

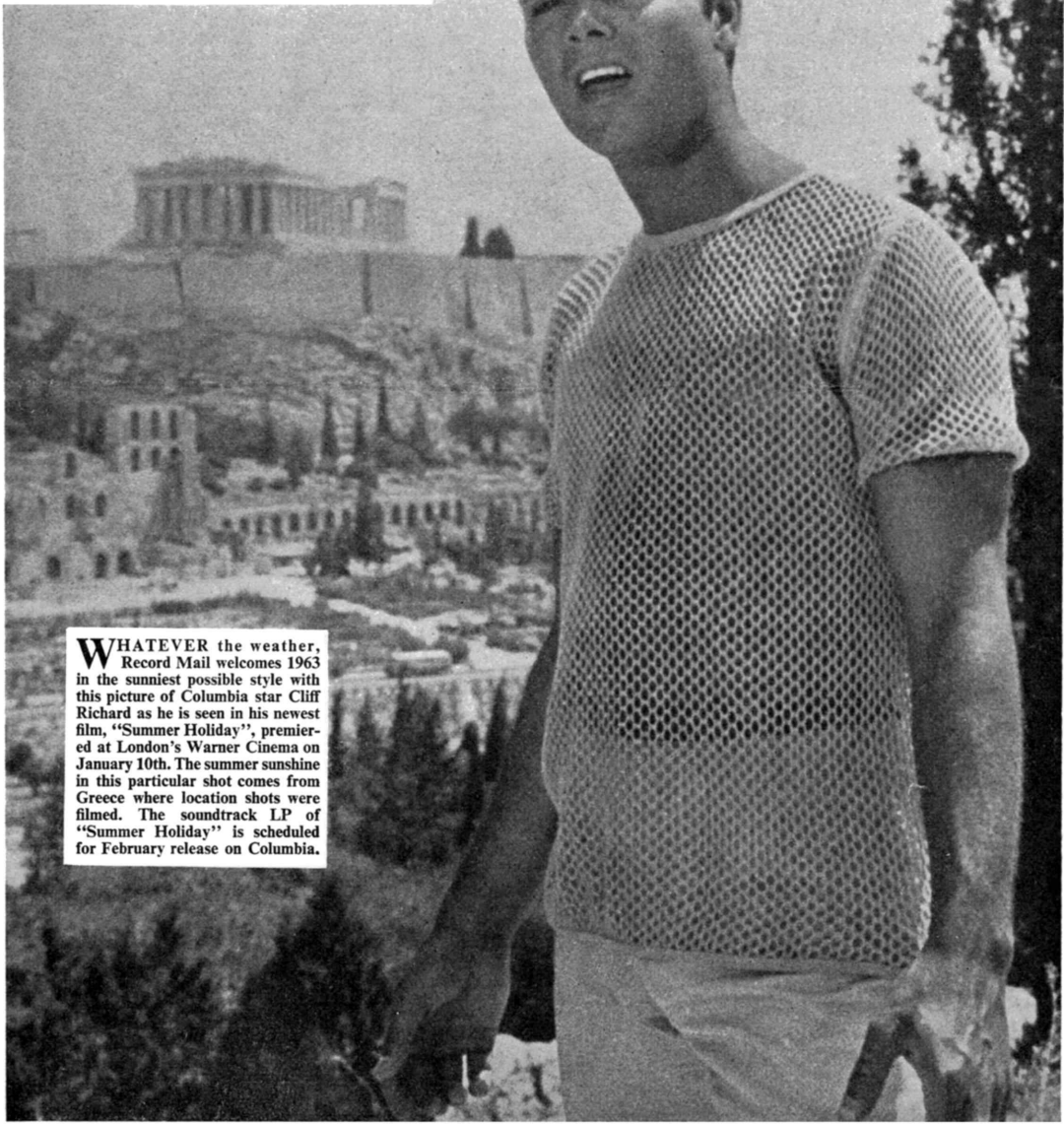
RECORD MAIL

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.)

Vol. 6. No. 1.

January, 1963

1^{D.}



WHATEVER the weather, Record Mail welcomes 1963 in the sunniest possible style with this picture of Columbia star Cliff Richard as he is seen in his newest film, "Summer Holiday", premiered at London's Warner Cinema on January 10th. The summer sunshine in this particular shot comes from Greece where location shots were filmed. The soundtrack LP of "Summer Holiday" is scheduled for February release on Columbia.

EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

EMI'S 1963 CATALOGUE INCLUDES: BRITISH
CLASSICAL, P.O.A. RECORDS, UNITED ARTISTS, KING

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

SHOWPAGE

"The L-Shaped Room"

Big 3 Combine For Startling New Film

By FRED PEARSON

TWO of the most adventurous film-making teams in Britain combined this year to make one of the most important British films of 1962. They are Bryan Forbes-Richard Attenborough and James Woolf.

It was the Forbes-Attenborough partnership which made "The Angry Silence" and "Whistle Down The Wind". James Woolf with his brother John was responsible for the widely acclaimed "Room At The Top".

The new film is "The L-Shaped Room", now showing in London. It could be anyone's story, the story of the loneliness of a young girl who, with an unwanted pregnancy has to face life as best she can in a shabby London bed-sitter.

NEW REASON

Yet it was in this house, this L-shaped room that Jane Fosset (Leslie Caron) found a new reason for living. There she met Toby (Tom Bell) "the laziest undiscovered writer of his generation"; Mavis (Cicely Courtneidge) the old variety artist who only gave auditions now; Johnny (Brock Peters) the Negro jazzman who was rejected for more than just his colour; Doris (Avis Bunnage) the landlady who prided herself on her clean house and rented the basement to two prostitutes (Patricia Phoenix and Verity Edmett).

Rejecting the obvious way out suggested by a Harley Street gynaecologist (Emlyn Williams) Jane took a job as a waitress. She wanted to have the baby on her own terms. Those terms didn't include anyone falling in love with her—but Toby was

in love with her. In ignorance of the child, he declared his love and eventually, out of loneliness and the fear of more loneliness, Jane accepted him.

Much more happens to Jane and Toby, but this I'll leave for you to see. For me this picture was one of the most exciting I've seen for many months. I must admit to having a marked preference for this type of picture, but it has been so brilliantly done that it deserves the attention of everyone.

SUPERB

The acting of all concerned is superb. We shall be seeing a lot more of talented newcomer Tom Bell. Leslie Caron, Cicely Courtneidge, Avis Bunnage, Patricia Phoenix and the rest of the cast all give outstanding performances.

Also let everyone note that this is a British film, made by three of Britain's most talented film-makers.

● "Theme from The L-Shaped Room" is the lovely tune which takes up both sides of a new release on Parlophone by well-known pianist Johnny Pearson. Number is 45-R4977.



"Phaedra"

Mercouri and Perkins in Dramatic Story

By FRED PEARSON

FOR those of you who like a love story with a strong, dramatic theme, then "Phaedra", now showing in London is your film. Shot in Greece, London and Paris, it stars that lovely ("Never On Sunday") actress Melina Mercouri, Anthony Perkins and Raf Vallone.

Phaedra, an attractive woman in her thirties and daughter of a powerful Greek ship owner has married Thanos Kyrillis (Raf Vallone) who is also in the shipping business. Thanos, who has been married before has a son Alexis (Anthony Perkins), 24, studying in London.



At a party, Thanos learns that Alexis is becoming a fairly successful painter in London instead of studying economics, and asks Phaedra to go to London and bring him to Paris where Thanos will join them and persuade his son to return to Greece.

the father calls his son in London and argues with him in vain, finally handing the phone to Phaedra. Unable to help herself, she asks Alexis to come to Greece and he assents.

WELL MADE

This is the start of a string of tragedies which beset this ill-fated trio.

I will not reveal any more of the story, for the film truly has a dynamic climax.

It has been extremely well made and the acting matches the production. Melina Mercouri, known as a comedy actress for her rôle in "Never On Sunday" is a successful tragedian. Anthony Perkins seems to excel in this type of story. Remember his success in "Goodbye Again" with Ingrid Bergman.

So, as I said, if this is your type of story, then SEE this film.

● The film has a very beautiful soundtrack, complete with vocal by Melina Mercouri. "Phaedra" is now available on United Artists ULP1016. There is also a single by Gus Vail and his Orchestra of "Love Theme From Phaedra" coupled with "Candlelight" on United Artists 45-UP1008.

Left, Leslie Caron and Tom Bell in a scene from "The L-Shaped Room". Above, Melina Mercouri and Anthony Perkins in a scene from "Phaedra".

"BEYOND THE FRINGE"

London cast
Parlophone PMC1145

"BLITZ!"

Original London cast
H.M.V. CLP1569
*CSD1441

"CAROUSEL"

Soundtrack
Capitol LCT6105
*SLCT6105

"FIORELLO"

Original Broadway cast
Capitol W-1321
*SW-1321

"GENTLEMEN PREFER BLONDES"

Original London cast
Dora Bryan, Anne Hart,
etc.
H.M.V. CLP1602
*CSD1464

"HOW THE WEST WAS WON"

Original Soundtrack
MGM-C-915
*CS-6061

"LOLITA"

Soundtrack, Orchestra
under direction of
Nelson Riddle
MGM-C-896

"MUTINY ON THE BOUNTY"

Original
Soundtrack MGM-C-913
*CS-6060

"NEVER ON SUNDAY"

Melina Mercouri
Soundtrack
United Artists ULP1008
*SULP1008

"OKLAHOMA"

Soundtrack
Capitol LCT6100
*SLCT6100

"PHAEDRA"

Soundtrack
United Artists ULP1016

"SEVEN BRIDES FOR SEVEN BROTHERS"

"WORDS AND MUSIC"
Soundtracks MGM-C-853

"THE BOYS"

The Shadows
Columbia SEG8193
*ESG7881

"THE KING AND I"

Original Soundtrack
Capitol LCT6108
*SLCT6108

"THE MUSIC MAN"

Robert Preston
Capitol W-990
*SW-990

"THE RAG TRADE"

Peter Jones,
Miriam Karlin, etc.
Parlophone PMC1188

"THE SOUND OF MUSIC"

Original London cast
H.M.V. CLP1453
*CSD1365

"THE YOUNG ONES"

Cliff Richard,
The Shadows, etc.
Columbia 33SX1384
*SCX3397

*STEREO VERSION

A RECORD CROP

PICKED BY RAY ORCHARD

GREETINGS at the start of another year. I suppose you too are curious to know what there is in store for us in the way of new pop singles, so let's have a look at some.

CLIFF RICHARD
Bachelor Boy/The Next Time
COLUMBIA 45-DB4950

BOTH these numbers are featured in Cliff's new film, "Summer Holiday", and both have rightly found their way into the charts.



Bachelor Boy is a Richard/Welch composition, the brighter paced of the two, with the Shadows adding instrumental support. Bruce joins Cliff for some added vocalizing behind the main solo. It's a cute item telling of romance. It is, by the way, the first time Cliff has recorded one of his own songs.

The Norrie Paramor strings join in on the backing on the other side, a slow, sad, sentimental ballad that's full of appeal. I'm looking forward, after this sampler, to seeing the film when it's released this month.

THE SHADOWS
Dance On!/All Day
COLUMBIA 45-DB4948

THEY'VE done it again... turned out a disc that is going to go to the very top. It's a simple melody handled by the solo guitar, the other two giving great support. The tune moves at a medium pace, with some nice doubling up on the drums adding to the novelty and excitement of it all.

Hank and Bruce wrote the other number, a Spanish flavoured presentation with a train type rhythm shuffling along behind. Very attractive.

HOUSTON WELLS
Shutters and Boards/
North Wind
COLUMBIA 45-DB4980

THE English lad with the way out West presentation is back with a tune due for big things. It tells the rather sad story of a happy house where sadness came and settled. The house is now boarded up and deserted.

The side moves along with guitars and vocal group backing the twanging voice. He has style.

The other number flies at quite a pace. It, too, tells of sad romance, this time with a touch of tragedy added. Another impressive performance.

THE CHAPS
Poppin'—Part 1/
Poppin'—Part 2
PARLOPHONE 45-R4979

A NEW British group presents two medleys of recent hits collectively titled, Poppin'. Things do pop too as we hear "Ramblin' Rose", "Tea-star", "Bobby's Girl", and three more. It's a unique sound made by the boys, a swinging disc prepared, I'm sure, with parties in mind. It will certainly help yours swing.

THE HIGHWAYMEN
Well, Well, Well!
I Know Where I'm Going

THIS folksy five never fails to please. Bass and guitar lead into their latest offering, a gentle spiritual flavoured tale. Solo voice takes the verses while the carefully blended voices of the group chime in for the chorus. It starts very gently, as mentioned, and builds vocally and instrumentally till each



is giving his all, dropping suddenly to a soft, prayerful finish. Very effective.

The familiar old tune on the other side was never better presented. The boys feel the music they sing, a fact made evident by their performance.

RAY CHARLES
Your Cheating Heart/
You are My Sunshine
H.M.V. 45-POP1099

THE Hank Williams classic gets a soulful reading from the master here. It's a slow sad item with gentle piano and string backing adding to the mood. There are few who can put so much feeling into a song as Ray Charles. This power has resulted in his great popularity which will continue with this disc. Both sides of the platter are in the American charts, and some will doubtless prefer Sunshine on the flip. This is a completely new treatment of the tune. The Raelets are on hand, along with a bright, punching band, supporting the boss as he improvises on the familiar theme. One Margie Hendrix rightly gets label credit for some fine solo vocal work.



THE VENTURES
The 2000 Pound Bee
LIBERTY LIB67

AN instrumental, rocking twister comes from the Ventures, filling both sides of this Liberty release. The bee in the title is played by a cleverly gimmicked guitar which buzzes its way through the number. The rest of the Ventures, meanwhile, add more conventional guitar and rhythm sounds. Two very good sides featuring guitars all the way. I don't know why the bee is so large, but he is... and so is the sound.

make a note
208 metres

THESE RECOMMENDED
RADIO LUXEMBOURG
PROGRAMMES

LET'S TAKE A SPIN
with Shaw Taylor
on Mondays, 7.45 p.m.—8 p.m.

RUSSELL TURNER'S RECORD CHOICE
on Mondays, 8.30 p.m.—9 p.m.

RAY'S ON ...
with Ray Orchard
on Mondays, 11.30 p.m.—12

LET'S TAKE A SPIN
with Shaw Taylor
on Tuesdays, 7.45 p.m.—8 p.m.

SAM COSTA'S CORNER
on Tuesdays, 9.30 p.m.—10 p.m.

THE JIMMY YOUNG SHOW
on Tuesdays, 10 p.m.—10.30 p.m.

DANCING PARTY
with Alan Dell, Muriel Young and Marie Cartmel
on Tuesdays, 11 p.m.—11.30 p.m.

RAY'S ON ...
with Ray Orchard
on Tuesdays, 11.30 p.m.—12

THE RECORD SHOW
with Alan Dell
on Wednesdays, 6.45 p.m.—7.15 p.m.

DAVID JACOBS PLAYS THE POPS
on Wednesdays, 9.30 p.m.—10 p.m.

RAY'S ON ...
with Ray Orchard
on Wednesdays, 11.30 p.m.—12

LET'S TAKE A SPIN
with Shaw Taylor
on Thursdays, 7.45 p.m.—8 p.m.

DAVID JACOBS' STARTIME
on Thursdays, 9 p.m.—9.30 p.m.

GOME SHOPPING
with Gary Marshall and Molly Love
on Thursdays, 10 p.m.—10.30 p.m.

JIMMY YOUNG'S RECORD DATE
on Thursdays, 10.30 p.m.—11 p.m.

RAY'S ON ...
with Ray Orchard
on Thursdays, 11.30 p.m.—12

THE RECORD SHOW
with Ray Orchard
on Fridays, 6.45 p.m.—7.15 p.m.

THE FRIDAY SPECTACULAR
with Shaw Taylor, Muriel Young,
Ray Orchard and Guest Artists
on Fridays, 10 p.m.—11 p.m.

RAY'S ON ...
with Ray Orchard
on Fridays, 11.30 p.m.—12

LET'S TAKE A SPIN
with Shaw Taylor
on Saturdays, 7.45 p.m.—8 p.m.

DANCING PARTY
with Alan Dell, Muriel Young and Marie Cartmel
on Saturdays, 8 p.m.—8.30 p.m.

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

SHOWCASE
with Alan Dell
on Sundays, 8 p.m.—8.30 p.m.

CAROL DEENE PRESENTS ...
on Sundays, 9.15 p.m.—9.30 p.m.

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

featuring all the latest and greatest hits from

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STATESIDE : M-G-M : MERCURY : LIBERTY
UNITED ARTISTS : VERVE

DICK ROMAN
Please Remember Me/Butterfly
STATESIDE 45-SS137
THIS is a fine ballad of the re-meeting of a boy with his ex. The attractive melody and voice make everything possible out of the sad lyric. Some nice piano comes through the strings adding accent to the backing.

On the other number, he likens the girl to a butterfly... attractive, beautiful even, but unable to settle for anyone or anything.

DION
Love Came to Me/Little Girl
STATESIDE 45-SS139

TOP was penned partly by Dion as is often the case with this popular star. For a change, it's a happy story chanted over a slow backing.



Great, repetitious vocal group keeps moving as Dion tells of the coming of true love. As he says, "love is a gas and I know it'll last". Could be very popular indeed.

Things are slower and sadder on the other deck. She's sad, it's true, but tears won't relieve the pain caused by his leaving. Dion, the one who would like to fill the void, does a fine job on the presentation.

FRANK CHERVAL
How Come/Tag Along
45-MGM1183

THIS fine debut will certainly make the name of Cherval. It rocks rather gently with the lightish voice chanting the tearful lyric. Organ and voices blend to give an unusual sound to the backing. The "How Come?" is asked of the boy who engineered a break-up between our hero and his girl, and has now taken his place at her side.

Frank sings with himself on the flip. He's still sad, not having a date, and is continually invited to tag along. He doesn't like being the third in a crowd, but can find no girl of his own. I'm not so sure I don't prefer this one. Have a listen.

DEAN SHANNON
Ubangi Stomp/Blowing Wild
H.M.V. 45-POP1103

A WILDLY exciting performance on the top side, a real shouter with boogie type piano and guitar. Dean lives it up with the lyrics, a simple tale exhorting us to step out and stomp. It's a real twist party material.

Newcomer Shannon sings a folk inspired item on the other side, again a wild backing as he tells the story of the hold oil has on the men who work searching for wells.

JOHNNY DANKWORTH
O Pato (Bossa Nova)/
Abandonado (Bossa Nova)
COLUMBIA 45-DB4943

JOHNNY DANKWORTH throws his considerable musical weight behind the new Bossa Nova movement. Two good new ones result, the top achieving some unusual effects through the use of muted brass and contra bass clarinet. Lead of the exciting side is carried by unusual trumpet and alto.

Side two is a vehicle for Mr. D., as he takes the solo line with great clarity and musicianship. The band plays in swinging fashion through the melody.

JOHNNY PEARSON
Theme from "L." Shaped Room

PARLOPHONE 45-R4977
GATHER round music lovers, Johnny Pearson, piano soloist, and the Harry Rabinowitz orchestra present some beautiful sounds. It's great music, beautifully played by the orchestra and soloist, the theme from the current film success. Both sides of the disc are devoted to the number named above.

DINAH WASHINGTON
You're a Sweetheart
It's a Mean Old Man's World
COLUMBIA 45-DB4947

DINAH's new sides are always a treat, and this is certainly no exception. She has a marvellous voice, and she bends it to fit the great song. The accompaniment is gently swinging, making some fresh sounds from the combination of instruments. Pure delight.

Flip is pure blues with the added attraction of the Washington sense of humour. A beautiful idea and title, with tenor and trombone playing some nice phrases in answer to Dinah's vocal line.

**BARBARA WINDSOR,
HARRY FOWLER,
KENNY LYNCH**
I'm Not That Sort of Girl/
It Had Better Be a Wonderful Lie
H.M.V. 45-POP1104

AS you can see from the credits above, everybody gets in on this act, with Barbara Windsor coming first. Kenny and Harry play the boys on the make at the Palais, and Barbara is the bird they have their eyes on. In the end I think they believe she means what she says. A highly twistable, entertaining side.

Barbara is featured again on the flip. Harry is late for their date and she gives him about three choruses of "what for".

QUINCY JONES
Soul Bossa Nova/
On the Street Where You Live
MERCURY 45-AMT1195

THE very talented young man of Mercury records has turned out an original big band bossa nova. Flutes take a big share of lead honours and also some fine solo

passages. Tempo is a bit livelier than some of the earlier bossa novas, and if you are with it, you'll be well away.

There's an even brighter samba on the flip. This time, it's a very exciting treatment of the known tune. There's a sparkling jazz alto solo on this side.

NAT KING COLE
Dear Lonely Hearts/
Who's Next in Line
CAPITOL 45-CL15280

PIANO, guitar and vocal group back Nat on his latest. He's a lonely man since Rose rambled off, and we find him writing for advice to a lonely hearts columnist. The side drifts along slowly as he describes the girl he



wants. Nothing matters if she loves him true.

The other side moves at a faster pace, but the story told is still sad. She came into his life, won his love, then left. He wonders in the lyric who's next in line to have his heart broken.

THE OSBORNE BROTHERS
Poor Old Cora/The Banjo Boys
45-MGM1184

I'M not sure what category this should fall into. At times it seems more blue grass or hillbilly than western, and at other times almost folkish. Two banjos make for very appropriate accompaniment. Poor old Cora was left waiting at the church (among other things) we learn from the lyric well presented by the Brothers.

Flip is definitely in the Hillbilly idiom. There's real excitement in these sounds as the boys swing along. There's some expert banjo plucking going on as well as the vocalizing.

JAYE P. MORGAN
He Thinks I Still Care/
A Heartache Named Johnny
45-MGM1182

THERE are ballads-a-plenty in the releases this month, and this is one of the most pleasing. It's Westernish and sentimental, a couple of factors that usually add up to lots of plays by lots of people. Jaye, orchestra and chorus all turn in admirable performances. The lyric tells of one who obviously still cares, trying to make us believe she doesn't.

MIKE BERRY and the OUTLAWS
Don't You Think It's Time/Loneliness
H.M.V. 45-POP1105

MIKE sings a good new Geoff Goddard/Joe Meek song on his latest release. It is eminently suited to his western styled voice, and he does a great job with it. The Outlaws provide the backing on the number, moving along at a fair old pace. Loneliness, as might be expected, is a slowish item. Girl voices and the Outlaws support as Mike tries to cope with being all by himself.

Latest
HIS MASTER'S VOICE
Releases



RAY CHARLES
Your cheating heart
You are my sunshine
45-POP1099

LLOYD PRICE
Under your spell again
Happy birthday Mama
45-POP1100

B. B. KING
Tomorrow night
Mother's love
45-POP1101

MAXINE BROWN
Am I falling in love
Promise me anything
45-POP1102

DEAN SHANNON
Ubangi stomp
Blowing wild
45-POP1103

**BARBARA WINDSOR, HARRY FOWLER &
KENNY LYNCH**
I'm not that sort of a girl
It had better be a wonderful lie
45-POP1104

MIKE BERRY & THE OUTLAWS
Don't you think it's time
Loneliness
45-POP1105



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LATEST
RELEASES

NAT KING COLE
Dear lonely hearts
Who's next in line
45-CL15280



The formula is extended on the slow, sad item on the other side. Some of the sadder lines are spoken as she thanks one for lending a shoulder to cry on, because of the heartbreak caused by the other.

BROOK BENTON
Hotel Happiness/
Still Waters Run Deep
MERCURY 45-AMT1194

BROOK could be back on the hit lists with this top side. It moves at an easy finger-snapping tempo with band and vocal group helping to push it along. He is happy—now—leaving the place associated with the unhappiness of the past to take up the new residence named in the title. As always, the artist does a great job on the lyric.



An intriguing thing on the flip too—another of happy romance. The hero this time is the strong, silent type. Fortunately his girl doesn't demand constant chatter, accepting him for what he is.

David does up a great old one on the flip. In Samba rhythm, it swings beautifully. For those who can, try the Bossa Nova to it.

LES COOPER and the SOUL ROCKERS
Wiggle Wobble/Dig Yourself
STATESIDE 45-SS142

THIS is a rocking instrumental. Tenor sax is the big feature, carrying the lead almost throughout, with a good strong beat at medium tempo behind. It's a twelve bar blues with the sax biting off the notes, giving a sound and phrasing reminiscent of a Western guitar.

On the other side we have a shouting blues vocal from Les. The soul rockers keep things moving along at a medium pace.

ESTHER PHILLIPS
(Little Esther)
Release Me/Don't Feel Rained On
STATESIDE 45-SS140

ABIG, fat, bluesy sound from a new Stateside artist who has seen this disc climb into the American top ten. The tune is a slow ballad with triplet rhythm accompaniment. A mixed choir plays a big part in the background while Esther packs feeling into the lyric which asks the man to release her so that she can find true love again.

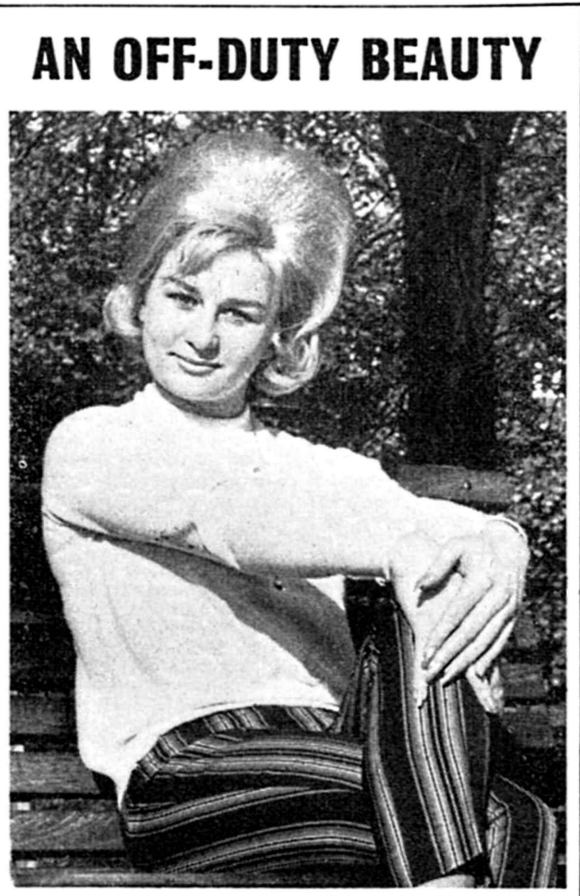
The blues influence continues on the other side. Esther gives indications that she's done some spiritual singing in the past. A voice with soul.



The other tune is an off-beat sort of thing, up-tempo and exciting in backing and vocal, telling the story of the one who's waiting for the soldier singing the vocal.

GENE McDANIELS
Spanish Lace/
Somebody's Waiting
LIBERTY LIB55510

MCDANIELS is in a much more gentle mood than usual. Guitars and castinets shuffle along behind the tale which tells of meeting and falling in love. There's a great brass break in the middle, giving way to strings and voices again. An infectious performance.



AN OFF-DUTY BEAUTY

AN unusual off-duty picture of lovely young star Grazina, who made her disc debut a few weeks ago on H.M.V. with "Lover Please Believe Me".



CONNIE FRANCIS
I'm Gonna Be Warm This Winter/Pretty Little Baby
45-MGM1185

CONNIE has found the right way to beat the cold on these long winter days and nights . . . she's got herself a boy friend. Rhythmically, it's a twist, with a nice, uncluttered accompaniment with Connie in top vocal form. Number starts slow, but it isn't long before we're really moving through one of her finest sides.

Rather a cute one on the flip too, concerned with puppy love. It's slower than the topper. Very nice.

THE DUPREES
My Own True Love/Ginny
STATESIDE 45-SS143

THE tune is familiar to many as "Tara's Theme" from the film, "Gone with the Wind". It's thanks to the Duprees for delving back and revitalizing the vocal version. It's a very pretty ballad with a solo voice taking the lead all the way. The rest of the group give great support. A dream of a disc.

Another ballad on the back. The whole group is featured more though the soloist is still active. The boys plead with Ginny to forgive them.

DAVID THORNE
The Alley Cat Song/
The Moon Was Yellow
STATESIDE 45-SS141

ANOTHER of the many new names this month is David Thorne. He's obviously no newcomer to singing though, as he displays polished and stylistic vocal qualities. The tune is the recent instrumental hit, with very witty lyrics added. Everyone concerned with the preparation and presentation of the number have done a great job. Frankly I prefer this to the instrumental version.

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Latest **LIBERTY** **RELEASES**
TRADEMARK OF LIBERTY RECORDS, INC.

GENE McDANIELS
Spanish lace
Somebody's waiting **LIB55510**

THE VENTURES
The 2,000 pound bee (Part 1)
The 2,000 pound bee (Part 2) **LIB67**

JUST FOR THE RECORD

TOP 20 LPs

1. A BOBBY VEE RECORDING SESSION LBY1084
2. A COMBINATION OF CRIBBINS PMCI186
3. CHERISHED MEMORIES Eddie Cochran LBY1109
4. COME OUTSIDE Mike Sarne PMCI187
5. COUNTRY MUSIC CONNIE STYLE C-916
6. FROM ADAM WITH LOVE PMCI192
7. HOW ABOUT LOVE Alma Cogan 33SX1469
8. LET'S LOVE Buddy Greco 33SX1463
9. MATT MONRO SINGS HOAGY CARMICHAEL PMCI185
10. OH! LOOK AT ME NOW Bobby Darin T-1791
11. ON STAGE George Mitchell Minstrels CLP1599
12. OUT OF THE SHADOWS 33SX1458
13. PRESENTING KEN DODD 33SX1479
14. RAMBLIN' ROSE Nat King Cole T-1793
15. RUSS CONWAY'S TRAD PARTY 33SX1464
16. SINATRA SINGS OF LOVE AND THINGS W-1729
17. SWINGING FOR YOU Danny Williams CLP1506
18. THE GARLAND Judy Garland W-1710
19. 32 MINUTES AND 17 SECONDS WITH CLIFF RICHARD 33SX1431
20. TWO ON THE AISLE Lawrence-Gormé ULP1011

TOP 20 EPs

1. ADAM FAITH GEP8854
 2. ADAM'S HIT PARADE (Vol. 3) GEP8862
 3. CLIFF'S HIT PARADE Cliff Richard SEG8133
 4. COLEMAN FRANCIS FAVORITES MGM-EP-759
 5. DANNY WILLIAMS SWINGS WITH TONY OSBORNE 7EG8763
 6. EVEN MORE HITS FROM HELEN SEG8209
 7. FRANK IFFELD'S HITS SEG8210
 8. FOUR HITS AND A MISTER SEG8156
 9. I CAN'T STOP LOVING YOU Ray Charles 7EG8781
 10. MY BUDDY Buddy Greco SEG8192
 11. NEVER TO BE FORGOTTEN Eddie Cochran LEP2052
 12. PARADE OF THE RUSS CONWAY HITS SEG8175
 13. SEALED WITH A KISS Brian Hyland 7EG8780
 14. SINCERELY Bobby Vee LEP2053
 15. THE HOLE IN THE GROUND GEP8859
 16. THE JOHN LEYTON HIT PARADE 7EG8747
 17. THE MONRO STYLE Matt Monro GEP8860
 18. WHITE CHRISTMAS Nina & Frederik SEG8215
 19. WONDERFUL LAND OF THE SHADOWS SEG8171
 20. YOUNG IN HEART Bobby Vinton SEG8212
- The above are listed alphabetically.

IT was a particularly happy birthday recently for Columbia star Frank Ifield, for this has truly been Frank's Golden Year.

The release of his disc "I Remember You" marked the beginning of a tremendous change in Frank's career. It sold at a fantastic rate and was No. 1 in the Hit Parade in a matter of days. It also reached the top ten in America, and when it sold over a million copies, earned for him a coveted Gold Disc.

His follow-up "Lovesick Blues" has already won for him a Silver Disc (awarded by "Disc") for sales exceeding 250,000.

In honour of his great achievements, E.M.I. Records hosted a birthday party for Frank for his 25th birthday on November 30th. Many top showbusiness names were present including fellow-Australian artistes Rolf Harris and Patsy Ann Noble. Tramp, in a chef's outfit served Kangaroo tail soup to all there.

Our picture shows Frank at the party with his gold and silver discs.

RUBY REVIVES OLD HIT THERE is an interesting story behind the selection of "How Did He Look?" as Ruby Murray's new record release.



When she started her career in the title rôle of "Snow White", Ruby and her husband, Bernard Burgess sought advice from their old friend and fan, Mrs. Eileen O'Grady in Southsea. "I think I have just the thing for you," she said, "It is an old recording by Florence Desmond I had during the war that would be ideal for Ruby."

Unfortunately, Mrs. O'Grady confused the two sides and played a number which made Ruby blush slightly called "Is There A Lover In The House". "How Did He Look?" on the other side, however, proved to be just the right type of song for her soft Irish lilt.

It is coupled with "As Simple As That" on Columbia 45-DB 4944.

TRIO

NOW here's an interesting disc by a trio of well-known British names.

They are blonde singer Barbara Windsor, comedian Harry Fowler and H.M.V. star Kenny Lynch. Together on disc they have recorded a cute number titled



By John Castle

"I'm Not That Sort Of A Girl" which was written by Kenny. Flip is "It Had Better Be A Wonderful Lie" on H.M.V. 45-POP1104.

FROM RAY

IN recent months, the great Ray Charles has achieved tremendous success in this country with his soulful recordings of songs such as "I Can't Stop Loving You" and "You Don't Know Me". These songs were taken from a best-selling LP entitled "Modern Sounds In Country And Western Music".

Now Ray has recorded a second volume of these songs, and one of the tracks has now been issued in Britain as his latest single. It's "Your Cheating Heart" and is beautifully performed by this exceptional artiste.

The coupling is "You Are My Sunshine" on H.M.V. 45-POP 1099.

NEW FROM DEAN

A NEW record this month from H.M.V.'s Dean Shannon. Dean's first disc was released several months ago and created a very favourable impression. At that time he used to sing with the group that are now Neil Christian's backing group.



His new record is titled "Ubangi Stony" which is coupled with "Blowing Wild" on 45-POP1103.



BOSSA NOVA

WELL, it certainly seems that the Bossa Nova has arrived.

After the success of "Desafinado" by Stan Getz-Charlie Byrd and the vocal version by Ella Fitzgerald, more Bossa Nova discs are appearing in the lists.

This month we have two by two world famous orchestras. Quincy Jones and his Orchestra make one of their rare 'singles' with "Soul Bossa Nova" and "On The Street Where You Live" (Mercury 45-AMT1195).

The other record comes from Britain's Johnny Dankworth and his Orchestra, who present "O Pato (Bossa Nova)" and "Aban-

donado (Bossa Nova)" on Columbia 45-DB4943.

I HEAR . . .

THAT David Thorne has recorded a vocal version of "The Alley Cat Song" backed by "The Moon Was Yellow" on Stateside 45-SS141.

THAT Bill Forbes will attract attention with his latest for Columbia. "Poker Face" and "Marianne" are on 45-DB4945.

John Castle

DISCROSSWORD

DECEMBER SOLUTION



Opposite is the solution to last month's (December) Discrossword. Winners names below.

First two correct entries opened were from: G. Orton, 18 West Avenue, Chellaston, Derby, W. A. Hutchinson, 9 Salters Road, Godforth, Newcastle-on-Tyne, 3. Both were awarded an E.M.I. LP of their choice.

Pop singing for Nicky started as a joke

WITH actress Billie Dell for a mother and the well-loved actor-comedian Leslie Henson for a father, it was perhaps only natural that young Nicky Henson should decide on a career in the theatre.

He was 13 and had just entered Charterhouse when he made up his mind that he was going to be a straight actor. He wasn't to know that only a short time after leaving school he would be making a name for himself in showbusiness in a completely different and quite unexpected sphere—as a 'pop' singer.

And Nicky Henson became a pop singer—because he had 'taken off' a pop singer!

"It was in an end-of-term revue at Charterhouse just before Christmas, 1961", explains Nicky. "I appeared with some friends in a sketch 'sending up' rock 'n' roll. We dressed in black leather—all the gear".

What Nicky did not know was that in the audience was agent and manager Richard Stone—there to see his own son take part in the revue. Impressed, Stone went backstage after the show and asked Nicky to call in and see him when his school days were over if he wanted a career on the stage.

money to hear me sing. It was all rather terrifying".

Nicky Henson was born in London on May 12, 1945. After attending a school in Harrow he went (at the age of 8) to St. Bead's College, Eastbourne. Then came Charterhouse.

Charterhouse? His father's side

"It was when I went to Charterhouse that I knew I wanted to be a straight actor. Suddenly the whole thing became clear in my mind. I had taken part in a lot of plays in prep school at Eastbourne. In fact, before my father died in 1957 he used to come down to Eastbourne and produce some of his old plays for us, and I used to play his parts".

After leaving Charterhouse Nicky enrolled at RADA on a stage management course (he was too young to take the acting course), and the release of the record was held up until he had almost completed his year's training.

RADA

"I took the stage management course because I wanted to get the feel of the theatre. I wanted to know the technical side of it. So many people today with a theatrical career are completely blind to the technicalities".

At RADA Nicky formed a group (three guitars, drums and vocals) to play at dances and clubs. They called themselves The Wombats—"We were thinking of words like vampires and so on and then suddenly hit upon wombats. It sounded terrific. We were horrified when we looked it up and found that wombats are great big sloth-like guinea pigs".

The release of his first record did not mean that Nicky Henson had forgotten about his intentions to become a straight actor. Far from it. During his time at RADA he had had to turn down parts in films, but after the release of the record, and the completion of the stage management course, his thoughts turned also to acting.

First engagements after his disc debut included appearances on "Tyme-Tees" Television—a weekly 45-minute programme on which he was both singer and interviewer. He also appeared in the popular "Thank Your Lucky Stars" programme.

LIKES

PERSONALLY SPEAKING Nicky Henson (he has one brother, a farmer in the Midlands) is 5 ft. 8 ins., hazel-eyed and fair-haired. He dislikes—onions, hypocrites, and English trad jazz. He likes—warm weather, baked beans, and modern jazz. He admires the work of Nureyev, Marlon Brando, and such modern jazzmen as Barney Kessel, André Previn, Shelley Manne and Miles Davis. Singers? He votes for Peggy Lee, Johnny Cash—and Frank Sinatra.

Nicky, who plays guitar and piano, is fond of painting and writing. He is a song writer too. "Songs? I've written dozens of them but no, I'm afraid, with a great deal of success".

Britain's Own C & W Star-Houston Wells

FROM tree-feller, merchant seaman and bulldozer driver, to country and western singer and night club attraction. That in a nutshell is the career to date of handsome Houston Wells.

Born Andrew Smith twenty-four years ago in Northumberland, Houston always had a secret ambition to go into show business, but it wasn't till he emigrated to Canada in 1957 that he began to realise his ambition. "Before then I had not sung anywhere else but in my bath!", he says.

During the course of his early life, Houston was very rarely in one place for long. Due to his father's work the Smith family were constantly on the move and in the space of a few years they lived in the Lake District, Carlisle and Devon. Now they are all living in Wickford, Essex.

JOINED NAVY

After leaving school at 14, Houston went to the timber business and worked for quite a while as a sawyer in Middlesex. Then for three years he went back to the north to work with the Forestry Commission as a tree-feller. It was after that, at the tender age of 19, that Houston decided it was time that he saw a bit of the world. A short spell as a steward in the Merchant Navy had whetted his appetite for travel, so in 1957 he packed his bags and headed for Detroit. For a month or so he lived with some of his relatives before moving on to Vancouver where he got a job in a pulp mill operating power machines.

CONCERTS

In late 1958, just when things were going from good to better, Houston had a message from home saying that his parents were in bad health and would he return. He came back on the liner "Corinthia" and on the trip was in great demand to sing at ship's concerts.

On getting back to England Houston took a job near home, driving bulldozers and scrapers

on an open cast mining site in Newcastle—singing at local clubs in the evenings when he got the chance.

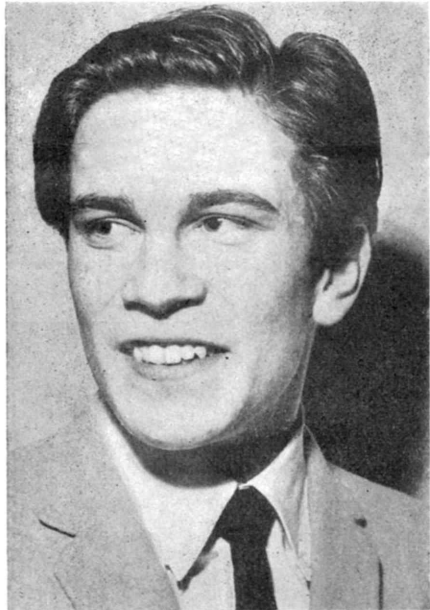
Then in 1959 the Smith family moved to Wickford and with them went Houston, who took a job tunnel mining in London. Quite often Houston would spend an evening out at a Wickford hotel, and it was there just over a year ago that he met and heard an instrumental group called The Coasters. They heard him sing, and asked him if he would become their regular singer on engagements. He accepted and they became Andy Smith and The Coasters.

They became a local attraction in the area and then they decided to try for the "big time". The group made a tape and took to music publisher and manager, Terry McGrath who was so impressed that he contacted independent A and R man Joe Meek who recorded the boys the next day—this time as Houston Wells and the Marksman.

PERSONALLY

Personally speaking, Houston Wells has fair hair, blue eyes, is 5 ft. 11 ins., weighs 136 lbs., and likes shooting wherever he has the time. He is a great fan of Hank Locklin and Jim Reeves.

On Parlophone 45-R4955, Houston Wells made his disc debut with "This Song Is Just For You" backed by "Paradise". The success of this record led to another following almost immediately. This was "Shutters And Boards" coupled with "North Wind" on 45-R4980.



RATHER FUNNY

Nicky left Charterhouse soon after that and contacted Richard Stone, who arranged a recording test for him at E.M.I.'s St. John's Wood, London, studios. The test was successful and Nicky Henson (ambition, straight actor) made his disc debut with "Till I see you cry" and "What does it mean" on Parlophone 45-R4976.

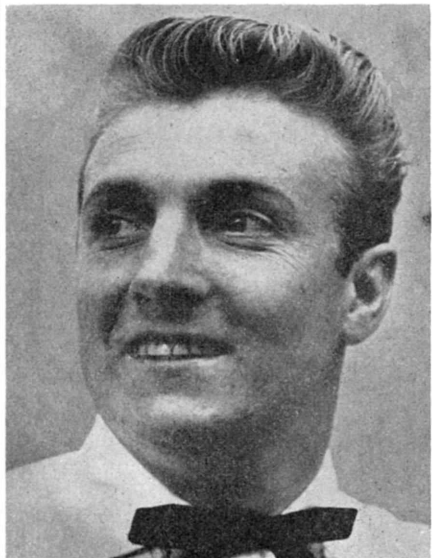
"This making a record . . . I think it all struck me as being rather funny. I felt a bit guilty really. I've never had a singing lesson in my life—I've even been frightened to sing in the bath. I never thought I had much of a voice, then I made the record. People were going to pay good

of the family had had a tripe dressing business in Charterhouse Street, London, and it had been said more than once that this was the nearest any member of the family would get to Charterhouse School! It was Nicky Henson who proved them wrong.

SERIOUS STUDY

"I suppose someone going to Charterhouse was really a family joke! Me, I just sat back and let people send me to different schools!"

At Charterhouse Nicky began serious study of English and history, joined the school dramatic society, and a year later became President of the Society.



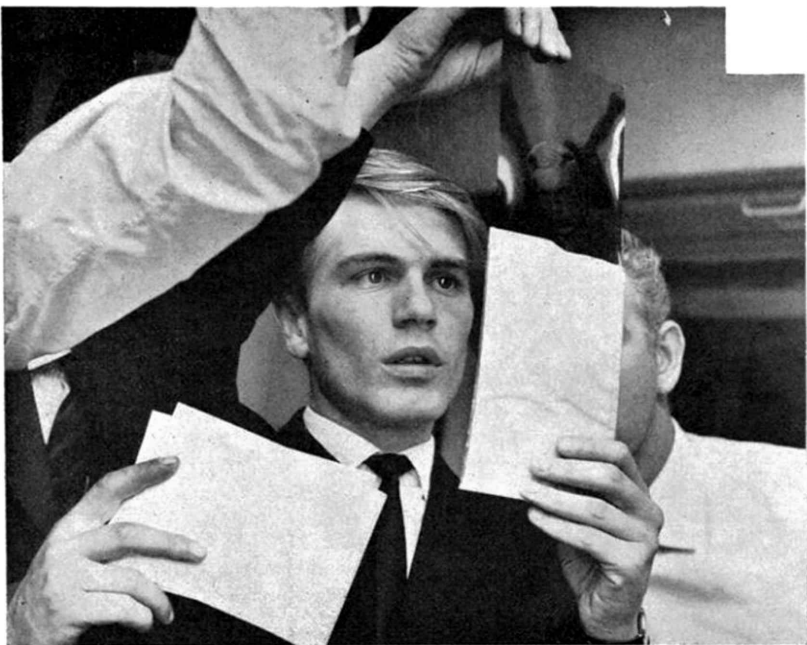


MAIL
Photo
Feature

STARS IN YOUR EYES



OUT AND about with his camera, Record Mail photographer John Dove has pictured (top left) H.M.V. singing star Dick Kallman, who made his disc debut here recently with the lovely "Speak softly". Above, Jess Conrad, who has joined E.M.I Records, is seen celebrating the contract signing with recording manager Norman Newell while (top right) proud Dad Matt Monro receives an early-morning cuppa from daughter Michele. Bottom left, Adam Faith takes a critical look at a negative (of Adam Faith), while Freddy Cannon (below) is pictured during a recording of E.M.I's popular '208' show, "Friday Spectacular". Finally, Rosemary Squires could be doing nothing else but illustrating (charmingly) her newest H.M.V. release, "Everything's coming up roses".



ANASTASIA?



1. On Monday the impressionable character Anastasia indulges in old-fashioned romanticism. That's why she can't resist the gentle-voiced heart-throb RICHARD CHAMBERLAIN. With ease the love seeking Dr. Kildare has young Anastasia melting with emotion.



2. On Tuesday Anastasia has matured with a bang, and we find her having turned into a delicate lady admiring the polished and distinctive style of MATT MONRO.



4. On Thursday it's obvious that Anastasia has again experienced a change of heart. Miss Anastasia now sniffs at twist and other crazes. But all the more the "lonely" Mr. ACKER BILK and his plaintive clarinet make sentimental sighs escaping from her lips.



Who is Anastasia? (writes Ray Orchard)

Since the start of my "Ray's On" series last April, I have, five nights a week, played a record for Anastasia.

Soon after it all started, letters started flooding in asking the big question. Some have given rather interesting if fantastic answers, a few have even claimed to be the girl herself.

The most intriguing and original answer came from Gudrun Bolhorn, a Hamburg girl who claims she's never missed a broadcast. Gudrun finds that Anastasia has as many sides to her personality and appearance as the number of records played for her.

Here then is her pictorial representation, based on one week's dedications, of the mystery girl herself. P.S. Anastasia says they're all extremely good likenesses.



3. On Wednesday Anastasia has not only pinched off several years of life, but has also changed again considerably. This time into a starry-eyed chick going potty over BOBBY VEE. No wonder therefore, that listening to her dreamboy makes her heart flip.

5. On Friday tenderness, polish, heart-beat and sentimentality are forgotten. And after another overnight rejuvenescence the teenage tomboy Anastasia raves over everything sappy, funny, beauty and crazy. Inevitably the uniquely growling "Buttons and Bows"-man TOMMY BRUCE knocks her out.

Duke Ellington here—and on disc

THIS month sees what may be the final visit to this country of Duke Ellington and his Orchestra. Over the years, Duke has made occasional trips to this side of the world, and each time he has brought a little of the magic that is his.

Surely, no other musician in jazz has had such an effect on the music for such a long time (nearly 40 years), and in this case (as opposed to Louis), has provided inspiration by his writing, arranging and leading, rather than his actual abilities as a technician. Duke's piano playing has a special place in jazz appreciation, for not only does he solo very little, but when he does, it is thought by many to be well below the standard of his other attributes.

For instance, a piano solo by Monk of an Ellington composition proves more interesting than Duke's own piano version of the piece. But, when it comes to arranging the same number for his band, the magic touch becomes all apparent.

The subtle use of his musicians for certain effects that suit them and no one else, the contrasting of actual styles in soloists, on say, trumpet, the voicing of section against section, and the immediate swing that is generated by his direction, all stamp Duke's music as both unforgettable and instantly recognisable.

FINEST

One of the finest periods in the history of Duke Ellington and his Orchestra was between 1927 and 1930, when he made what might be called definitive versions of some of his best known compositions, and when

the band had a personnel that really was all-star. Examples of this period can be found on two Parlophone LP's "Jungle Jamboree"—PMCI154 and "Rockin' in Rhythm"—PMCI184.

Some twenty-five years later, Duke recorded many of these same pieces again, calling the LP "Historically Speaking". This is on Parlophone PMCI116, and from the same period there is "Duke Ellington Presents" on PMCI136.

LEADING STARS

In the early and middle fifties too, came a period of transition, with many of the

NEVIL SKRIMSHIRE'S



JAZZ PAGE



stalwarts from earlier years having left the band. However, they often return to the fold, and in one case, baritone saxist Harry Carney, they never even leave. Carney has now done some 35 years with Duke. On Capitol, T-1602—"The Best Of Duke Ellington", you will find the band in a state of flux, with continual personnel changes, but among the tracks are three fine piano solos by Duke.

One of the leading stars in the band is alto saxist Johnny Hodges, who spent a few years away from the band in the early fifties, but on his return was able to make some fine LP's with the Ellington men,

including Duke. "Back to Back" on H.M.V. CLP1316 and "Side By Side"—CLP1374, show the Ellington influence on even a small group, and these two discs exemplify mainstream jazz.

LOOK FORWARD

Duke Ellington's piano is, of course, heard in different context on "Recording Together For The First Time"—Columbia 33SX 1400 when Duke joins the Louis Armstrong All-Stars for a fine album of small band jazz.

Now we look forward to the appearance of the full Ellington Orchestra on tour in Great Britain this month.

This Month's New Jazz Releases

THE history of jazz is, of course, liberally spiced with the names of M men who made it, and among these are Kid Ory and Jelly Roll Morton.

Now we have a recently made record "Storyville Nights" on Verve VLP9015 and SVLP9015, on which the Kid Ory band pay tribute to Morton by playing several of his compositions, and others that were made famous by him.

On this record, the personnel is not made up of old-timers, so much as musicians who know their jazz and can still play well, like Andrew Blakney and Bob McCracken.

There is, however, one man present, apart from Ory himself, who was in at the birth of jazz: guitarist Johnny St. Cyr. He was on the original Morton records of some of the titles including Doctor Jazz, and Smoke House Blues, both of which incidentally also included Ory himself.

So we start the New Year with some real old jazz from Kid Ory, and at the other end of the scale, or nearly, there is some modern tenor-sax playing from Eddie Harris. His new record on Stateside SL10018 is named after one of the tunes he plays "Mighty Like A Rose", and his choice of numbers is ideal for he is as good on a ballad as on an up tempo tune. Two of his own compositions are included with such standards as "Willow Weep For Me" and "My Buddy".

DRUMMERS

Two of the greatest drummers of all time, who never refuse the opportunity of a "battle" are Gene Krupa and Buddy Rich.

Once again, they meet on Verve VLP9014 and SVLP9014 with an LP called "Burnin' Beat".

Both drummers are the product of the big swing bands of the thirties and forties, and as such, have the necessary drive to push along a big band, and yet both are equally adept at swinging with a small group. This record gives them the opportunity to "trade" breaks and to attempt to "carve" each other, and there is a big band pushed along by their burning beat.

The great "Jazz Samba" LP by Stan Getz and Charlie Byrd is available in stereo this month, the number being SVLP9013. At the time of writing, "Desafinado" from this record is high in the pop charts, proving that

the public will go for modern jazz in small doses, especially if they don't realise the record was made as jazz and not for commercial reasons.

JAZZ SINGERS

New jazz singers are few and far between, and we therefore welcome Bill Henderson, who is quickly gaining recognition in America, to the ranks of those whose records are released here. On Stateside SL10019—"Bill Henderson"; he is accompanied by a swinging modern jazz group in tunes from many eras. They go back to the twenties, and come right up to date, among them being "Bewitched", "Sweet Georgia Brown", and "Twelfth Of Never".

That is the complete round up of new jazz records for January, but I would like to just mention some forthcoming releases. Art Blakey and the Jazz Messengers, John Coltrane, Dizzy Gillespie, Benny Golson are some of the modern jazzmen with records scheduled, and from the middle period we shall have George Bruns, and Tradewise Chris Barber.



STAN GETZ

"THE EYES HAVE IT" WINNERS

The winners of last month's "The Eyes Have It" competition, who identified all of the six pairs of eyes correctly and gave the best reasons why they liked one of the artists were: Miss Heather Bolingbroke, 61 Costead Manor Road, Brentwood, Essex; Miss Diane Webb, The Bakery, Dinton, Nr. Aylesbury, Bucks; Marlene Sharp, 13 Revesby Close, Lincoln. They were awarded, 3, 2 and 1 LPs of their own choice respectively. **CORRECT SOLUTION WAS:** 1. Cliff Richard. 2. Brian Hyland. 3. Frank Ifield. 4. Richard Chamberlain. 5. Mike Sarne. 6. Adam Faith.

HE BROUGHT BOSSA NOVA FROM BRAZIL IN 1953

Guitarist Laurindo Almeida leads star group on Capitol jazz samba recording

CURRENTLY enjoying tremendous popular appeal is the Bossa Nova, the swinging jazz samba rhythm from Brazil. It took a number called "Desafinado" to bring the style to a mass audience, but it's a fact that the Bossa Nova has had its own small core of fans among jazz musicians since as far back as 1953, when guitarist Laurindo Almeida introduced it to the States after a trip to his native Brazil. This month Capitol have released a fine Bossa Nova LP by an all-star small group, led by Almeida, who before he settled in America was acknowledged as Brazil's greatest guitarist.

More Latin-tinged music on LP is provided by the great Xavier Cugat Orchestra which gives an exciting treatment to Continental hits including Jerry Lordan's "Apache". Also among the January releases are discs by well established favourites, including Frank Sinatra, Dinah Washington, Eydie Gormé and Steve Lawrence, Judy Garland, Freddy Cannon, David Carroll's Orchestra and some authentic Blue Grass music from the Osborne Brothers.

Only one English LP comes under review this month. It's "Hear This" (HMV) by the Frank Cordell Orchestra, a provocative and creative experiment in writing for a jazz orchestra with soloists, and strings.

CUGAT PLAYS CONTINENTAL HITS

Xavier Cugat and His Orchestra

MERCURY MMC14111
FOR me, as for most people, Cugat personifies all that is best about Latin-American music, fronting a band that plays with punch and precision over the exciting cross rhythms provided by the percussionists.

Most of the Continentals hits have had their fair measure of success in Britain as well. One in particular, Jerry Lordan's "Apache", gets a most beguiling treatment.

THE GARLAND TOUCH

Judy Garland
CAPITOL W-1710

THIS is Judy's follow-up album to her fantastically successful Carnegie Hall recording. Any song that is blessed with the Garland touch assumes



a special quality of magic, and there's no denying that she is in magnificent voice on these fourteen numbers.

They range from the punchy opener, "Lucky day", to her impressive Palace Medley—"Shine on harvest moon", "Some of these days", "My man", "I don't care", her tribute to the great entertainers of another era; from two recent songs from Broadway shows "Comes once in a lifetime" and "Sweet danger"; from Cole Porter's rarely heard "I happen to like New York" to classic piece of Garlandia, the inspirational "You'll never walk alone".

It's true to say that a lot of people have still to experience the impact of a Garland recording. I can't think of a better disc to be knocked out by.

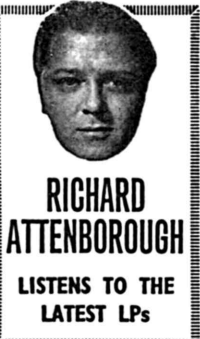
VIVA BOSSA NOVA!

Laurindo Almeida and the Bossa Nova All Stars
CAPITOL T-1759

THE Bossa Nova, the swinging jazz samba rhythm from Brazil, now enjoying tremendous commercial success, is employed with considerable appeal on a selection of unlikely pop material.

Leading a small group of top musicians from America's West Coast, is Laurindo Almeida, now a resident of the States, but previously acknowledged as Brazil's greatest guitarist. It's only recently that the rhythm has caught on, but Almeida's been playing it since he returned from a Brazilian visit in 1953!

With arrangements reduced to the minimum, the results are relaxed, happy and persuasively rhythmic. Melody lines are



RICHARD ATTENBOROUGH

LISTENS TO THE LATEST LPs

handled by Almeida's guitar, electronic organ, trumpet, tenor and flute. Tunes include "Ramblin' rose", "Pettie fleur", "Moon river" and, of course, "Desafinado", the number which started the fashion.

BLUE GRASS MUSIC
The Osborne Brothers
MGM-C-914

COUNTRY music influences can be traced in treatment of many pop songs currently doing the rounds, but these 12 songs present the Blue Grass style in its original setting, with no compromise to commercial requirements. I found the whole record most enjoyable.

The Osborne Brothers, Sonny and Bob, hail from Kentucky and sing the plaintive, rather high-pitched harmonies of their music with considerable appeal. Sonny's five-string banjo and Bob's mandolin lay down an ideal background for the vocal blend.

There are a stack of fine songs to enjoy, including "Give this message to your heart", "Each season changes you", Don Gibson's racy "You'll never know" and "There's a woman behind every man".

HEAR THIS

Frank Cordell and His Orchestra
H.M.V. CLP1611

THIS is largely a provocative attempt to combine a jazz orchestra and soloists with strings by Frank Cordell, one of the very few British arrangers with the ability to do this.

To some jazz fans this is like trying to mix oil and water. I wouldn't like to stick my neck out and give an opinion as to whether he has succeeded, but one thing's sure, what is on this record provides undoubtedly stimulating listening.

As vehicles for his invention he has used a selection of well known standards, spotlighting various jazz soloists. Eddie Blair's fierce trumpet sparks the free-swinging "My heart stood still"

and the tenor sax of Tommy Whittle is featured on "Caravan", which manages to sound fresh and different, tried and trusted old warhorse that it is. In such illustrious company as "So in love" and "My funny valentine", Frank's own tasteful and tranquil "Quiet Drive", fully merits inclusion.

BANG ON
Freddy Cannon
STATESIDE SL10013

THE Cannon boy fires off another broadside with typical gusto on this latest LP.



Much of the material is of proven popularity. Included is his British hit "Palisades Park", together with some of his other 'singles', like "For me and my gal", "What's gonna happen when summer's done" and his current British seller "If you were a rock and roll record".

Also worth watching out for are Freddy's revivals of "Itsy bitsy teeny weeny yellow polka dot bikini", Bobby Darin's "Spish splash" and the medley which was quite a surprise, for it consists of three songs in waltz time, "Meet me in St. Louis", "Take me to the ball game" and "In the good old summer time".

SINATRA SINGS OF LOVE AND THINGS!
Frank Sinatra



TWO ON THE AISLE
Steve Lawrence and Eydie Gormé
UNITED ARTISTS ULP1011

THIS record provides an opportunity for two of the finest singing voices on the scene today to interpret some quality songs from the hit musicals of recent years.

Songs included come from such shows as "The Music Man", "Do Re Mi", "Bye Bye Birdie", "Irma La Douce" and "Lil' Abner".

The two split the work into solos and duets and have the chance to shine both individually and together. As a team they are unbeatable on the buoyant "A lot of livin' to do" and the romantic "Till tomorrow".

Steve does a very stylish job on "Till there was you" and "It's love", while Eydie squeezes the emotion out of "Our language of love" and "The Party's over", supplying a brilliant contrast in the swinging "Just my luck".

CAPITOL W-1729

MORE masterful performances from The Voice, drawing on some past 'singles' plus new material, all collected on an LP for the first time.

He has the backings of Felix Slatkin, Skip Martin and, of course, Nelson Riddle, for these dozen songs, which contain some of Frank's most memorable recordings. I venture to suggest that it would be difficult to find anything among his whole output to outshine the authority and feeling of "The moon was yellow", with a mood heightened by Riddle's Spanish-tinged backing.

But there are plenty of other classics to be savoured. Frank is at his romantic best on "Love looks so well on you", "Monique" and "Something wonderful happens in summer", and swings in contrasting tempos on "I gotta right to sing the blues" and the brashly bouyant "Mr. Success".

SEPTEMBER IN THE RAIN

Dinah Washington
MERCURY MMC14107

A LITTLE while ago Dinah Washington made one of her rare appearances in the Hit Parade with her easy-swinging, "September in the rain", from which this LP takes its title.

The mood of that superb piece of singing sets the theme for the record, for the atmosphere and tempo are brighter than one usually expects from the Queen Bee.

I really went for the deliberate, rather clipped phrasing of "I've got my love to keep me warm", a perfect example of her recognisable singing-talking style of delivery. Other powerfully rhythmic pieces include "Without a song", the family favourite, "With a song in my heart" and "I can't believe that you're in love with me". By contrast "Tell Love Hello" and "Softly" are both sombre and moving.

The latest 'Pop' LPs in Mono and Stereo



VOCAL

AROUND THE WORLD IN SONG
THE GEORGE MITCHELL CHOIR
 CONDUCTED BY ROBERT DE CORMIER
 Wimoweh; The Virgin Mary had a baby boy; The cuckoo; Kalinka; Wanderin'; This train is bound for glory 900 miles This train is bound for glory; The ox-driver's song; There was an old woman who swallowed a fly; Alouette; Sixteen tons; Where have all the flowers gone?; If I had a hammer
 *H.M.V. CSD1472

"BANG ON"
FREDDY CANNON
 With Frank Slay and his Orchestra
 If you were a rock and roll record; What's gonna happen when summer's done; The merry-go-round broke down; For me and my gal; Itsy bitsy teenie weenie yellow polka dot bikini; Medley: Meet me in St. Louis—Take me out to the ball game—In the good old summer time; Broadway; Palisades park; The truth, Ruth; Forever true; Teen queen of the week; Summer's comin'; Splash splash; June, July and August
 Stateside SL10013

BILL HENDERSON
 Kiss and run; Bewitched; Sweet Georgia Brown; I can't give you anything but love; Twelfth of never; My how the time goes by; Sleepin' bee; The more I see you; Old country; Am I blue
 Stateside SL10019

BLUE GRASS MUSIC
Punch Hole
THE OSBORNE BROTHERS
 The black stix returned to the fold; Lonely, lonely me; You'll never know; At the first fall of snow; It's just the idea; There's a woman behind every man; Each season changes you; Blame me; Give this message to your heart; Fair and tender ladies; I love you only; Sweethearts again
 MGM-C-914

"BRIDGE ON THE RIVER WYE"
 Written by Spike Milligan
 Starring SPIKE MILLIGAN, PETER SELLERS,
 JONATHAN MILLER and PETER COOK
 Also featuring Peter Rawley and Patricia Ridgway
 Parts 1 & 2
 *Parlophone PCS3036

"COUNTRY MUSIC CONNIE STYLE"
CONNIE FRANCIS
 Arrangements by Bill McElhiney
 Vocal accompaniment by The Jordanaires
 I really don't want to know; Oh, lonesome me; I fall to pieces; Someday (You'll want me to want you); I walk the line; He thinks I still care; She'll have to go; I'm movin' on; I don't hurt anymore; I'm a fool to care; He can't stop loving you; Heartaches by the number
 *MGM-CS-6062

OH! LOOK AT ME NOW
BOBBY DARIN
 Arranged and Conducted by Billy May
 All by myself; My buddy; There's a rainbow round my shoulder; Roses of Picardy; You'll never know; Blue skies; Always; You made me love you; A nightingale sang in Berkeley Square; I'm beginning to see the light; Oh! Look at me now
 *Capitol ST-1791

"SEPTEMBER IN THE RAIN"
DINAH WASHINGTON
 September in the rain; Without a song; This heart of mine; As long as I'm in your arms; With a song in my heart; Softly; I can't believe that you're in love with me; I was telling him about you; I've got my love to keep me warm; I'll never kiss you goodbye; I'll come back for more; Tell love hello
 Mercury MMCI4107

SINATRA SINGS . . .
OF LOVE AND THINGS!
 The nearness of you; Hidden persuasion; The moon was yellow; I love Paris; Monique-song from "Kings Go Forth"; Chicago; Love looks so well on you; Sentimental baby; Mr. Success; They came to Cordura; I gotta right to sing the blues; Something wonderful happens in summer
 Capitol W-1729
 *SW-1729

THE BEST OF JUNE CHRISTY
 Orchestras Conducted by Pete Rugolo and Bob Cooper
 Just a-sittin' and a-rockin'; Midnight sun; They can't take that away from me; Bewitched; How high the moon; My heart belongs to only you; Willow weep for me; Across the alley from The Alamo; Nobody's heart; Sing something simple; Something cool
 Capitol T-1693
 *ST-1693

THE GARLAND TOUCH
JUDY GARLAND
 Lucky day; I happen to like New York; Comes once in a lifetime; Judy At The Palace; Shine on harvest moon—Some of these days—My man—I don't care; Happiness is a thing called Joe; Sweet danger; You'll never walk alone; Do I love you?; More than you know; It's a great day for the Irish
 Capitol W-1710
 *SW-1710

"TWO ON THE AISLE"
STEVE LAWRENCE—EYDIE GORMÉ
 Arranged and Conducted by Don Costa
 Two on the aisle; Till there was you; Make someone happy; The party's over; Namely you; A lot of livin' to do; Our language of love; It's love; 'Til tomorrow; Just my luck; Put on a happy face
 United Artists ULP1011
 *SULP1011



ORCHESTRAL and INSTRUMENTAL

"ALL THE WORLD DANCES"
DAVID CARROLL and HIS ORCHESTRA
 Mexican hat dance; Canadian capers; Jamaican rhumba; Shuffle (Maxie); Blue Danube walk; Hava nagila; El cha cha; "Square" dance; Clarinet polka; Swedish folk dance; Comin' thru' the rye; Espana cani
 Mercury MMCI4112
 *CMS18072

ANOTHER BIG BAND DANCE PARTY
RALPH DOLLIMORE and HIS ORCHESTRA
 When I grow too old to dream; Adios; Blue moon; You do something to me; Jealousy; When the saints go marching in; I've got you under my skin; Ferfidia; April in Paris; In the still of the night; Blues in the night; California, here I come
 Encore ENC2006

"BALLET WITH A BEAT"
HAL MOONEY and HIS ORCHESTRA
 Waltz of the flowers; Sabre dance; An American in Paris; Dance of the sugar plum fairy; Mambo; Pas de fleurs; Slaughter on Tenth Avenue; Barcollet; March of the toys; Sleeping beauty waltz; Coppelia waltz; Pizzicato (cha cha)
 *Mercury CMS18069

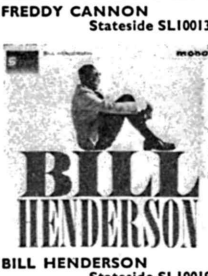
"CUGAT PLAYS CONTINENTAL HITS"
XAVIER CUGAT and HIS ORCHESTRA
 Mack the knife; Petite fleur; Apache; Volare (nel blu dipinto di blu); Never on Sunday; Calcutta; Sucu sucu; The Third Man Theme; Wonderland by night; The poor people of Paris; Come prima; Gwagione
 Mercury MMCI4111
 *CMS18071

"FREDERICK FENNEL CONDUCTS COLE PORTER"
FREDERICK FENNEL
 Blow Gabriel blow; So in love; It's all right with me; Ridin' high; In the still of the night; Begin the beguine; Night and day; My heart belongs to daddy; Anything goes; I've got you under my skin; It's d'lovely; You'd be so nice to come home to
 Mercury MMCI4113
 *CMS18073

HEAR THIS
FRANK CORDELL and HIS ORCHESTRA
 So in love; I didn't know what time it was; June is bustin' out all over; My funny valentine; Kee-mo, ky mo (The magic song); My heart stood still; Quiet drive; I'm old fashioned; Caravan; Come rain or come shine
 H.M.V. CLP1611
 *CSD1475

MORE TWISTIN' IN HIGH SOCIETY
LESTER LANIN and HIS ORCHESTRA
 St. Louis blues; Hawaiian war chant; Aloha oes; The peanut vendor; Limehouse blues; Tea for two; Turkey in the straw; Mountain greenery; Volga boatman; Dark eyes; In a little Spanish town; Arrivederci Roma; Twelfth street rag; Ballin' the Jack; In the mood; Little brown jug; Carolina in the morning; Carry me back to old Virginny
 Columbia 33SX1470

*STEREO VERSION



TENNESSEE GUITAR

BILLY BYRD, JIMMY CAPPS, HARDROCK GUNTER, etc.
Bee Byrd bounce; The natchez trace; Blue guitar; Country boogie;
Gibson girl; Memphis; Springfield guitar social; Sugarfoot; Nash-
ville shuffle; Raggin' the guitar; Chattanooga bound; Teenage
blues; Skip along; After hours guitar **Stateside SL10020**

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LAURINDO ALMEIDA and the BOSSA NOVA ALL STARS

Naked city theme; Lazy river; Rambin' rose; Maria; Petite fleur;
Teach me tonight; Lollipops and roses; Moon river; Desafinado;
Mr. Lucky; One note samba; Theme from Route 66

Capitol T-1759
*ST-1759

**JAZZ****BURNIN' BEAT**

BUDDY RICH—GENE KRUPA

Jumpin' at the woodside; It don't mean a thing (if it ain't got that
swing); Duet; Night train; King porter stomp; Perdido; Evolution;
Hawaiian war chant **Verve VLP9014**
*SVLP9014

JAZZ SAMBA

STAN GETZ—CHARLIE BYRD

Desafinado; Samba dees days; O pato; Samba triste; Samba de
uma nota so; E luxu so; Baia **Verve SVLP9013**

MIGHTY LIKE A ROSE

EDDIE HARRIS

My buddy; Willow weep for me; Spartacus; Mighty like a rose;
God bless this child; Sally T; Fontessa; There is no time
Stateside SL10018

STORYVILLE NIGHTS

THE KID ORY STORY

Storyville blues; Doctor jazz; Milesberg joys; Jelly roll blues;
The winin' boy blues; Boogaboo; Smoke house blues; (Do you
know what it means to miss) New Orleans **Verve VLP9015**
*SVLP9015

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Happy Thieves' theme; Lili Marlene; Let's get together; Love look
away; Blue Hawaii; El CID; Pocketful of miracles
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Original Motion Picture Soundtrack

Starring **Melina Mercouri** and **Anthony Perkins**
Music Composed and Conducted by **Mikis Theodorakis**
Love theme from Phaedra; Rendezvous; Ship to shore; London's
fog; One more time; Agapimou; Only you; The flog; Candlelight;
Rodostimo; Love theme from Phaedra **United Artists ULP1016**

SOUTH PACIFIC and THE KING and I

With **MARGARET WHITING, GORDON MacRAE, DAVE BARBOUR'S ORCHESTRA, PEGGY LEE and FRANK DeVOL'S ORCHESTRA**

A cock-eyed optimist; Some enchanted evening; There is nothin'
like a dame; Bali ha'i; I'm gonna wash that man right outta my
hair; A wonderful guy; Younger than springtime; Happy talk—
Honey bun; We kiss in a shadow; Something wonderful; Hello,
young lovers **Encore ENCI36**

Harold Baim presents

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(from the film sound track)

Adapted from the Gilbert and Sullivan Opera

"The Mikado" by **Maurice Browning**

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Overture; Gentlemen of Japan; Three little maids from school;
A wandering minstrel; The sun's hooray!; Behold the Lord High
Executioner; A more humane Mikado; The sun whose rays are all
ablaze; Tic willow twist; Her's a how-de-do!; Were you not to
Ko Ko plighted; The flowers that bloom in the Spring; Finale;
For he's gone and married Yum Yum **Parlophone PMC1194**

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CONNIE FRANCIS I'm gonna be warm this winter Pretty little baby	45-MGM1185



JUDY GARLAND
Capitol W-1710
*SW-1710



LAWRENCE & GORMÉ
United Artists ULP1011
*SULP1011



FRANK CORDELL
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LESTER LANIN
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KID ORLY
Verve VLP9015
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HOW THE WEST WAS WON
MGM-C-915
*CS-6061

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