARTISTS ULP1032

HERE is a wild, exciting group with a "different" sound which is probably due to their unusual three-girls-one-boy lineup. The group have had hits in the States and have created interest over here too, particularly with their initial recording, "Tell Him", so there should be quite a demand for this, their debut LP. Notable numbers: "He's got the power", a fast, jerky little song, "Say it with love" on which the lead vocalists' husky voice contrasts effectively with the "hard" sound of the rest of the team, "Drama of love" and "Hard way to go" which is slow and bluesy and features some effective drumming.

Be sure of your
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each month

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from your dealer



THE ALLEY CAT SONGSTER

David Thorne

STATESIDE SL10036

THIS I like. David Thorne, who paid this country a brief visit not long ago, is a very professional young performer with a relaxed quality which is pleasant and easy to listen to.

With the assistance of Richard Wolfe's orchestra, and occasional aid from a girl chorus, David carries his way through twelve songs, about half of which are standards. "I don't know why" always was a lovely song, and it has been recorded by unmetten well-known singers ranging from Sinatra to Fabian, yet Thorne injects into the number a sort of personal charm which adds to the meaning of the lyrics.

"Shall we dance" has already been immortalised in "The King and I", yet again David gives it "the Thorne Touch"—as he does with "I'll get by" and "Stay as sweet as you are". I particularly enjoyed his rendering of "The moon was yellow", but perhaps the strongest track of all are his two recent "single" successes: the contrived "One more fool, one more broken heart", and the irresistible "Alley cat song". If you liked David Thorne's "single" releases—and a lot of people did—then this LP is for you.

Continental ★ corner

FIESTA FLAMENCA
Mario Escudero
H.M.V. CLP1653

LES GIRLS
Columbia 33X51510

MARIO ESCUDERO is a name well known among lovers of good music, more well known among lovers of good guitar music, and better known still among lovers of flamenco. Here is a guitarist who is technically perfect, and as such no superlatives could adequately praise his work. Vocabulary limitations allow me only to say that he is brilliant.

On this album, Escudero, a one-time protégé of the great Ramon Montoya, experiments with various rhythms, and at the same time his guitar sings to you, expressing the feelings of the master himself through its strings. The Montoya influence is particularly apparent on "Homenaje a Montoya"—a guitar solo which introduces a special kind of tuning, and this is dedicated to Montoya himself. "Tientos del Amamecer" is an intricate, vibrant piece of exotic gypsy music, and "Fronio flamenco" is another spontaneous number which moves along with some handclapping in the background to complete the atmosphere.

Escudero's wife, the celebrated Anita Ramos, plays castanets on most of the tracks as Mario plucks his way through ten numbers which are tailor-made for the magic of his fingers.

THERE is something about the French—and it is difficult to pinpoint exactly what it is—that is completely captivating; perhaps it is just a natural "joie de vivre". This album, which showcases the talents of nine of France's top girl singers, certainly contains that little something which has made stars of Piaf, Josephine Baker, Line Renaud, Mistinguett and Lucienne Boyer.

Lucienne Boyer, the girl who won the Eurovision Song Contest with "Tom Pillibi" three years back and who is also the daughter of the afore-mentioned Lucienne, starts the album off with a misty interpretation of "C'est joli la mer" which in fact turns out to be "Greenleaves" with revised lyrics. Gloria Lasso, who had a hit on the Continent with "Bonjour Cheri" (Return to me), puts across a finger-snapping, light-voiced performance in "Oh, quele fete", and Annie Cordy, who popularised the hula-hoop craze in France through the medium of song a few years ago, sings "Le jour plus long"—which is, of course, "The Longest Day"—with all the stirring vigor necessary for a song of this kind. Also included on this memorable LP are such well-known French artists as Franca Di Rienzo, Matthe Altery, Christine Fontane, Jacques Danno, Michele Arnaud and Chris Carol.

cont. from page 10, column 5

Kingston Trio, Nina and Frederik, and the immortal Belafonte who at one time was her personal manager.

Nancy accompanies herself on guitar through a dozen folksy numbers on this set, and all of them contain a quiet, personable charm which to the connoisseur of folk-music stands out immediately as the Style of Nancy Ames.

"Bon Soir Cheri" is her current "single" release, a gentle little song with a chorus in French, containing some quite effectively soft-ducting. "Johnny, I hardly knew ye" is sung with a pronounced Scots accent, while the haunting "Folk-standard" "Green Fields" showcases Nancy's ability as a guitarist. "Long Time Boy" is a guitar-flavoured number with a catchy little tune which will hum around your head long after you've heard it, and "Alma Corazon y Vida" is an exotic sounding Mexican number on which Nancy did the arrangements. Perhaps the best track of all is "Little Peanut Shell"—she gives a wonderful interpretation on this, one of the cleverest set of lyrics I've heard for years.

Then, there is "The Incredible Nancy Ames". Listen only once to the many and varied tracks on her debut album and I am sure you will agree that the title of the record does not overestimate the talents of this charming young lady.

SPANISH LACE
Gene McDaniels
LIBERTY LB1128

GENE MCDANIELS is one of those American artists who command a large following on their own soil, but who are grossly underrated over here. However, in spite of his lack of chart success, he has made a name for himself in this country with his consistently stylish recordings, and his latest LP will doubtless continue to enhance his already expanding popularity.



"Spanish Lace", one of Gene's big Stateside hits, is the title-track of the album, and it is an apt enough title, as the songs on this record nearly all have Spanish overtones. "Spanish Lace" is from the pens of Doc Pomus and Mort Shuman who can always be counted on for something interesting and original.

"Brazil" and "Flamenco love" both feature Spanish guitars, castanets, and tambourines as well as a male chorus wailing behind the rich McDaniels vocal chords. "Spanish Harlem" has a beautiful melody, and Gene takes it to a new dimension. I've heard it sung before. Of all the songs on the set, perhaps "The Breeze and I" shows the McDaniels voice off to best advantage—a deep, powerful voice which can lend itself equally well to the exotic atmosphere of a Mexican fiesta: "A new love in old Mexico", and the wistful tenderness of "The Breeze and I".

EP Review

Smooth offering from Sinatra

JUST four releases this month, all from well-known stars. Sinatra heads the list with another smooth offering in his "Sinatra sings . . ." series. This time Johnny Mercer is the subject of his stylish vocalising. Gerry Marsden and his Pacemakers turn up in EP form for the first time with a summary of their hit-parade success, and C & W favourite Ned Miller scores with four songs in this idiom.

The redoubtable Shirley Bassey's latest EP is a gem, not to be missed by any of her fans.

FRANK SINATRA SINGS
JOHNNY MERCER
CAPITOL EAP1-20427

Dream; Day in—day out;

Something's gotta give; Laura.

THE inimitable Sinatra style combined with the orchestras of three of America's top MD's means that whoever listens to this record—and that means just about everybody—is in for a treat. Listen to the way he swings through "Something's Gotta Give" with Billy May and his band, or the way he dribs through "Dream" with Nelson Riddle's sensitive accompaniment: this is vocal perfection, stylish professionalism, polish beyond compare—all the things for which Sinatra is famous.

It is too easy to take a singer of his calibre—and there aren't many—for granted. It is only when comparisons are invited that one can see just how good this man really is. Gordon Jenkins takes over the baton on "Laura", while Billy May takes care of the remaining number, "Day in, day out".

NED MILLER
CAPITOL EAP1-20492

Go on back, you fool; Dark moon; My heart waits at the door;

NED'S country songs are proving very popular at the moment, and the four songs on this EP should meet any demand for his material. "Go on back you fool" has been selling consistently in "single" form, and it isn't difficult to see why. The number is a catchy tune on which Ned sings with himself, with strong support from the chorus behind him. "Dark moon" is a lovely, slow ballad and "My heart waits at the door" is another contrived number which Miller penned himself—having called it "Dark moon" and "Go on back, you fool". "Cold gray bars" is not a Miller original; the subject it deals with is obvious,

the quality of the singer's performance equally so.

HOW DO YOU DO IT?

Gerry and the Pacemakers

COLUMBIA SEG8257

How do you do it? Away from you; I like it; It's happened to me. THE most noticeable thing about the success of Gerry and his boys is that although they come from Merseyside, they cannot be tagged as having "The Liverpool Sound" associated with so many of their colleagues. Gerry and the Pacemakers have a bright, bouncy sound which belongs to them, and them alone and the fact that they hail from Liverpool is entirely incidental.

Included on this EP are their two huge hits—"How do you do it?" and "I like it", along with their respective flip-sides: "Away from you" and "It's happened to me".

How do they do it? Personality value obviously plays an integral part in their success: they look happy, they feel happy, and above all they sound happy. There is certainly a great future in store for this combo.

"IN OTHER WORDS"

Shirley Bassey

COLUMBIA SEG8258

In other words (Fly me to the moon); Just one of those things; It's magic; The song is you.

IT is a pleasure at all times to put out the "welcome" mat for a new release by Miss Bassey. She is, without a doubt, one of Britain's most exciting singers. "In other words" is that old favourite, which is recently lent itself so well to the Bossa Nova treatment—"Fly me to the moon". The three remaining numbers are all familiar standards, which Shirley sings with all the feeling she inevitably puts into her songs. Geoff Love conducts the orchestra throughout.

E.M.I.

STEREO LPs

CATALOGUE, price 6d.

This publication includes all HIS MASTER'S VOICE, (including ANGEL series), CAPITOL, COLUMBIA, PARLOPHONE, M-G-M, MERCURY, LIBERTY, UNITED ARTISTS and VERVE stereo records issued to the end of June, 1963.

It's early Getz—and important Getz

WITHIN a year of leaving Woody Herman, in whose band he had been one of the sensational sax section, Stan Getz rapidly became a major figure and started recording with small groups under his own name. It is a selection of these that are now re-issued on Columbia 33SX1526 under the title "The Greatest of Stan Getz".

Now some twelve and thirteen years old, these early recordings by Stan Getz remain as some of the most important made by the tenor-sax star.

As a basis for his style of tenor playing, Getz chose the Lester Young approach, taking on a light tone and displaying a melodic feel—in fact, "a musicians' musician" would describe him at this time. That he appealed to the jazz public as a whole, says a lot for his consistency and unflurried playing, which at all times is interesting, swinging and essentially hot, despite the cool tone.

The earliest numbers on this record are "Hershey Bar" and "Sweetie Pie" both recorded in May, 1950, with a great rhythm section of Al Haig, Tommy Potter and Roy Haynes. "Hershey Bar" is based on a vaguely familiar sequence, while "Sweetie Pie" also attributed to Getz as composer, is the same tune and title as recorded by Fats Waller back in 1934.

STORYVILLE

Four of the tracks on this record are live performances from the famous Storyville Club in Boston, when Getz played there in late 1951. Listen to the drive behind Stan's playing on an up-tempo version of "Cherokee", amusingly titled "Parker 51", and hear how the famous "cool" tone can generate great heat and jazz inventiveness.

The pretty "Dear Old Stockholm" shows Getz as a player of great feeling, and spotlights a Swedish rhythm section including pianist Bengt Hallberg.

All in all, this set should form part of any basic collection of modern jazz along with "Birth of the Cool" and "The Essential Charlie Parker".

RE-FORMED

A re-formed Chico Hamilton Quintet appears on HMV CLP 1652, with a personnel of virtually new names, under the title "Passin' Thru". Charles Lloyd plays tenor-sax and flute and George Bohanon trombone, while the

guitar and bass are by Gabor Szabo and Al Stinson.

Drummer Hamilton still has the fantastic technique he displayed previously, but the group is not so chamber music-minded as earlier and has more jazz feel to it. Lloyd is a composer too, with three originals on the set, plus a part credit to a fourth title.

One swingy number they play is "The second time around" originally sung by Frank Sinatra and a composition of Jimmy Van Heusen. On side two of the record we have only two numbers, one of which, "Lady Gabor", is a composition by guitarist Szabo and featuring him, in a slightly Flamenco vein with a repetitive figure as the tune.

NEW AMAZING

Bohanon is a trombonist of good tone and style admirably fitting the group and Lloyd plays a "hard" tenor and flute in a manner that reminds one of the avant-garde stylists.

An interesting, captivating sound is The New Amazing Chico Hamilton Quintet.

NEVIL SKRIMSHIRE'S



JAZZ VERSION

A REGAP ON GETZ, BILLIE

A NEW feature I hope to include regularly is a "regap" on earlier releases by artists with new records issued in the current month.

For many years now Stan Getz has been on the books of Norman Granz, and his records come out here on Verve (and before that on H.M.V.). You can hear Stan Getz paired with others, like Bob Brookmeyer on "Recorded Fall 1961" (Verve VLP9004), with Dizzy Gillespie on an earlier session (H.M.V. 7EG8596), and with Oscar Peterson (H.M.V. 7EG 8641).

As soloist with a large string orchestra Getz is superb on "Focus" (H.M.V. CLP1577), and with his own small group there are two volumes "Stan Getz at Large" on H.M.V. CLP1447/8.

OUTSTANDING

The release of the Billie Holiday album "Lady Love" brings to mind the outstanding Stateside LP, SL10007, called just "Billie Holiday" and which contains recordings from 1939 and 1944 when Billie was still on top form.

LET'S SAY THE SWING IS TO MAINSTREAM

ONCE again we come to the enigma of the modern traditionalists, with a new release by George Wein and the Newport All-Stars. You look at the personnel, you look at the tune titles, you play the record—but what do you call it? Let's say the swing is to mainstream.

The piano playing of George Wein makes up in enthusiasm what it lacks in technique, and he really enjoys a blow with his favourites Pee Wee Russell, Bud Freeman and Ruby Braff. But perhaps the most interesting feature is the playing of Marshall Brown on both valve trombone and bass trumpet.

TANGLES

One knows what to expect of Pee Wee (the impossible tangles), of Ruby Braff (the range and tone), and Bud Freeman (hoping as ever through familiar sequences), but Brown brings an added texture virtually a different sound, to round off this fine selection of standards.

With Marquis Foster on drums and Bill Takas on bass, the record gives us a good idea of the sort of session that is enjoyed by everyone at the Newport Jazz Festival. It is on H.M.V. CLP 1651.

Another gang of good old good'un playing a live club session is on Verve VLP9033. It is called Hawkins! Eldridge! Hodges! Alive! at the Village Gate and a more explanatory record title would be hard to find. Long numbers, in fact—"The rabbit in jazz" takes up the whole of one side of the L.P.—allow the soloists chorus upon chorus of free blowing and this is extended jam session jazz at its best.

LADY LOVE

From an earlier period comes "Lady Love", a collection of live recordings from Billie Holiday. These have a rhythm section on side one, and a larger group on the two long tracks on side two. Actually recorded in Germany in 1954 prior to her visit to this country, Billie is in good voice for the period and some of

her favourite tunes are given the typical treatment.

For those like myself who are Billie fans, and who attended her London concert, this record is a must, as it makes a memento of the Billie Holiday we knew, apart from her earlier records. "Lady Love" is on United Artists ULP1026.

Billie Holiday is also one of the artists on Volume 4 of the great "Swing Street" set, on Columbia 33SX1521. Others are Eldridge, Hawkins and Gillespie. This group of recordings takes the music of the middle-period up to the start of bop and the big bands that followed swing, and brings us some earlier names like Hot Lips Page, Sidney Bechet and Pete Johnson.

LIGHTNIN'

Jazz singing of a very different nature is the Blues style of Lightnin' Hopkins who is heard on "Lightnin' Strikes" Stateside SL10031. Now over 50, Hopkins is regarded as the foremost of the current country-blues artists, and his story is like that of Big Bill Broonzy, who gradually became accepted by white audiences through records and concerts.

The records on this disc stem from a small local label in Houston, Texas, for whom Hopkins made these in the late forties. With the increased interest in country blues this is a welcome release by a fine singer.

Parlophone



LATEST RELEASES

LESLEY DUNCAN AND THE JOKERS*

Steady guy? R5034

Moving away

THE GOUGARS

Red square R5038

Fly-by-nite

ADAM FAITH

Walkin' tall R5039

Just mention my name

DOROTHY BAKER

Try being nice to me R5040

A little like lovin'

STEVE RACE AND HIS ORCHESTRA

Rip Van Winkle R5041

Legend of the lake

THE BRUISERS

Blue girl R5042

Don't cry



STAN GETZ



CLIFF RICHARD
Columbia 33SX1512



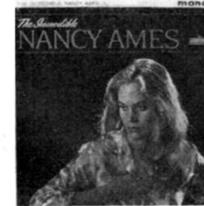
JERRY BUTLER
Stateside SL10032



LES GIRLS
Columbia 33SX1510



DION
Stateside SL10034



NANCY AMES
Liberty LBY1129
*SLBY1129



ACKER BILK
Columbia 33SX1525

The latest 'Pop' LPs in Mono and Stereo



VOCAL

BIG BAND SPECIALS

JUNE CHRISTY

Arranged and Conducted by Bill Holman, Bob Cooper and Shorty Rogers

You came a long way from St. Louis; Swingin' on nothin'; Is you is, or is you ain't my baby; Prelude to a kiss; Skyliner; Night in Tunisia; It don't mean a thing; Frenesi; Stompin' at the Savoy; Good-bye; Time was; Until
Capitol T-1845
*ST-1845

BUDDY'S BACK IN TOWN

BUDDY GREGO

This could be the start of something; You're the top; You better go now; I married an angel; Day by day; I could write a book; Time after time; They all laughed; Never leave your sugar; You make me feel so young; One for my baby
Columbia 33SX1519
*SCX3842

CLIFF'S HIT ALBUM

Cliff Richard with the Shadows, the Drifters and the Norrie Paramor Orchestra

Move it; Living doll; Travellin' light; A voice in the wilderness; Fall in love with you; Please don't tease; Nine times out of ten; I love you; Theme for a dream; A girl like you; When the girl in your arms is the girl in your heart; The Young Ones; I'm lookin' out the window; Do you want to dance
Columbia 33SX1512

COLLEGE STANDARDS

THE LETTERMEN

The Whiffenpoof song; Dream; Moments to remember; All I do is dream of you; Graduation day; No other love; The halls of ivy; It's dark on Observatory Hill; Ane Lisle; I'll see you in my dreams; The sweetheart of Sigma Chi; The party's over
Capitol T-1829
*ST1829

HE WILL BREAK YOUR HEART

JERRY BUTLER

Someone to watch over me; Couldn't go to sleep; He will break your heart; Smoke gets in your eyes; The challenge; After the laughter; Moon River; I found a love; Have a good time; Thanks to you; Lost without you; September song
Stateside SL10032

IN LOVE

DINAH WASHINGTON

Fly me to the moon; You're a sweetheart; Our love; Love is the sweetest thing; I'll close my eyes; I didn't know about you; If it's the last thing I do; Do nothin' 'til you hear from me; My devotion; That's my desire; Was it like that; Me and the one that I love
Columbia 33SX1516
*SCX3481

LES GIRLS

C'est joli la mer—Jacqueline Boyer; Fais pout sur aimer—Franca di Rienzo; Magali—Gloria Lasso, etc.
Columbia 33SX1510

LOVERS WHO WANDER

DION

Lovers who wander; Come go with me; King without a queen; Then I'll be tired of you; The twist; So long friend; Little Diane; Sandy; Queen of the hop; Tonight, tonight; P.S. I love you; I'm gonna make it somehow; Little Miss Blue; Shout
Stateside SL10034

PORTRAIT IN MUSIC

GEORGE MAHARIS

Love could change my mind; Where are you?; If love were all; Here's that rainy day; Fools rush in; I can't stop loving you; Talk to me; The more I see you; Lollipops and roses; Love me as I love you; What a difference a day made; They knew about you
Columbia 33SX1518

SPANISH LACE

GENE McDANIELS

It happened in Monterey; Brazil; Maria Elena; Flamenco love; Sway; Spanish lace; The breeze and I; Green eyes; Spanish Harlem; Be mine tonight; A new love in old Mexico; Granada
Liberty LBY1128
*SLBY1128

TELL HIM

THE EXCITERS

He's got the power; Remember me; I dreamed; It's love that really counts; Are you keepin' score; Tell him; Say it with love; Drama of love; Hard way to go; So long, goodnight; Handful of memories.
United Artists ULP1032

THE ALLEY CAT SONGSTER

DAVID THORNE

The alley cat song; Shall we dance; If you should ever need me; What a difference a day made; I don't know why; Don't let it get away; One more fool, one more broken heart; I'll get by; Tiny little ants; Stay as sweet as you are; I'll be here; The moon was yellow
Stateside SL10036

THE INCREDIBLE NANCY AMES

Bon soir cher; Quiet boy; Little peanut shell; Johnny, I hardly knew ye; Greenfields; Alma corazan y vida; Come to me; Long time boy; South coast; Angel cake and wine; Young young man; Cu cu rru cu cu paloma
Liberty LBY1129
*SLBY1129

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

NAT KING COLE

Those lazy-hazy-crazy days of summer; Get out and get under the moon; There is a tavern in the town; On a bicycle built for two; That Sunday, that summer; On the sidewalks of New York; Our old home team; After the ball is over; You tell me your dream; That's what they meant (by the good old summertime); Don't forget; In the good old summertime; Those lazy-hazy-crazy days of summer
Capitol T1932
*ST1932

WHAT DID EVERYONE GO?

NAT KING COLE

Where did everyone go?; Say it isn't so; If love ain't there; When the world was young; Am I blue; Someone to tell it to; The end of a love affair; I keep goin' back to Joe's; Laughing on the outside; No, I don't want her; Spring is here; That's all there is
Capitol W1859
*SW1859



ORCHESTRAL and INSTRUMENTAL

BRASS BAND FESTIVAL

INTERNATIONAL STAFF BAND OF THE SALVATION ARMY

Silver star; His guardian care; The Kingdom triumphant; Pressing onward; Star lake; Never give up; None other name; Last spring; Minneapolis IV.
Regal-Zonophone LRZ4005

50 GUITARS GO SOUTH OF THE BORDER

THE FIFTY GUITARS OF TOMMY GARRETT

Guadalajara; Come closer to me; Frenesi; Be mine tonight; Adios; La Virgen de la Macarena; Besame Mucho; You belong to my heart; La Bamba; Perfidia; South of the Border; Granada.
Liberty LBY1011
*SLBY1011

MARIO ESCUDERO—FIESTA FLAMENCA

Caminos malagueños; Homenaje a Montoya; Tientos del amanecer; Puerto Santa Maria; Recuerdos de Alhambra; Tronio flamenco; Viva moqueur; Tobajo; Castillo de xauen; Canastilla de madroños

HMV CLP1653
*CSD1500

PLAY GYPSY PLAY

THE FIERY MANDOLINS OF HARRY GELLER

Gypsy moon; Hungarian dance No. 5; Dark eyes—Two guitars—Meadowlands; Flashing fingers; Intermezzo; Granada; When a gypsy makes his violin cry; Knife fight; Czardas; Tarentella
Liberty LBY1118
*SLBY1118

SLIGHTLY LATIN

PAUL SMITH QUARTET

Malaguena; When I fall in love; The desert song; My romance; My reverie; Promises; Saturday night; Palos verdes; I could write a book; For all we know; Surrey with the fringe on top; You stepped out of a dream
MGM-C-938

SONGS OF OLD GERMANY

HEINZ SCHACHTNER, his trumpet and Orchestra

Auf de schwab sche eisbahn; Am brunnen vor dem tore; Ich hab main herz in Heidelberg verloren; An der wesen; Ich weiss nicht; Was soll es bedeuten; Sah ein knab' ein roslein steh'n; Du, du liegst mir im herzen; Ein jager aus kurpfalz; Annonchen von thary; Erzhertzog-Johann-Jodler; Guten abend, gut' nacht
HMV CLP1660

THE TROMBONE ARTISTRY OF TYREE GLENN

Love me or leave me; Summertime; Begin the beguine; Dream of you; Mean to me; By the river sainte Marie; Please do it again; Come rain or come shine; How could you do a thing like that to me; I surrender dear; Get out of town; I don't know why
Columbia 33SX1515
*SCX3480



JAZZ

CALL ME MISTER

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND

Manana pasado manana; South; Trinidad ad; Baby Brown; When you smile; One sweet letter from you; On the sunny side of the street; Black label blues; Down in honky tonk town; Home; Climax rag
Columbia (Lansdowne series)
33SX1525

GEORGE WEIN and THE NEWPORT ALL-STARS

At the jazz band ball; The bends blues; Crazy rhythm; Slowly; Ja-Da; Keepin' out of mischief now; Blue turning grey over you; Lulu's back in town
HMV CLP1651

HAWKINS! ELDRIDGE! HODGES! ALIVE! AT THE VILLAGE GATE!

COLEMAN HAWKINS, ROY ELDRIDGE, JOHNNY HODGES

Satin doll; Perdido; The rabbit in jazz
Verve VLP9033

LADY LOVE BILLIE HOLIDAY

Announcement; Blue moon; All of me; My man; Them there eyes; I cried for you; What a little moonlight can do; I cover the waterfront; Billie's blues; Lover come back to me
United Artists ULP1026

LIGHTNIN' STRIKES LIGHTNIN' HOPKINS

Got me a Louisiana woman; Want to come home; Please don't quit me; Devil is watching you; Rolling and rolling; War is starting again; Walkin' round in circles; Mary Lou; Heavy snow; Coon is hard to catch
Stateside SL10031

PASSIN' THROUGH

THE NEW AMAZING CHICO HAMILTON QUARTET
 Passin' thru; The second time around; El toro; Transfusion; Lady Gaber; Lonesome child
HMV CLP1652

SWING STREET—VOLUME IV

Billie Holiday and her Orchestra; Pete Johnson's Boogie Woogie Boys; Will Bradley and his Orchestra; Count Basie and his Orchestra; Woody Herman and his Orchestra
 I hear music; Practice makes perfect; Cherry red; Baby, look at you; Beat me daddy; Love jumped out; Five o'clock whistle; Wood-chopper's ball; Walkin' in a daze; That thing; Serenade to a sleeping beauty; Rocky comfort; Characteristic blues; Okey doke; I can't get started; Good bait
Columbia 33SX1521

THE GREATEST OF STAN GETZ

Dear old Stockholm; Rubberneck; Signal; Mosquito knees; Hershey bar; Parker 51; Standanavian; Tootsie Roll; Sweetie Pie
Columbia 33SX1526

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 Love theme from "Sodom and Gomorrah"; Answer to a dream from "Sodom and Gomorrah"; Spellbound concert; Lydia; Theme from "King of Kings"; Quo Vadis Triumphant march; Theme from "Ben Hur"; Paranoia theme from "Spellbound"; Madame Bovary waltz; Beauty and Grace; El Cid—Overture
MGM-C-937

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The dancing princess; The cobbler and the elves; The singing bone;
MGM-C-939

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MARIO ESCUDERO
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 ***CSD1500**

GREAT MOVIE THEMES

GREAT MOVIE THEMES
MGM-C-937



TYREE GLENN
 Columbia 33SX1515
 ***CX3480**



LIGHTNIN' HOPKINS
 Stateside SL10031



GERRY AND THE PACEMAKERS
 Columbia SEG8257



NED MILLER
 Capitol EAP1-20492

The latest 'Pop' EPs in Mono and Stereo

**VOGAL**

FRANK SINATRA SINGS JOHNNY MERCER
 Dream; Day in—day out; Something's gotta give: Laura
EAP1-20427

HOW DO YOU DO IT? GERRY AND THE PACEMAKERS

How do you do it?; Away from you; I like it; It's happened to me
Columbia SEG8257

"IN OTHER WORDS"

SHIRLEY BASSEY with Geoff Love and his Orchestra
 In other words (Fly me to the moon); Just one of those things; It's magic; The song is you
Columbia SEG8258

NED MILLER

Go on back, you fool; Dark moon; My heart waits at the door; Cold grey bars
Capitol EAP1-20492

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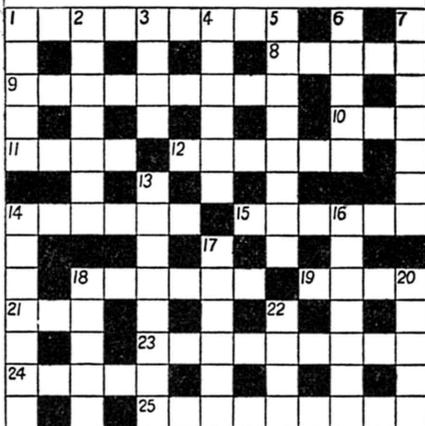
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(All prices include Purchase Tax)



DISCROSSWORD

Compiled by V. C. Wall



Here is the solution to last month's Discrossword. Winners, who will each receive an LP of their own choice, were Miss Elizabeth Bienkowska of Ladywood Road, Birmingham, and Mr. Philip Baker of Rosedale Avenue, Derby.

IMPORTANT NOTICE

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ACROSS

- Victor and the noble 9 across are orchestral leaders of equal renown but widely different techniques (9)
- Charming name for a charming but unpredictable girl? (5)
- See 1 across (9)
- Many get beheaded, no matter which (3)
- Provided the necessary brass, perhaps (4)
- Tie a silly goat up in knots? (6)
- Queues don't form to watch this performer; nevertheless he performs for queues! (6)
- These are definitely, but definitely, in the groove (6)
- Makes things as simple as A.B.C. maybe (6)
- A singer who has firm bonds with his native land apparently (4)
- Type of dance strictly for drips? . . . (3)
- . . . and here's one started by the governor (5, 4)
- Cochran (not C.B.) whose discs remain as a reminder of great talent (5)
- Cuts a new tape maybe, concerning discs? (2-7)

DOWN

- What dreamy music can quickly send some people off to! (5)
- Forks out for childish sweethearts perhaps (7)
- A Dane will provide one with a girl (4)
- Names which feature by the hundred in the peerage and in "Record Mail"! (6)
- Found oneself rather light in the pocket? (3, 5)
- Dreary without end (5)
- They may respond rather noisily to the waving of the big stick! (7)
- Last month (but there's a catch in it!) (8)
- Do they sound like little horrors? Far from it (7)
- Uproar, mostly due to a Continental love affair (7)
- Millions basted dry in the Derby? (1, 5)
- Call a shovel a shovel, and not this (5)
- Ray's in a tizzy about the East, has been for a long time apparently (5)
- What some may feel they need after a very close shave (4)

THIS IS a prize crossword. The senders of the first two correct entries opened will receive a prize of an LP of their own choice from E.M.I.'s current 'pop' lists. Entries should be addressed to 'Discrossword', Record Mail, E.M.I. Records Ltd., 20 Manchester Square, London, W.1, Closing date, July 15th.

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with Shaw Taylor
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