

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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DAVE'S GLAD ALL OVER!

1st

Did you ever see anyone looking more glad all over? It's Dave Clark, of course, and he's got every reason for the acrobatics, for the Dave Clark Five recording on Columbia of "Glad all over" has shot to the top positions of the best-sellers' charts—and won a Silver Disc for the quarter-million-plus sales. It's a happy New Year, says Dave.

EMI THE GREATEST RECORDING ORGANIZATION IN THE WORLD

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NEW YORK 319, N.Y. 10032

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

SHOWPAGE

"It's A Mad, Mad, Mad, Mad World"

It's a Mad, Mad, Mad, Mad Film!

by ANDY WICKHAM



● Jonathan Winters and Phil Silvers in a scene from "Mad World."

"The Sword In The Stone"

More Animation From Disney Land

by ANDY WICKHAM

"THE Sword In The Stone" is another one of those full-length cartoon features which invariably do good business as they cater specifically for the very young, and in these days of sick humour, kitchen-sink melodrama and passionate love stories, this marks something of a pleasant change.

Disney has been automatically admired for this sort of thing for two or three generations now—he is Good Family Entertainment, and people flock to see his films and inevitably enjoy them for the aforementioned reason. Which makes him good box office, too.

This does all rather tend to obscure the question of whether Disney still turns out good films or not. Does he, in fact? Answer—yes. But has he ever turned out anything to compare with Snow White, Peter Pan or Bambi? Answer—no.

However, "The Sword In The Stone," which tells the fairy story of how King Arthur, as a young boy, won the Crown of England, contains quite a large slice of the old Disney magic—certainly more than "The Lady is a Tramp" and "101 Dalmatians."

The characters are colourful—Merlin the magician, Archimedes the wise owl, and Madam Mim the mad magician—and there are some wonderful little scenes in the dark, brooding forest: squirrels chasing each other through the foliage, little birds flitting through the trees, wicked wolves howling at the moon, and all the animated wild life that Disney does so well.

THE sound track LP from "The Sword In The Stone" is released on H.M.V. CLP1699. "That's what makes the world go round" is the coupled with "Higitus higitus," both from the sound track, have been issued in "single" form on H.M.V. POP1243.

"A FUNNY THING HAPPENED ON THE WAY TO THE FORUM," London Cast H.M.V. CLP1685

"AT THE DROP OF ANOTHER HAT" Flanders/Swann PMC1216 PCS3052

"CLEOPATRA" Soundtrack SL10044 SSL10044

"CLEOPATRA FEELIN' JAZZY" Paul Gonsalves H.M.V. CLP1688

"FROM RUSSIA WITH LOVE" Soundtrack United Artists ULP1052 *SULP1052

"HOW THE WEST WAS WON" Original Soundtrack MGM-C-915 *MGM-CS-6061

"HOOTENANNY HOOT" Soundtrack MGM-C-965

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

"IRMA LA DOUCE" Soundtrack United Artists ULP1051 *SULP1051

"IT'S A MAD, MAD, MAD, MAD WORLD" Soundtrack ULP1053 *SULP1053

"LOVE THEME FROM CLEOPATRA AND MUSIC FROM OTHER ELIZABETH TAYLOR MOVIES" David Rose MGM-C-957

"MARILYN" Marilyn Monroe Stateside SL10048

"SONGS FROM 'WHAT A CRAZY WORLD'" Freddie & The Dreamers SEG8287

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

"THE LEOPARD" Soundtrack SL10058 SSL10058

"THE LONGEST DAY" Soundtrack SL10045 SSL10045

"THE SWARD IN THE STONE" Soundtrack CLP1699

"THE VIPs" Soundtrack MGM-C-951 *CS-6074

* STEREO VERSION

"FOR the first time . . . the Revolutionary New Cinerama Single Lens Process!" So the posters and placards heralded the long-awaited arrival of Stanley Kramer's colossal new comedy spree, "It's A Mad, Mad, Mad, Mad World." But in fact there is nothing new or revolutionary about it—just a lot bigger, brasher and bolder than anything else. Three-dimensional gimmicks? All-around sound effects? This has even less than South Pacific.

However, this in no way detracts from the tremendous entertainment of a film which, as the title emphatically implies, is mad, mad, mad, mad! For "It's A Mad, Mad, Mad World" is one of the few contemporary American comedies which really comes off.

Everything about it is out of this world. We have a situation where Smiler Grogan (Jimmy Durante), a big-time crook, crashes up his car and dies. But, before he does so, he tells the witnesses of the accident that he has hidden a fortune of stolen dollars in a big park somewhere down in Mexico.

HECTIC

And so after much arguing and bickering, our friends set off by land and air in a hectic race to reach the money first. It is money-chasers are Milton Berle, president of the Pacific Edible Seaweed Company, his wife, Dorothy Provine, who looks utterly bored with the whole thing, and his battle-axe mother-in-law, played energetically by Ethel Merman.

Then there are a couple of gag writers personified by Buddy Hackett (fat and flabby), and Mickey Rooney (with a harassed grin as big as he is); a "Mr. Bond Street" type, played, of course, by Terry Thomas; a thick-skulled truck driver (Jonathan Winters); and a small-town dentist and his wife (Sid Caesar and Edie Adams).

Also in on the kill are Dick Shawn, who gives a classic portrayal of a Kerouac-style beach-bum; Spencer Tracy, who plays the part of a washed-out and mischievous police chief with tolerant amusement; and a list of stars as long as the Tay Bridge.

These include Jerry Lewis, Jack Benny, Buster Keaton, Stan Freberg, Andy Devine, Jim Backus and Edie "Rochester" Anderson.

TRAP

This in itself provides a trap which producer-director Kramer carefully avoids. If you cram too many stars into a film—which, after all, can't last much longer than you're going to serve up—then you're going to throw up something that looks like an all-star carmen in the lunch-time rush. This was what happened to "The Longest Day" and it destroyed what potentially had the makings of a great film.

Kramer (who usually leans towards films with a moral—"High Noon" and "On the Beach") avoids this by employing a plot so absurdly grotesque that you find yourself gaping, grinning and guffawing at its absurdity, and forgetting about the stars, who, by their actions, are making it so absurd.

Yet there are some outstanding individual performances. Spencer Tracy, with that famous "I-know-it-all" look on his face, is marvellous. Jonathan Winters, looking more like a sick rice pudding than ever, is magnificent. Dorothy Provine, who looks utterly bored with the whole thing, and his battle-axe mother-in-law, played energetically by Ethel Merman.

ADORABLE

But, most of all, I enjoyed Edie Adams. As the devil's quiet little wife, she completely steals the show. Dumb, blonde and absolutely adorable, she flutters around Sid Caesar looking wide-eyed and very naive. She rips her dress, spits paint all over herself, soaks her husband with a fire-extinguisher, and all the time wears a perpetual look of surprised discomfort.

So there are stars in this film. There are stunts, too—hectic car races, buildings folding-up with people hanging desperately on to balconies, aeroplanes hurtling under bridges and through glass windows of cocktail lounges (this figures when Mickey Rooney is at the wheel), a fire in a cellar stacked full of dynamite, etc. etc. etc.

In other words this is one of the most "all-happening" movies to come along in a long, long while. A great tonic.

THE Four Lads have recorded the theme song on United Artists ULP1036. This is coupled with "The stolen hours," from the film of the same name. The sound-track album is also available on United Artists ULP (Stereo SULP)1053.

Stateside

ESTABLISHED BY THE FOUNDATION OF THE ENTERTAINMENT INDUSTRY

LATEST Releases

LENA HORNE
Now!
Silent spring SS246

THE MURMAIDS
Popsicles and Iceclips
Comedy and tragedy SS247

Just for the Record

YES, they've done it again! Those irresistible Beatles have once more taken the disc world by the ears and made more "pop" history with astounding achievements that leave one wondering what is going to happen next in this brilliant story of success.

And one of their most remarkable feats was undoubtedly the sale of one million copies of their new "single," "I want to hold your hand"—before the official release date of the record.

This is, of course, quite unprecedented in this country and, I believe, anywhere else for that matter.

I suppose you would call the operation a bit of a gold rush really. With the one-million-seller, "I want to hold your hand," they qualified for a Gold Disc—precisely one week after it had been announced that "She loves you" had reached the million.

Two Gold Discs in seven days. "Remarkable" seems an understatement.

PHENOMENAL

Hot on the heels of this news came the extraordinary placings in the country's best-sellers charts. With such phenomenal sales, of course, "I want to hold your hand" rocketed to the Number One position. In the Number Two slot—"She loves you."

We are used to regarding the charts as the exclusive province of the "single" disc. But not any more.

In the "New Musical Express" Top Thirty, for example, their new LP, "With The Beatles," was at Number 11, the "Twist and shout" EP at Number 15 and the "Beatles' hits" EP at Number 19. The story was a similar one in other charts.

Perhaps it can all be best summed up in a headline that I saw recently (and wish that I had thought of)—"Beatles' Bonanza!"

NON-CONFORMIST

By all the accepted rules, the Dave Clark Five should be condemned to obscurity of the long-lasting kind. But by their non-conformist methods, they have emerged as one of the most intriguing groups on the pop scene, and are being freely tipped to become really big names in 1964.

With the success of their Columbia recording of "Glad all over" (DB7154), they shattered quite a few showbusiness illusions, for they DON'T work on a fully-professional basis; DON'T intend to change their status without two major hits; DON'T make the round of one-nighters; DON'T make records under an experienced recording manager.

Explains 21-year-old Dave, whose quiet voice and easy-going manner conceal a shrewd business brain, "All the band have good daytime jobs and we play three nights a week in a ballroom. This way we make more than many touring groups without having their overheads or the fatigue of one-nighters. We tried touring once, so we know what it's like.

KNOW-HOW

"Until recently we had no need for anybody to handle our business affairs. I could do what was necessary, since I earn my living from playing and occasional work as a film or television extra.

"As far as making records is concerned, I wouldn't dream of suggesting that we have more know-how than a professional, but we do know the sound we want, so we prefer to make our own records. It might cost us as much as £100 to produce a single, but we have the choice of rejecting or accepting and we stand or fall by our own efforts."



By John Castle

The line-up of the band is completed by Mike Smith (20), piano, vibes, and organ; Rick Lushley (21), bass and harmonica; Lenny Davidson (19), guitar; and Dennis Payton (20), tenor sax.

DEBUT

RECENT visit to the cinema for me was to see "What A Crazy World," the new pop musical in which Freddie & The Dreamers make their film debut. The group do three numbers which are available with one other on a Columbia EP this month (SEG 8287).

Marty Wilde comes over particularly well in the film, but then Marty starred in the London stage production of "Bye, Bye Birdie," as well as appearing in "Jelston" and "The Hellions," so he is no newcomer to the world of acting.

At least this film is not merely an excuse to cram a couple of dozen singers and songs into ninety minutes. It attempts to go a little deeper than some of the "pop" musicals we have had in the past, and even if it doesn't completely succeed, at least it takes a step in the right direction.

NEW

I ATTENDED a reception held at the Arthur Murray School of Dancing to introduce two new dances to the National Press. The dances—"The Loddy Lo" and "The Zizzle"—have both been recorded by Joe Loss and his Orchestra on H.M.V. POP 1231.

Marie Cartmel (of the E.M.I. Radio Luxembourg show, "Dancing Party") and Joan Iddins (who devised "The Zizzle") demonstrated the steps, assisted by a team of dancing students from St. Martin's School. And Joe Loss was there in person to answer questions and generally keep an eye on the proceedings.

"The good thing about these dances," Joe told me, "is that they are both British, and we have good dancers over here to perform them. After the Twist and the Madison, these could follow as the big dances of 1964."

HERE'S TO — 1964

ON behalf of everyone at E.M.I. Records Ltd., and Record Mail, I would like to extend to all, sincere good wishes for a happy and peaceful 1964.

John Castle



THE popular Swinging Blue Jeans have made quite a capture here in the well-known person of Jock Weir, of "Z Cars" fame. The boys—(left to right) Les Braid, Ray Ennis, Ralph Ellis and Norman Kibble—were seen in the Christmas Day "Z Cars" episode on BBC-TV and are now proceeding to go places with their new "single" release on H.M.V., "Hippy, hippy shake" (POP1242).

latest **M-G-M** *Releases*



FAT THOMAS
Just say Auf Wiederseh'n
I'm in the mood for love

MGM1216

Latest
HIS MASTER'S VOICE
Releases



JOE LOSS AND HIS ORCHESTRA
Loddy lo
Everybody zizzle

POP1231

MORECAMBE AND WISE
Boom oo yatta-ta-ta
Why did I let you go?

POP1240

THE OUTLAWS
Law and order
Do-da-day

POP1241

THE SWINGING BLUE JEANS
Hippy, hippy shake
Now I must go

POP1242

That's what makes the world go 'round (from Walt Disney's "The Sword in the Stone" soundtrack)
Higitus Figitus

POP1243

FRANK POURCEL AND HIS ORCHESTRA
Pizzicati Pizzicato
Non, je ne regrette


POP1244

THE GEORGE BRADLEY BAND
March of the victors
A stitch in time

POP1245

ANDY STEWART
Campbeltown Loch
Morag of Dunvegan

POP1246



LATEST RELEASES

FRANK SINATRA
Have yourself a merry Christmas
I'll be home for Christmas

CL15329

NANCY WILSON
That's what I want for Christmas
Tell me the truth

CL15330

FLIPPER AND THE HOLLYWOOD CHILDREN'S CHORUS
Flipper
The little oyster band

CL15331

HOLLIDAY MEMORIAL LP —OF MEMORABLE SONGS

Plus Albums from Riddle, Flanders and Swann, Houston Wells, Victor Silvester

INEVITABLY the life of most "pop" songs is necessarily short. After a few brief months of glory, even the most successful are usually discarded, never to be heard again. But some are—and due to changing styles and standards are found wanting in entertainment value. Fortunately, the songs recorded by the late Michael Holliday were of a quality that was hardly affected by the passage of time. And on a memorial album, released this month by Columbia, they sound as fresh and entertaining as ever.

Another artist whose work is not likely to date is the brilliant composer-arranger Nelson Riddle. On a Capitol LP, he leads his orchestra through a beautifully conceived selection of instrumentals, under the title "The best of Nelson Riddle."

The many admirers of those gentle humorists Michael Flanders and Donald Swann will welcome the Parlophone release of some of the sketches from their new show "At The Drop Of Another Hat," and on the same label is the first LP by Country and Western stylers, Houston Wells.

Finally, I must draw your attention to "I only have eyes for you," music from films recorded on Columbia by Victor Silvester and His Silver Strings, and the United Artists release of Ernest Gold's score from the film "It's A Mad, Mad, Mad, Mad World."

IT'S A MAD, MAD, MAD, MAD WORLD

OVERTURE; Main title; Follow the leader; Away we go; Gullible Otto Meyer; The living end (Act I); You satisfy my soul; Thirty-one flavours; Adios Santa Rosita; Instant chase; The big W; The great pursuit; Retribution; It's a mad, mad, mad, mad world

UNITED ARTISTS ULP1053
*SULP1053

ANYBODY who has had the good fortune to see this comedy epic will know that the music by Ernest Gold plays an immensely important part in underlining the riotous slapstick scenes which occur throughout the action.

But take it away from the film and the music still stands on its own as a highly successful exercise in descriptive writing. There's a strong Mexican colouring about "Adios Santa Rosita" and the emotions of confidence, despair and ecstasy of the treasure hunt come through vividly in "Big W," while the excitement and hilarity of the crazy car rides are accurately portrayed in "Instant chase" and "The great pursuit."

Unexpected, but nevertheless welcome, are the two vocal tracks, "You satisfy my soul" and "Thirty-one flavours," by a rocking Shirelles-type girl group.

I ONLY HAVE EYES FOR YOU

Victor Silvester and His Silver Strings

YOU'RE my everything; You'll never know; Deary; You are the sweetest thing; Only have eyes for you; I'm string along with you; Forty-second street; Lullaby of Broadway; An affair to remember; There will never be another you; Young and healthy; Boa noie; I

know why; Remember me?; My heart tells me; Shadow waltz
COLUMBIA 33SX1554
*SCX3494

NOT so long ago, the Silver Strings recorded an LP called "Great Film Melodies" which became a firm favourite with the dancers. This new collection follows in similar style and all titles have been featured in films.

This is a record which is produced with the listener as much as the dancer in mind, for while that metronomic beat never relaxes and there are snatches of the Silvester sound, the use of strings creates a relaxing and tranquil atmosphere which is extremely easy on the ear.

With sixteen tracks, with one exception devoted either to quicksteps or foxtrots, this is a top-value LP.

THE BEST OF MICHAEL HOLLIDAY

Michael Holliday

THE yellow rose of Texas; Nothin' to do; Old Cape Cod; Palace of love; I'll always be in love with you; Ten thousand miles; Hot diggity; Stairway of love; Starry eyed; My heart is an open book; Dream talk; The gal with the yaller shoes; In love; The story of my life

33SX1586



"THE story of my life" was the biggest of the many hits of the late Michael Holliday and this memorial album is pretty well the story of his recording history over the past eight years.

The record opens with the happy, sing along "Yellow rose," his first ever recording in 1955, illustrates his romantic ballad



RICHARD ATTENBOROUGH

LISTENS TO THE LATEST LPs

singing with "I'll always be in love with you," takes in his 1958 hit "Stairway of love" and one from the following year, "Starry eyed," which still sound good enough to be hits all over again, through to "The story of my life," which remains an object lesson in the art of selling a song.

It is a poignant reminder of a singer, unashamed admirer that he was of Bing Crosby, who, nevertheless, brought pleasure to thousands of people who admired his easy-going, musicianly style.

AT THE DROP OF ANOTHER HAT

Michael Flanders & Donald Swann
THE gas-man cometh; Sounding brass; Los olivados; In the desert; Ill wind; First and second law; All gall; Horoscope; Friendly duet; Bedstead men; By air; Slow train; A song of patriotic prejudice; Hippo encore

PARLOPHONE PMC1216
*PCS3052

ASSAILED as we are on all sides by what may generally be termed satire, be it written, visual or simply aural, it comes as something of a relief to hear the simple, uncomplicated and essentially friendly humour of these two men, who seem destined to remain at London's Theatre Royal, where this was recorded, just as long as they choose.

Nobody could take offence at their gentle jibes at status symbols in "Sounding brass" or their sly dig at the political manoeuvrings of a certain Frenchman in "All gall."

This is slick, witty after-dinner entertainment, and like a gourmet's meal can be savoured for long afterwards.



WESTERN STYLE

Houston Wells and The Marksmen

I WON'T go hunting with you Juke; You left me with a broken heart; Coll me another time; Squaws along the Yukon; Little black book; Kissing tree; I'll be your sweetheart for a day; Blowing wild; Best job yet; Strangers; We're gonno go fishin'; All for the love of a girl; I'm gonno change everything; Behind the footlights

PARLOPHONE PMC1215

THE increasing popularity and recognition of the Country and Western style of Houston Wells was one of the most pleasant happenings to note last year.

The acknowledgment that he has arrived comes with the release of this first LP, and with the able assistance of The Marksmen and The Fletchers vocal group, a very entertaining disc it is, too.

He pays tribute to some leading country singers and composers with "Behind the footlights" (Frank Locklin), "Little black book" (Jimmy Dean), "All for the love of a girl" (Johnny Horton), "Blowing wild" (Frankie Laine), and "Best job yet" by our own Clinton Ford.

Something we can expect to hear more of is Houston's own compositions, one of which, "Call me another time," is included on the record.

THE BEST OF NELSON RIDDLE

Nelson Riddle

LIBSOA antigua; The green leaves of summer; Naked city theme; Younger than springtime; Drive-in; The untouchables; Route 66 theme; I'm gettin' sentimental over you; Brother John; Life is just a bowl of cherries; Volare; De guello

CAPITOL T1990

IN this case the best just has to be completely superb and fascinating, for Riddle in the opinion of many is quite the most satisfying arranger of them all.

This collection, made up of commercial singles, TV and film themes, and memorable tracks from previous LPs, shows just how well he can produce material for varying markets and still retain that sound which is recognisably his.

"The untouchables" is an American TV series which has not been shown over here, but the chilling, brassy menace of the theme, a Riddle composition,

paints a picture better than any words. There is also an atmosphere of impending disaster in the sombrely haunting "De guello."



The work of the artist is also evident on the colourful "Libsoa antigua," the capricious "Younger than springtime" and the complicated interweaving of melodic lines on the gay and swinging "Brother John."

EP Review

Exciting debut EP from Dave

HERE'S a tip for 1964—the Dave Clark Five are going to be one of the big "pop" music successes of the year. They made their chart breakthrough with the roaring "Glad all over" and now come up with more exciting group sounds on their first Columbia EP. If they continue to make music like this, I can't see anything stopping them from going right to the top.

Also on Columbia this month—Freddie and The Dreamers, singing numbers from "What a crazy world," a look-in on a Buddy Greco night club show, and four of Frank Ifield's most popular items.

BUDDY GRECO ENTERTAINS

BUT not for me; Like young; The lady is a tramp; Around the world

COLUMBIA SEG8291

FOUR tracks from the very swinging world of Buddy Greco which very neatly showcase the ability of this wonderful entertainer.



Buddy, one of the world's top night-club entertainers, naturally responds to audience reaction and since these songs were recorded "live," his work is at its most exuberant.

Actually, the disc is worth having just to savour his absolutely superb and very personal version of "The lady is a tramp," with its extremely hip lyrics—a real show-stopper this one. "Around the world" and "But not for me" bounce along vigorously and there is an intriguing vocal treatment of Andre Previn's fine instrumental "Like young."

THE DAVE CLARK FIVE
DO you love me?; I know you; Poison ivy; No time to lose
COLUMBIA SEG8289

THE year ended on a high note for the Dave Clark Five. They took off in a big way with "Glad all over" and this semi-pro outfit from North London look set to become one of the big disc names of 1964.

This first EP of their work is a wild one from start to finish, sparked right through by Dave's solid drumming. "Do you love me" and "I know you" previously were released on singles. The two remaining tracks get their first airing. "Poison ivy" has already become something of a

rhythm 'n' blues classic, while "No time to lose" is a raver in the "Twist and shout" mould.

SONGS FROM "WHAT A CRAZY WORLD"

Freddie and The Dreamers
SALLY ANN; Camp-town races; Lonely boy; Short shorts
COLUMBIA SEG8287

WITH their zany comedy style, Freddie and the Dreamers have established themselves as one of the best personality groups on the scene. Of the three numbers on this EP which they can be heard singing in the film "What A Crazy World," "Short shorts" gives them a great opportunity to play for the laughs as Freddie hollers out the words with some goonish vocal responses from the boys.

"Sally Ann" with its lilting, waltz-time rhythm is an outstanding song and Freddie more than does it justice, switching to a throbbing, twist treatment for the up-dated version of "Camp-town races."

Final track on this extremely entertaining collection is Freddie's soulful, double-tracked version of Paul Anka's "Lonely boy," which is not featured in the film, by the way.

PLEASE

Frank Ifield

PLEASE; My kind of girl; Cattle call; Scarlet ribbons
COLUMBIA SEG8288

WITH the accompaniment of the Norrie Paramor Orchestra, Frank Ifield demonstrates the versatility which has made him into an entertainer with a wide ranging appeal.

The inclusion of "Please," the old Bing Crosby favourite, should please the fans, for it is one of his most requested songs, and as a single has been doing very nicely in America. "My kind of girl" has become almost a standard, but Frank gives it a delightful



country treatment. "Cattle call" is an ideal number for his virile, open-spaces style of singing, while the charming folk song, "Scarlet ribbons" is handled with great sensitivity.

★ In the studios

GERRY and the PACEMAKERS



THESE exclusive pictures of Gerry and the Pacemakers were taken at E.M.I.'s St. John's Wood, London, recording studios recently by Mail photographer John Dove. Pictured above with Gerry are (left to right) brother Freddy Marsden, bass guitarist Les Maguire, and pianist Les Chadwick.

NEW TO YOU

NEW TO YOU

NEW TO YOU

They met an hour before debut

THE ACES met each other for the first time an hour before their first booking in March, 1962, and played for the whole evening without ever having played a note together before. But the audience didn't know—in fact, they cheered enthusiastically throughout the group's performance. And so well did the boys get on together that they decided to stay together.

It happened like this . . . John Paterson and Eric Lee were members of a vocal/instrumental group in Hull called The Aces, which disbanded suddenly last March. This left John in a bit of a spot as he had several important bookings to fulfil—one being on the very day the original group broke up.

So he phoned Adrian Gatic, who he knew played drums with another local group, but had never met, and asked him if he could help out that same night. Adrian said he would, and went on better by taking along his young brother Brian who played guitar. Which is where we came in.

Since then they have established themselves as one of the top groups in the north, have got a fan club behind them, and a bright disc to their credit.

Singer with the team is 21-year-old Eric Lee, who also plays guitar and harmonica. Before turning professional in November, 1962, he was an apprentice fitter, then a bricklayer. A great football fan, he stands 6' 3", has black hair and hazel eyes, likes casual clothes and fish and chips. John Paterson is 21 years old and bass guitarist. Before turning professional he was a trainee manager in a record shop and a tallyman in a Hull timberyard. Fair-haired with blue eyes, John likes ten-pin bowling, water-ski, steeple and comedy film and lists people with big mouths as his chief dislike.

Drummer Adrian Gatic, 20 years old, was a shop assistant before joining The Aces and turning professional. Five feet six inches tall with brown hair and eyes, Adrian enjoys travelling, going to films, eating Italian food, and dislikes cabbage, cigarette smoke and getting up.

Youngest member is Brian Gatic, who is 18. A self-taught guitarist he had lessons on the saxophone and clarinet, and writes a lot of the group's musical arrangements.

Their first disc, "Wait till tomorrow" was released on Parlophone R5094, coupled with "The last one"—a number penned by Adrian Gatic.

NEW TO YOU

THE PARAMOUNTS

GARY BROOKER and **BOB TROWER** formed the original Paramounts three years ago. Then the bass guitarist left Christmas 1962 as he was going to university, and in August the drummer left as he didn't want to turn professional. These were replaced by **DIZ DERRICK** and **BARRIE WILSON** respectively.

GUNILLA THORN

IT WAS in the summer of 1960 that a speechless (literally) and somewhat repentant Gunilla Thorn was told by her doctor: "You will never sing again." What was more, he added, if she wanted even to SPEAK again she would have to rest her voice completely for several months.



Two particularly enthusiastic and very happy occasions in her native Sweden were jointly responsible for the disappearance of the Thorn vocal chords. On the first occasion she was helping her student sister celebrate the passing of final examinations, and in their home town of Malmo this involves riding around in lorries and vans, singing and shouting at the top of their voices.

Two weeks later Gunilla left to go camping with other members of Lotta, the Swedish equivalent of our WRACS, and one of her first jobs was to lead the entire camp in a sing song at a camp concert.

Gunilla eventually started singing again in the spring of 1962. She was in a jazz club in Copenhagen, sitting at a table and singing happily to herself. The owner of the club heard her, insisted that she got up on the stage and sing for other people as well. Shortly afterwards she was introduced to one of Sweden's best-known bandleaders, Ostan Warnarbring, auditioned for him, and landed a regular singing spot with his band.

After Warnarbring she teamed up with Jan Olofson, now her manager, and ballroom and club work followed. Then Gunilla saw that a film company was advertising for actors and actresses. With 250 others she replied—and was one of the lucky four people chosen. Scripts were handed out—she was given the female lead—and then someone saw a ballroom in the south of Sweden advertising Gunilla Thorn as "Miss Dynamite." She was out. "Bad publicity," said the film company.

In March, 1963, Jan Olofson decided to come to this country. It wasn't his first visit and he looked up an old friend, independent recording manager Joe Meek, to tell him about Gunilla. It was obvious that the best thing to do was to get Gunilla over here; so Jan returned to Sweden, and made arrangements for her to come here.

Her first recording with Joe Meek was a Geoff Goddard composition, "Merry-go-round," which E.M.I. released on H.M.V. POP1239. It was coupled with "Go on then," a Joe Meek composition.

THE TRIFFIDS

THE TRIFFIDS started their life nine years ago as The Four Hilltons Banjo Band, featuring Ernest Hilton, Sr., Uncle Sid and two little brothers Barrie and Ernie. They played hillbilly and folk music along the lines of the Kingston Trio, playing the Granada theatre circuit along with another group known then as "The Spacemen"—better known today as Joe Brown and the Bruvvers.

Not long ago Uncle Sid and father left the group to pursue business interests leaving the young brothers alone. It was then that Barrie and Ernie met independent record producer Mike Collier, who added a bass guitarist and drummer to the group and re-named them The Triffids.

BARRIE HILTON is 19 years old and leader of the group. He plays lead guitar and has been

playing guitar since he was nine. He also vocalises with brother Ernie. During the day, Barrie works as a musical instrument salesman in a music store and is frequently asked to advise top-line artists on choice of instrument. Born in London's Leytonstone, he is a great fan of The Beatles and likes listening to records by The Shirelles and Kingston Trio.

ERNE HILTON also plays guitar and is 21. His favourite instrument is a four-string tenor guitar, hand-made for him in America and the only one of its kind in this country. He enjoys riding his motor cycle and is a petrol pump attendant during the day.

BRIAN CLARK is just 19 years old and hails from West Ham. A broadcast engineer with the B.B.C. until he joined The Triffids, he has been playing drums since he was twelve.

FRANK GRIMWOOD is 21 and comes from Seven Kings, Ilford. The outfit's bass guitarist, he has been playing for four-and-a-half years.

"Over again" is the title of their new disc, which was released on Columbia DB7177, coupled with "Lonely boy."

GARNET MIMMS & THE ENCHANTERS
BARRY don't you weep
For your precious love

UPI038

DAVID HOUSTON
Mountain of love
Poor little Angelina

DB7159

EARTHA KITT
I had a hard day last night
Lola, Lola

DB7170

JIMMY CRAWFORD
Don't worry about Bobby
Take this rose

DB7175

MICKIE MOST
Sea cruise
It's a little bit hot

DB7180

WOUT STEENHUIS
Ball ha!
Aroha Hawaii

DB7181

PAT WAYNE WITH THE BEACHCOMBERS
Roll over Beethoven
is it love!

DB7182

MIKE SHERIDAN AND THE NIGHTRIDERS
Please Mr. Postman
In love

DB7183

photo MAIL



Climbing Rapidly— CILLA BLACK

RECORD MAIL photographer John Dove decided to introduce his Photo Mail this month with glamour in the shapely person of singer Cilla Black. Cilla — from Merseyside, and proud of it—made a most successful disc debut with her "Love of the loved" on the Parlophone label. It was four years ago that Cilla, sitting in the front row at the Iron Door "rock" club in Liverpool, and clapping her hands in time to the music, was invited by one of the musicians to sing. Since then there's been no stopping her. Her first disc was especially penned for her by John Lennon and Paul McCartney, she's been seen as panellist on "Juke Box Jury" and tours have included one with Billy J. Kramer ("He's fab!").

Fab yourself, Cilla!



The Sound of FAITH

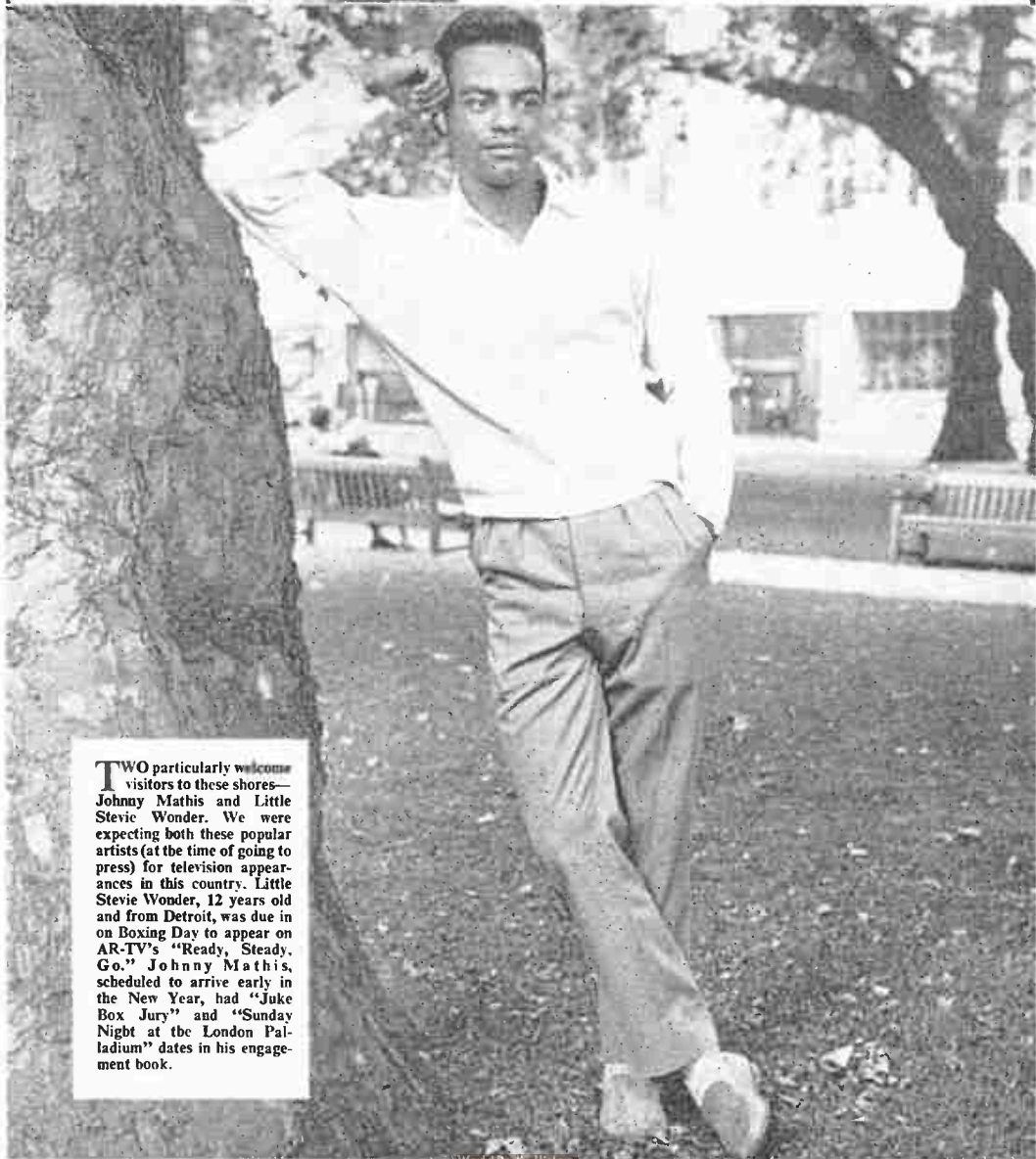


John Dove went down to E.M.I.'s Abbey Road Studios in St. John's Wood, where he took these exclusive shots of Adam Faith at a recent recording session. Pictured with Adam in two of the photographs is Recording Manager John Burgess. Adam's current hit, "We are in love" is on Parlophone R5091.





OVER HERE...



TWO particularly welcome visitors to these shores—Johnny Mathis and Little Stevie Wonder. We were expecting both these popular artists (at the time of going to press) for television appearances in this country. Little Stevie Wonder, 12 years old and from Detroit, was due in on Boxing Day to appear on AR-TV's "Ready, Steady, Go." Johnny Mathis, scheduled to arrive early in the New Year, had "Juke Box Jury" and "Sunday Night at the London Palladium" dates in his engagement book.

TOP EPs

★ ★ Andy Wickham puts the spotlight on dynamic young GENE PITNEY

That 'Tulsa' Hit Just Had To Happen

"**T**WENTY-FOUR hours from Tulsa" just had to be a big hit. You can have a song like this on its own, and maybe it doesn't mean too much. You can have a **Burt Bacharach** arrangement on a record, but that won't necessarily put it in the charts. And as for Gene himself—even he's been around for some time now, yet he's never before made such a hefty impact on the **British Hit Parade**.

But take outstanding arranger, outstanding singer and outstanding song, and you're on the way to a hit record. Which is why Gene Pitney has broken through at last.

Perhaps it is significant that of Gene's three hit records in this country, two of them have followed his appearances on ABC-TV's popular "Lucky Stars" programme. The first time was when Gene paid his first visit to Britain in 1962. This was when he had "Town without pity" going in the American charts.

He made his debut on "Lucky Stars" singing the song and of his performance, producer Philip Jones had this to say:

"We pay a great deal of attention to the settings in this programme. Gene sang his song against a background of ruined buildings, and I can honestly say that his performance was one of the most striking I have ever seen on this show."

Evidently the fans thought so too, for the record took off, and although it failed to emulate its American success, it had quite a good run in the charts. And then nothing. Gene returned to the States where he continued to rack up a host of healthy sellers, including "Only love can break a heart," "The man who shot Liberty Valance," "Half heaven, half heartache," "Mocca," and more recently "True love never runs smooth."

RETURN

The second television performance to fire the imagination of the country's record-buyers was last November, when Gene paid a return visit to these shores. Again the programme was "Lucky Stars." This time Gene performed his "Tulsa" hit, and this time the setting showed a motel neon-sign flashing on and off to lend atmosphere to the story. Gene couldn't go wrong. The fans heard, the fans liked and the fans bought. Which brings us back to where we started.

Twenty-two-year-old Gene hails from Rockville, Connecticut. He has not only knocked the charts for six all over the world, but has also penned some huge hits for other singers too. Singers like Rick Nelson, Steve Lawrence and Roy Orbison.

In 1961 he won the B.M.I. Award for penning the number one American hit of the moment, "He's a rebel," for the Crystals.

Through his composing, he met two of the world's top tune-smiths, Aaron Schroeder and Wally Gold. This meeting led to a close association, with Aaron taking on the assignment of preparing Gene for a career as a singer and song-writer.

And so, after months of rehearsing and hard work. The

Sound of Pitney was launched into the world of records.

SMALL

When you meet Gene Pitney, you find him a small, lean, wiry little man with deep-set eyes and a college-boy haircut. He's always immaculately smart—he favours dark suits—and for a singer with such an incredible vocal range, he is very quiet and a little shy.

"After we had 'True love never runs smooth' back in the States," he said, "we needed a follow-up badly. I figured on trying something a little different. But Burt Bacharach, my M.D., was away working on a George Hamilton record, and we had to wait three weeks before he could get the time to work with us. We waited. It was worth it. And now the record's moving so fast back home, we can't keep up with it!"

That, of course, was before it took off in Britain. It's a pity the young singer couldn't have been here to see it happen.

Twenty-four hours from Tulsa/Lane's night dreams (of far away arms) UP1035

riding the crest of a wave, with what is probably the best record he has ever made. Except for one. In my opinion, that was a little thing called "If I didn't have a dime (to play the jukebox)." United Artists released it in September, 1962—and it didn't do anything!

DISCOGRAPHY

LPs.—The many sides of Gene Pitney: H.A.N.V. CLP1566

Only love can break a heart United Artists ULP1228 (Stereo SULP1028)

Gene Pitney sings just for you United Artists ULP1043

Singles.—Every breath I take/Mr. Moon, Mr. Cupid and 1 H.M.V. POP933

Town without pity/Air/mal special delivery POP952

The man who shot Liberty Valance/Take it like a man POP1018

If I didn't have a dime/Only love can break a heart United Artists UP1005

Half heaven, half heartache/Tower tall UP1012

Mecca/Teardrop by teardrop UP1021

True love never runs smooth/Donna means heartbreak UP1030

Twenty-four hours from Tulsa/Lane's night dreams (of far away arms) UP1035

TOP EPs

Authentic Sound Of The Country Hits Hank Williams (MGM-EP-770 The Beatles (No. 1) GEP9883 GEP9880

Beatles' Hits Beauty And The Beast EAP9-1219

Peggy Lee/George Shearing Bobby Vee's Biggest Hits LEP2102

Buddy Greco Entertainers SEG8291

Cha Cha Cha Victor Silvester Cliff Richard C'mon Everybody Eddie Cochran LEP2111

The Dave Clark Five Cliff Richard's Lucky Lips Cliff Richard SEG8269

Elia Swings Brightly With Neilson C'mon Everybody VEP5805

Elia Fitzgerald Sings The Harold Arlen Song Book VEP5804

Frank Ifield's Hits SEG2110 Frank Sinatra Sings Irving Berlin EAPI-20422

Freddie And The Dreamers From Russia With Love Matt Monro GEP9889

Greenback Dollar Kingston Trio EAPI-20440

Hey Ring-a-Ding Connie Francis MGM-EP-773

Holiday Carnival Cliff Richard And The Shadows SEG8246

How Do You Do It! Gerry And The Pacemakers SEG8257

John Layton Hit Parade Johnny Kidd And The Pirates 7EG8747 7EG8834

Judy At Carnegie Hall Just For Fun Bobby Vee And The Crickets LEP2084

The Legion's Last Patrol Ken Thorne 7EG8839

The Lonely Bull Herb Alpert And The Tijuana Brass SE1007

Meet The Dakotas GEP8888

More Hymns Tennessee Ernie Ford EAPI-20481

Nancy Wilson—"Canonball" Adderley EAP4-1437

Never To Be Forgotten Eddie Cochran LEP2052

Please! Frank Ifield SEG8284

Ramblin' Rose Nat King Cole EAP5-1793

Shindig! With The Shadows SEG8286

Sing Along With The Chipmunks LEP2057

Something For Mum Russ Conway SEG8244

Songs For Swinging Lovers Buddy Greco SEG8236

Sugar 'n' Spice Peggy Lee EAPI-1172

Swinging Banjo Party (No. 2) Big Ben Banjo Band SEG8282

The Swinging Style Of Ray Charles GEP8981

Take These Chains From My Heart Ray Charles 7EG8812

- Al Caiola Plays Italian Favourites ULP1048
- Andy The Rhymer CLP1684
- Andy Stewart Adventures in Time Stan Kenton T1844
- The Best of Nelson Riddle T1990
- Bobby Vee Meets The Crickets LBY1086
- Born Free SX1534
- Frank Ifield Buddy and Soul SX1478
- Buddy Greco VLP9050
- Ella and Basie! Everything's Coming Up Rosy CLP1669
- Rosemary Squires For You PMC1213
- Adam Faith From Acker With Love SX1568
- Freddie and The Dreamers SX1577
- Go Latin With Loss Joe Loss CLP1697
- Great Years Frank Sinatra W1/W2/W3-1762
- How Do You Like It! Gerry and The Pacemakers SX1546
- I Love You Because Al Martino T1914
- Judy at Carnegie Hall Judy Garland W1/W2-1569
- The Lettermen in Concert T1936
- Let's Face The Music Shirley Bassey SX1454
- Listen! The Dakotas PMC1209
- Mr. Kramer and The Dakotas PMC1185
- Matt Monro Sings Hoagy Carmichael Mexican Pizza Pepe Jaramillo PMC1203
- Mink Jazz Peggy Lee T1850
- Mr. Morcambe Meets Mr. Wise CLP1682
- Influors In A Recipe For Soul Ray Charles CLP1678
- The Livelial Vic Damone T1944
- Nat King Cole/George Shearing W1675
- New Sides Shelley Berman VLP9043
- Oh! Look At Me Now Bobby Darin T1791
- On Tour With The Minstrels CLP1667
- Please Please Me The Beatles PMC1202
- Richard Chamberlain Sings MGM-C-923
- Soft And Gentle Buddy Greco SX1544
- Something For Mum Russ Conway SX1508
- Sounds Of Christmas Johnny Mathis CLP1696
- Summer Holiday Cliff Richard SX1472
- Sun Arise Rolf Harris SX1507
- Surf City And Other Swinging Cities Jan and Dean LBY1163
- Those Lazy, Hazy, Crazy Days Of Summer Nat King Cole T1932
- Western Style Houston Wells PMC1215
- With The Beatles PMC1206
- The Wonderful Vera Vers Lynn CLP1677



World Radio History

Continental Jazz but American Jazzmen

SOME of the best jazz these days comes from the Continent—but played by Americans, as usual. It's just that lately there has been a spate of records made in various parts of Europe by top American stars who have been touring there.

In November we had four volumes of JATP made in Germany, and/or Sweden, and this month we have two volumes of Americans in Europe, plus Zoot Sims in Paris. Then, next month, it's Alex Bradford in London with Chris Barber.

The "Americans in Europe" LPs, H.M.V. CLP1691 and 1692, are made up from a concert in Germany last year featuring small groups, modern, mainstream and traditional, and blues singers. Many of the famous jazzmen who appear here, such as Bud Powell, Kenny Clarke, Albert Nicholas and Don Byas, have lived in France for some time, while some others like Herb Geller, Jimmy Gourley and Jimmy Woode are more recent arrivals on the Continent.

Of necessity some of the musicians on the record are heard with more than one group, but there is an over-all total of some sixteen men, plus the two piano-playing blues-singers, Curtis Jones and Jack Duprice.

The small modern groups are led by Kenny Clarke, Idrees Sulleman, Bill Smith and Bud Powell, then there are the Albert Nicholas Quartet and the Don Byas Quintet, and the traditional line-up features the two trumpets of Nelson Williams and Peanuts Holland. Two very interesting and unusual records these, which show that Americans in Europe remain in the foreground of jazz musicians, even when away from their natural surroundings.

INTERESTING

Zoot Sims, of course, is a regular record-maker and has been in this country three times in recent years. He always plays interesting lines in hot style, and helps to make Mulligan's concert band the exciting group it is. On "Zoot Sims in Paris," U.A. ULP1044, he is accompanied by a French rhythm section, but the date of recording is unknown.

In view of the fact that Zoot's style has remained constant for some time, it is made more difficult still to even guess at a date, and yet this does not really matter anyway, because it is the jazz that he plays that is foremost. He has chosen some wonderful tunes for this record, among them some beautiful ballads.

The tenor-sax in the hands of Zoot Sims or Coleman Hawkins will always produce first-rate jazz, no matter what the circumstances or accompaniment, and this month we have another LP from Hawk. On "Today and now," Hawkins has with him his usual

group as at the date of recording (Sept. 1962), of Tommy Flanagan, Major Holley and Eddie Locke.

This is a studio job, in which seven numbers were checked through and recorded, some in one take. There are a couple of originals from Hawkins, including a medium tempo that flows, called "Swingin' Scotch," and a pretty number "Love song from Apache" which is ideally suited to his ballad style. "Today and now" is on H.M.V. CLP1689.

AVANTE-GARDE

A very different style of tenor-sax playing, in fact avante garde jazz, comes from John Coltrane, and this month he features vocalist Johnny Hartman in company with his usual group of McCoy Tyner, Jimmy Garrison and Elvin Jones. This record illustrates the modern approach to accompaniment of a jazz singer, on songs that are mostly ballads, and which allow Coltrane to complement the vocal, thus throwing a new light on his ideas.

Working with Coltrane is a new departure too for Hartman, who in the be-bop era was with Dizzy Gillespie's band. "John Coltrane and Johnny Hartman" is on H.M.V. CLP1700.

RECAP

BEFORE we plunge blindly into a New Year buying spree, let us not forget that last year provided the catalogue with many a fine item

NEVIL SKRIMSHIRE'S



JAZZ VERSION

on LP. In the August Record Mail I gave a run-down on the releases of the first six months of 1963, and here I'd like to list a few outstanding records since then.

For lovers of country blues there was Leadbelly on Capitol T1821, a fine mainstream group led by Herb Ellis on Columbia 33SX 1528, and for those who like the challenge of two giants meeting, "Duke Ellington and John Coltrane" on H.M.V. CLP1657 and CSD 1502.

In October came the first of three volumes of Jack Teagarden reissues on Columbia 33SX1545, a good R & B mixture by Memphis Slim, John Lee Hooker and Jimmy Reed on Stateside SL10046, and the great "Money Jungle" on UA S/ULP1039, which brought together Ellington, Mingus and Roach.

A huge release in November included the four volumes of JATP already mentioned, plus such indispensable items as "Portrait of the Bird" on Columbia 33SX1555, which contains some 1947 recordings of Charlie Parker with Gillespie, the Bud Powell Trio on 33SX1575, and George Shearing in Jazz Moments on Capitol S/T1827. This last mentioned features Israel Crosby on bass just before he died.

No doubt many of you managed to convert suggested Christmas presents of gloves and ties into records, so you probably already have "The black saint and the sinner lady" by Charlie Mingus on H.M.V. CLP1694 and "Cleopatra feelin' jazz" by Paul Gonsalves on H.M.V. CLP 1688. They were December releases. World Radio History

GREAT BLUES FROM T-BONE

IT really has caught on, this interest in Rhythm and Blues. So much so that most of the authentic American coloured R & B artists are now appearing on LPs from major labels. We have had Memphis Slim, John Lee Hooker, Lightnin' Hopkins, Jimmy Reed, and the one and only Leadbelly.

Now here comes another great blues singer—T-Bone Walker. On Capitol T1958, called simply "T-Bone Walker," we get twelve tracks of his typical singing and playing, including three of his own compositions. As with the record by Lightnin' Hopkins, these tracks were made for a small company some time ago and have now been taken over for major release.

Walker's singing is earthy, and his guitar playing off beat the self-taught, as are most of the country-blues guitarists, but there is a compelling authority in his work that puts him among the great artists in this vein. Two of the tunes Walker sings, incidentally, are by Jimmy Reed, and by coincidence we also issue this month a new LP called "Just Jimmy Reed."

ORIGINAL

This is on Stateside SL10055 and it comprises eleven tracks of mostly original compositions, including some which were actually made up at the session. These originals which happened while recording, are heard from scratch on the second side of the disc, which gives us the complete second half of the session: false starts, changes of arrangement and between-titles "chat."

The bass-guitar in the group is played by Jimmy's thirteen-year-old son, while Reed himself plays guitar and, of course, sings the real Mississippi Blues.

An interesting record this month is by drummer Guy Warren, who on Columbia 33SX 1584 gives us "Emergent drums," subtitled "The voice of Africa speaks through the sounds of Guy Warren of Ghana." On this record you hear Warren playing piano and flute as well as various drums, and the titles include a number dedicated to Lumumba.

AFRO-JAZZ

Guy Warren has strong connections with America, having

played with several top modern jazz groups, and has also worked a lot in England with Afro-Jazz groups. "Emergent drums" is in the Lansdowne series, and another British-made record from



Jimmy Reed

this source is "The twilight cometh" by Archie Sempile.

Scotsman Sempile, who recently had to leave the Alex Welsh band because of ill health, is a clarinet player with a fey quality somewhat akin to that of Pee Wee Russell, and on this record he is in the company of an unusual line-up of piano and celeste played by Dave Lee, bass by Jack Fallon, and an assortment of marimba, vibraphone and xylophone in the hands of Martin Slavin.

This is jazz of a chamber-music variety with a selection of standards ideally suited to Archie's style, and the instrumentation makes for some very pleasing sounds. The title song is by Sempile, and he also contributed a number called "Jam'd." "The twilight cometh" is on Columbia 33SX1580.

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Bud Powell



THE GLORY OF IRELAND
33SX1581
*SCX3501



JOHN COLTRANE & JOHNNY HARTMAN
CLP1700



MR. MORECAMBE MEETS MR. WISE
CLP1682
*CSD1522

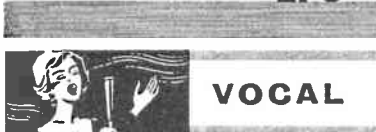


THE VERSATILE MARTIN DENNY
LBY1166
*SLBY1166



ZOOT SIMS IN PARIS
ULP1044
*stereo version

The latest 'Pop' LPs in Mono and Stereo



GOLDEN FOLK SONG HITS (Vol. 2)
THE JOHNNY MANN SINGERS
Walk right in; Puff (the magic dragon); Gotza travel on; Wimoweh; The green leaves of summer; Thieving stranger; If I had a hammer (If I had a dollar); Greenback dollar; Two brothers; Honeycomb; Foggy, foggy dew; Walzing Matilda
Liberty LBY1168
*SLBY1168

MR. MORECAMBE MEETS MR. WISE
Not now—later; Indians; Singing the blues; Ton-up boy; Why did I let you go; Impressions; Grieg Piano Concerto; Boom-oo-yatta-ta-ta; Tape recorder; The Pirbroch bla; Get it right corporal; Song of youth; The Ambassador of Khasiland
H.M.V. CLP1682
*CSD1522

... WESTERN STYLE
HOUSTON WELLS AND THE MARKSMEN
I won't go huntin' with you Jake; You left me with a broken heart; I call it another time; Squaws along the Yukon; Little black book; Kissing tree; I'll be your sweetheart for a day; Blowing wild; Best job yet; Strangers; We're gonna go fishin'; All for the love of a girl; I'm gonna change everything; Behind the footlights
Parlophone PMC1215

SONGS FOR A CAMPUS PARTY
THE FOUR PREPS
So much in love; Detroit City; Days of wine and roses; Sukiyaki; Little then; Green, green; Losing you; I love you because; Abilene; I left my heart in San Francisco; Theme from "Dr. Kildare"; Oh where, oh where
Capitol T1976
*ST1976

THE BEST OF MICHAEL HOLLIDAY
The yellow rose of Texas; Nothin' to do; Old Cape Cod; Palace of love; I'll always be in love with you; Ten thousand miles; Hot diggity (dog diggity boogie); Stairway of love; Starry eyed; My heart is an open book; Dream talk; The gal with the yellow shoes (from The Four Shepherd Boys); In love; The story of my life
Columbia 33SX1586

THE FOUR SEASONS GREETINGS
We wish you a merry Christmas; Angels from the realms of glory; Hark the Herald Angels sing; It came upon a midnight clear; What child is this?; The Carol of the bells; Deck the halls; Excelsis Deo; O come all ye faithful; The little drummer boy; Deck the halls; Silent night; O holy night; The first Noel; Deck the halls; God rest ye merry gentlemen; Away in a manger; Joy to the world; Santa Claus is coming to town; Christmas tears; I saw mommy kissing Santa Claus; The Christmas song; Jingle bells; White Christmas
Stateside SL10051

THE GLORY OF IRELAND
BRENDAN O'DOWDA
The sun on Connemara; A good roarin' fire; Kathleen O'Moore; Johnny I hardly knew you; Sweet babe; Kitty my love will you marry me etc.
Columbia 33SX1581
*SCX3501

THE INTIMATE MISS CHRISTY
JUNE CHRISTY
Spring is here; Fly me to the moon; I fall in love too easily; Time after time; The more I see you; Don't explain; It never entered my mind; You're nearer; Misty; Suddenly it's spring; I get along without you very well; Ev'ry time
Capitol T1953
*ST1953



BANDSTAND (No. 7)
G.U.S. FOOTWEAR BAND
The medallion march; Waltzing with Sullivan; Plymouth hoe; The swing of the kilt; Dear Lord and Father of mankind; Tenderfoot trail; London bridge; Date with a square; Rhapsody In brass; Fiddle-di-di; Seventy-six trombones
Columbia 33SX1582
*SCX3502

FLAMING FLAMENCO GUITAR
SABICAS
La Malagueña; Rosas y claveles; De la sierra; En la reja; Pasión; Gran jota de concierto; Mi garrotin; Recuerdo tropical; Noches de Mañana; Fragu gitana
United Artists ULP1054
*SULP1054

GO LATIN WITH LOSS
JOE LOSS AND HIS ORCHESTRA
Guitar tangos; Ole gunga; Roberta; Quando caliente el sal; Sucu sucu; Parakeet; Madrid; El adorno; Walking; Kissin'; Nicola; La Bamba
H.M.V. CLP1967
*CSD1523

I ONLY HAVE EYES FOR YOU
VICTOR SILVESTER AND HIS SILVER STRINGS
You're my everything; You'll never know; I only have eyes for you; I'll string along with you, etc.
Columbia 33SX1584
*SCX3494

SURFIN' WITH WOUT STEENHUIS
Pidgin English hula; Hawaiian hula song; Hawaiian war chant; Hawaiian wedding song; Hula blues; I'm getting sentimental over you; Ball Hit; Minetaha; Moon of Manakoa; Aroha; Moon river; Kastian; Blue Hawaii; The green leaves of summer
Columbia 33SX1585

THE BEST OF NELSON RIDDLE
Lisboa antigua; The green leaves of summer; "Naked City" theme; Younger than springtime; Drive-in; The untouchables; "Route 66" theme; I'm gettin' sentimental over you; Brother John; Life is just a bowl of cherries; Volare; De Guelio
Capitol T1990

THE VERSATILE MARTIN DENNY
Theme from Mondo Cane (More); Exotique; Bossa Nova; Our day will come; Scarlet mist; The end of the world; Little boat (O Barquinho); Sukiyaki; Quiet village, Bossa Nova; Losing you; Strawberry tree; Little bird; Night in Tunisia
Liberty LBY1166
*SLBY1166



AMERICANS IN EUROPE
Featuring the Kenny Clarke Trio; Idrees Suleiman Quartet; Bill Smith Quintet; Bud Powell Trio; Albert Nicholas Quartet; Champion Jack Dupree; Curtis Jones; Don Byas Quintet
Volumes 1 and II
H.M.V. CLP1691, 1692

EMERGENT DRUMS
GUY WARREN
Hail! the Osagoye; A recital for flute and drums; An Akwapim theme; The blind boy; Blue flute; Frajita; Sambinga Benbenzele; Agasiga (dedicated to the memory of Lumumba)
Columbia 33SX1584

JOHN COLTRANE AND JOHNNY HARTMAN
They say it's wonderful; Dedicated to you; My one and only love; Lush life; You are too beautiful; Autumn serenade
H.M.V. CLP1700

JUST JIMMY REED
Take it slow; Love my baby too much; Going to New York; Careless me baby; Take out some insurance; The moon is rising; In the morning; Oh John; Back home at noon; Kansas City baby; You can't hide it
Stateside SL10055

PIANO WITCHCRAFT
CY COLEMAN
Brahms's Spring; Witchcraft; Misty; I'm gonna laugh you out of my life; It amazes me; Hey, look me over; The Riviera; Autumn nocturne; Leave it to love; I thought about you; You fascinate me too; The best has yet to come
Capitol T1952
*ST1952

T-BONE WALKER
T-Bone shuffle; I'm still in love with you; Call it stormy Monday but Tuesday is just as bad; I want a little girl; Bobby sox blues; West side baby; Go back to the one you love; I wish you were mine; Wise man blues; You're my best poker hand; Born to be no good; T-Bone jumps again
Capitol T1958

THE TWILIGHT COMETH
ARCHIE SEMPLE
The twilight cometh; I've got the world on a string; It had to be you; I'll never smile again; Whispers in the night; Georgia on my mind; If I had you; Jam'd; Spring will be a little late this year; Something to remember you by
Columbia 33SX1580

TODAY AND NOW
COLEMAN HAWKINS QUARTET
Go! It's Liza; Quintessence; Don't love me; Love song from "Apache"; Put on your old gray bonnet; Swingin' Scotch; Don't sit under the apple tree (with anyone else but me)
H.M.V. CLP1689

ZOOT SIMS IN PARIS
Zoot's blues; Spring can really hang you up the most; Once in a while; These foolish things; On the Alamo; Too close for comfort; A flat blues; You go to my head; Savoy
United Artists ULP1044



FILMS and SHOWS

AT THE DROP OF ANOTHER HAT

MICHAEL FLANDERS AND DONALD SWANN

The gas man cometh; Sounding brass; Los Olvidados; In the desert; Ill wind; First and second law; All gall; Horoscope; Friendly duet; Bedstead men; By air; Slow train; A song of patriotic prejudice; Hippo encore

Parlophone **PMC1216**
***PCS3052**

IT'S A MAD, MAD, MAD, MAD WORLD

SOUNDTRACK

Overture; Main title; Follow the leader; Away we go; Gullible Otto Meyer; The living and—Act I; You satisfy my soul; Thirty-one flavours; Adios Santa Rosita; Instant chase; The big W; The great pursuit; Retribution; It's a mad, mad, mad, mad world

United Artists **ULP1053**
***SULP1053**

OF LOVE AND DESIRE

SOUNDTRACK

Katherine's love theme (vocal: Sammy Davis Jr.); Of love and desire theme; The garden; Acapulco; The pool; The terrace; Market chase; The Acapulco Hilton Marachi samba twist; Romantic idyll; Mexico City; First Trio; Vocal—Llorona and walk home; Rape scene; Second run; A brother's kiss; Katherine's theme—denouement

Stateside **SL10056**
***SSL10056**

SONGS WE SANG ON THE ANDY WILLIAMS' SHOW

THE OSMOND BROTHERS

Be my little baby bumble bee; 'Mighty lak' a rose; Keep your eye on the girlie you love; Love's old sweet song; I wouldn't trade the silver in my mother's hair (for all the gold in the world); Kentucky babe; By the light of the silvery moon; Aura Lee; In the good old summertime; Take me back to babyland; Down our way; Bye, bye blues

MGM-C-766

THE LEOPARD

SOUNDTRACK

Main title; We are the Leopards; A ring for Angelica; Tancredi's departure; Concerta; Angelica and Tancredi (the castle); Prince Salina visits Palermo; Welcome Don Calogero Sedara; Victory at Palermo; The palace waltz; A changing world; Angelica; Promise of love; Too late for Sicily; End title

Stateside **SL10058**
***SSL10058**

THE SWORD IN THE STONE

SOUNDTRACK

The legend of the sword in the stone; Higitus, figitus; That's what makes the world go round; Narration; A most befuddling thing; Mad Madam Mim; Blue oak tree

H.M.V. CLP1699

LONG PLAY PRICE LIST

H.M.V.	CLP Series	(12-inch LP)—32/-
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	SVLP Series	(12-inch LP)—32/-

(All prices include Purchase Tax)



THE LEOPARD **SL10058**
***SSL10058**



AT THE DROP OF ANOTHER HAT **PMC1216**
***PCS3052**



IT'S A MAD, MAD, MAD, MAD WORLD **ULP1053**
***SULP1053**

The latest 'Pop' EPs in Mono and Stereo



VOCAL

BUDDY GRECO ENTERTAINS

But not for me; Like young; The lady is a tramp; Around the world

Columbia **SEG8291**

PLEASE FRANK IFIELD

Please; My kind of girl; Cattle call; Scarlet ribbons (for her hair)

Columbia **SEG8288**

R. & B. CHARTMAKERS

Martha and the Vandellas—Heat wave; The Miracles—A love she can count on; Marvin Gaye—Hitch hike; The Flavelles—My daddy knows best

Stateside **SE1009**

THE DAVE CLARK FIVE

Do you love me?; I know you; Poison Ivy; No time to lose

Columbia **SEG8289**

THEY'RE SO FINE

THE CHIFFONS

A love so fine; One fine day; Da doo ron ron; The locomotion; It's my party

Stateside **SE1012**



FILMS and SHOWS

SONGS FROM THE FILM "WHAT A CRAZY WORLD"

FREDDIE AND THE DREAMERS

Sally Ann; Campdown races; Short shorts; Lonely boy (not from film)

Columbia **SEG8287**

EXTENDED PLAY PRICE LIST

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VERVE	VEP Series	(7-inch EP)—10/9d.
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(All prices include Purchase Tax)



WHAT A CRAZY WORLD **SEG8287**



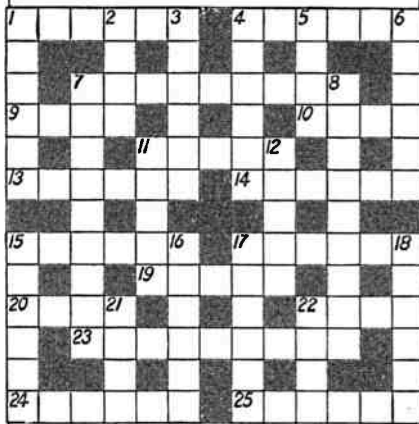
BUDDY GRECO ENTERTAINS **SEG8291**

*stereo version



DISCROSSWORD

Compiled by V. C. Wall



Here is the solution to last month's DISCROSSWORD. The two prize-winners will be announced in the February issue. Each will receive an LP of his or her own choice from E.M.I. Records' current 'popular' repertoire.

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ACROSS

- 1 & 4 The bright new star on H.M.V.'s horizon (6, 6)
- 7 A one-time seaside musical attraction nowadays replaced by the juke-box, most likely (9)
- 9 One way out when in a jam? (4)
- 10 That boy in America (4)
- 11 Look fierce when at large, and wild? (5)
- 13 Uncle graduates to South American dances (6)
- 14 Sags in the world of business (6)
- 15 He certainly knows how to play it by ear! (6)
- 17 Make a big one to create an effect, but not with 22 across! (6)
- 19 Elba's come-back makes things look very dark (5)
- 20 Not able to show hypocrisy (4)
- 22 It can weaken even the strongest of little tots! (4)
- 23 He's a perfect pest, won't leave one alone (9)
- 24 Damon, who wrote of guys and dolls (6)
- 25 He who does, may be a rather weedy type, puffs at anything! (6)

DOWN

- 1 Odd men out in the pack, perhaps, but they enjoy a lark (6)
- 2 Drinks can't be, if one takes 22 across with them (4)
- 3 Sings Frankly falsetto? (6)
- 4 Takes a spin at the wheel maybe (6)
- 5 Tea before one? It gives a touch of class (4)
- 6 Refuses to budge at the card-table (6)
- 7 A great occasion, perhaps a beginner's first recording session (3, 6)
- 8 He's the leader of the band, military style (4-5)
- 11 Sporty crowds, always willing to pay their whack (5)
- 12 Run off to form a union? (5)
- 15 Damone, who sings of guys and dolls! (6)
- 16 Mr. Steptoe? (6)
- 17 Moves furtively, having a connection on board (6)
- 18 Some give them freely to their pop idols, but they seem to get frequently broken! (6)
- 21 A jug to by-pass (4)
- 22 Just the game for a one-man band, perhaps (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: 13th January.

YOUR RECORD MAIL DEALER IS:

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 Cartmill
on Tuesdays, 11 p.m.—11.30 p.m.

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

THE SNO-MIST SHOW
with Jimmy Young
on Wednesdays, 9.15 p.m.—9.30 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.

WHAT'S IN STORE
with Tim Brinton and June Thornburn
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 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.

THE NIGHT IS YOUNG
with Jimmy Young
on Saturdays, 8.30 p.m.—9 p.m.

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

KENNY LYNCH'S FAMILY CHOICE
on Sunday, 6.30 p.m.—7 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.





★ ★ ★ **THE HOLLIES**

look happy enough. And so they should with a big hit behind them to start the New Year. For "Stay," coupled with "Now's the time" on Parlophone R5077, has certainly proved a "stayer" in the charts.