

# 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. 3. No. 7.

July, 1960

# SPORT

1<sup>st</sup>

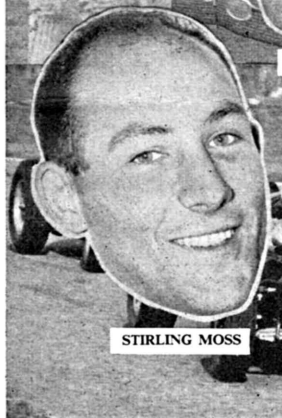
# -on EP!



LEW HOAD



PETER MAY



STIRLING MOSS

**D**RIVING at 160 m.p.h with Stirling Moss . . . tennis coaching by Lew Hoad . . . tips on batting by Peter May . . . these are just a few of the many exciting items to be found on three new EPs on sport issued by His Master's Voice.

Produced by Fiona Bentley (who was responsible for compiling the recent release of the first nine EPs in the H.M.V. Junior Record Club series) and Lord Aberdare, these three records make ideal listening for children—and grown-ups, too—who are anxious to learn more about motor racing, cricket or tennis, from the experts themselves.

On "Motor Racing With Stirling Moss" (7EG8583), Lord Aberdare interviews the famous driver about the technique and requirements of a top racing motorist, while Moss himself gives a commentary on his actions as he roars around the Aintree circuit.

#### BEHIND THE SCENES

Lord Aberdare also investigates behind the scenes and talks to Stirling's manager, Ken Gregory, and chief mechanic, Tony Robinson, to clerk of the course John Morgan, pit marshal S. M. Lawry, scrutineer F. E. Matthews and flag marshal E. H. G. Browning.

Accompanied by his two sons, Alastair and Jamie, Lord Aberdare visits the All-England Club at Wimbledon for "The Game of Tennis" (7EG8584). There they meet Lew Hoad, who gives advice on the basic strokes and during a match explains the rules. There is also a discussion on a wide range of topics connected with the game in which Hoad, Neale Fraser, Barry Mackay and Harry Hopman take part.

Alastair and Jamie are again present with their father at Lords for "The Game of Cricket" (7EG8585). They hear a commentary by Brian Johnston and during the tea-interval receive advice on batting from Peter May, on fielding from England captain Colin Cowdrey, on wicket-keeping from Godfrey Evans and on bowling from former Australian Test cricketer, Keith Miller.



**EMI**  
HIS MASTER'S VOICE  
CAPITOL COLUMBIA  
PARLOPHONE MCM  
& MERCURY

*—the greatest recording  
organisation in the world*

★ ★ ★ ★ ★

ON STAGE  
**SHOWPAGE**  
AND SCREEN

“Never Let Go”

## NO DISAPPOINTMENT FOR FAITH FANS

by EDNA BOWERS

**MUCH** has been both written and spoken about the versatility of Top Ten habitué Adam Faith. Quietly, but confidently Faith has channelled himself into the film world, where he is not without experience, for he once worked on the production side as an assistant editor.

His followers have waited patiently for his appearance with Peter Sellers and Richard Todd in the ‘X’ certificate film “Never Let Go” — and they will be far from disappointed when they see the film, for it is the exciting story of a smoothly-run, stolen car racket, organised by suave, sadistic garage owner Lionel Meadows (Peter Sellers), who employs the thuggish young Tommy Towers (Adam Faith).

**FLOP**  
John Cummings (Richard Todd), a successful flop in his job as a commercial traveller for a cosmetic firm, buys a car that he can barely afford in a last desperate attempt to keep his job. When the car is stolen by Towers, Cummings runs to the police, panicking, for he was unable to pay a fully-comprehensive insurance and so gets no compensation at all.

The police have little sympathy for him personally, and in spite of their endeavours to trace his and many other vehicles, stolen by the same gang, Cummings decided to play amateur detective for himself.

He traces Towers to the Victory cafe, where he hangs around the juke box with the other Teddy Boy members of the gang. Some exciting scenes are unrolled be-

fore he eventually comes face to face with Meadows for the last, and most violent time.

**NEW LIFE**  
All turns out satisfactorily in the end — for everyone except Meadows! Cummings over-rides his fears and faces a new life of proportionate ambition, while Towers rides away on a straight and honest road with Jackie (Carol White), one-time girl friend of Meadows.

*Although this part is a straight, non-singing one for Adam Faith, his fans are not forgotten, for he sings, over the credits, the traditional tune “Johnny comes marching home”, now available on Parlophone 45-R4665 with accompaniment by John Barry who is heard playing his own score throughout the film. The coupling is another film disc — from “Beat Girl”, it is entitled “Made You”.*



Peter Sellers and Adam Faith, are pictured in a tense scene from the Rank film “Never Let Go”.

“Drum Crazy”

## He's the master of his class!

By PETER HAIGH

The story of Gene Krupa is of a man who may be only a name to many youngsters these days, and in fact, may not even matter against such ‘pop’ competition as Cliff Richard and Adam Faith.

But for my money the younger generation would do well to pay attention to Gene Krupa and the talent he has lavished upon his fans — and still does — through the medium of records.

This is genuine talent and he is a master of his class. A mixed-up kid like many others, but I repeat a master of his class, a rare genius among drummers.

Sal Mineo, who I have not seen before, plays with conviction the star part, and a most attractive and convincing Susan Kohner plays Ethel Maguire, the girl from Krupa's home town.

There is nothing outstanding in this picture really — I have to say that to be honest — but it's sound entertainment and I mean ‘sound’.

If you like drumming, you'll go mad about it, if you like jazz, you're in — but if you don't like either, let yourself be persuaded by your boyfriend or girlfriend to go and see it.

And if you go away still not liking what you've heard then go and bury yourself, bud. Life is not for you.

● You can capture all the excitement of “Drum Crazy” on the H.M.V. LP recorded directly from the soundtrack (CLP1352, stereo CSD1296).



In the above scene from Columbia Pictures' “Drum Crazy”, is Sal Mineo, who portrays Krupa in the film, engaged upon one of the many exciting drum sessions.



**DICK CARUSO**

Two long years  
Yes sir, that's my baby

45-MGM1077

**JIMMY JONES**

Good timing  
Too long will be too late

45-MGM1078

**ART MOONEY AND HIS ORCHESTRA**

Banjo boy  
Captain buffalo

45-MGM1079

**TOMMY EDWARDS**

I really don't want to know  
Unloved

45-MGM1080

**SHEB WOOLEY**

Luke the spook  
My only treasure

45-MGM1081

### YOUR GUIDE TO FILMS and SHOWS

“AT THE DROP OF A HAT”  
Michael Flanders  
and Donald Swann  
Parlophone PMC1033

“BEN HUR”  
Rome Symphony Orchestra  
MGM-C-802

“BEAT GIRL”  
Adam Faith, John Barry,  
Shirley Ann Field  
Columbia 35SX1225

“BROADWAY MELODY”  
David Hughes, Millicent  
Martin, Bruce Forsyth, etc.  
Columbia 35SX1180  
SCX2392

“CAN-CAN”  
Soundtrack  
Capitol W1301  
SW1301

“CAROUSEL”  
Soundtrack  
Capitol LCT6105  
SLCT6105

“EXPRESSO BONGO”  
Cliff Richard  
Columbia SEG9771  
ESG7788

“FINGS AIN'T WOT  
THEY USED T'BE”  
Joan Heal, Alfred Marks,  
Marion Ryan, Adam Faith,  
etc.  
H.M.V. CLP1358  
CSD1298

“FLOWER DRUM  
SONG”  
Original London cast  
H.M.V. CLP1359  
CSD1305

“FOLLOW THAT GIRL”  
Original London cast  
H.M.V. CLP1366  
CSD1307

“GIGI”  
Soundtrack  
MGM-C-770

“HOORAY FOR DAISY”  
Bristol Old Vic Co.  
H.M.V. 7EG8569

“LOOK WHO'S HERE”  
Original cast  
H.M.V. CLP1357  
CSD1302

“MAKE ME AN OFFER”  
Daniel Massey, Dilys Lane,  
Diana Coupland, Meier  
Tzelniker  
H.M.V. CLP1333  
CSD1295

“NEW CRANKS”  
Original London cast  
H.M.V. CLP1375

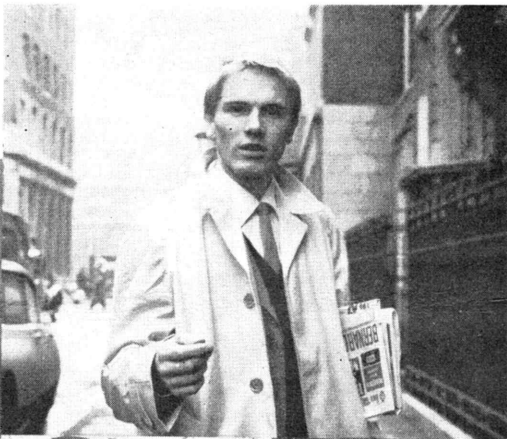
“OKLAHOMA”  
Soundtrack  
Capitol LCT6100  
SLCT6100

“THE MOST HAPPY  
FELLA”  
Original London cast  
H.M.V. CLP1365  
CSD1306

“WEST SIDE STORY”  
Marlys Watters, Don  
McKay  
H.M.V. 7EG8429

# OUT AND ABOUT

with the RECORD MAIL camera

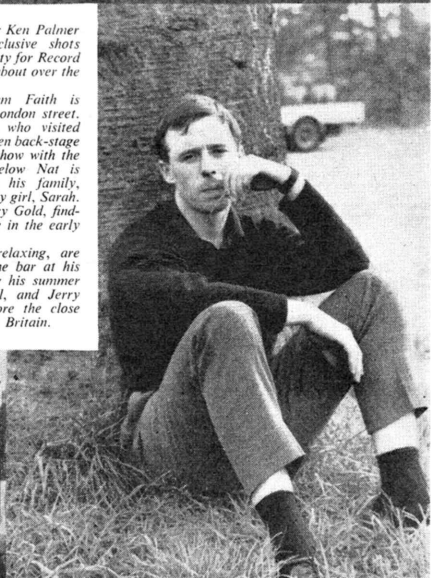


**O**UR photographer Ken Palmer took these exclusive shots of E.M.I. stars off-duty for Record Mail whilst out and about over the past few weeks.

Parlophone's Adam Faith is pictured in a busy London street. Nat "King" Cole, who visited Britain recently, is seen back-stage after his Palladium show with the Beverley Sisters. Below Nat is Gary Marshal with his family, including his new baby girl, Sarah.

Then, there's Harry Gold, finding peace to practice in the early morning in a field.

Two stars seen relaxing, are Ronnie Hilton, in the bar at his home before starting his summer season at Blackpool, and Jerry Lordan, shortly before the close of his tour of Great Britain.



★ **SYD GILLINGHAM** visits that friendly station of the stars and discovers:

# There's more to '208' than meets the ear!

*"Believe it or not, but there are many people who write to us and say they are convinced that we are not really broadcasting from Luxembourg. They honestly and truly think that our programmes are aired from London and that 'Radio Luxembourg' is some sort of gimmick!"*

**T**HE speaker was 30-year-old Australian Barry Alldis. You know him well as one of the friendly voices from the friendly station which nightly catches a vast listening audience by the ear with its broadcasts in English on the familiar 208 metres.

After a flying visit to the studios of '208' I can assure any dubious listeners here that all the programmes do, indeed, come from the prosperous, picture postcard Grand Duchy of Luxembourg. And if it's figures you're after, let me tell you that this delightful little country has an area of some 1,000 square miles and a population of 300,000.

## NOW MODERNISED

Luxembourg is the capital of the Grand Duchy of Luxembourg and the studios are situated in a beautiful park not far from the city centre, in a now-modernised building which many, many years ago saw service as a castle-like mansion. And the moat's still there today to prove it!

This is the setting then, for the broadcasts of your favourite programmes, including such top E.M.I. disc shows as Sam Costa's "It's Record Time", Ray Orchard's "Record Crop" and "Weekend Choice", Peter West's "Your Record Date" and "Record Hop", Jack Good's "Good Turns" and the "Midnight on Luxembourg" shows with Sam Costa, Ray Orchard, and Jack Good.

## IMPORTANT

But there's more to Radio Luxembourg than meets the eye — or rather the ear. Did you know, for example, that it carries four other important radio services — in French, Flemish, German and Luxembourgish?

The French service is broadcast daily on the long wave while the Flemish, German and Luxembourgish programmes are aired on the medium wave in the afternoons before the British service begins at 7 p.m. (6 p.m. in the winter).

In addition there is Radio Tele-Lux, a television service which covers Luxembourg, North-

ern France, and parts of Belgium and Germany. And, finally, Radio Luxembourg can boast of its own symphony orchestra and, to go with it, a magnificent concert hall-studio.

The British contingent at '208' numbers three — with chief announcer Barry Alldis, who has been at Radio Luxembourg for 3½ years, are Don Moss, a 2½ year-man who hails from Peterborough, and Ted King, from Chingford, in Essex who has been there 1½ years.

Barry has had, too, a fellow Australian on his team this summer in Alan Freeman who has made a return visit as guest disc jockey.

What is it like to be a Radio Luxembourg disc jockey? Well, don't imagine for a start that the job entails merely sitting before a microphone and spinning some discs each evening. There's more to it than that.

## PLANNING

Programmes (other than the E.M.I. type of disc show which is put on tape in London and then flown to Luxembourg for broadcast), have to be carefully planned, and there is an immense amount of behind-the-scenes work.

"We each select the records to be played in our own programmes," Barry Alldis explained. "That means that we have to go through a huge mail — and it's our policy to read each and every postcard or letter sent to us. "Then we have other correspondence to deal with — requests for photographs, answering general enquiries and so on. And we have to keep up to date with the latest record releases by playing all the new discs that are sent to us."

*All of which is enough to be going on with.*

## WORLD-WIDE

And that mail — it doesn't come only from this side of the English Channel. The postcards and letters that drop on to the desks of the '208' deejays come, in fact, from all parts of the world.

They provide the best possible proof that the British programmes — which are also aired, incidentally, on 49.26 metres on the short wave — have a vast listening audience of many millions. Just how many it would probably be impossible to estimate.

They enjoy tremendous popularity on the Continent generally, and in Scandinavia there is a listening figure of two million. But we can go much farther afield than that.

"I had a request," Alan Freeman told me, "from somebody aboard the Queen Mary en route to New York. He had been listening to our programmes and wanted us to play a record for a friend in England who had been kind to him during his stay there. "On another occasion I had a cable from a man in America



**BARRY ALLDIS**

Chief announcer of Radio Luxembourg's British service. Born in New South Wales, he once worked on Australian commercial radio.



**DON MOSS**

Joined '208' from the British Forces Network in Hamburg, once worked with the Forces Broadcasting Service, Middle East.



**TED KING**

Another one-time member of the Forces Broadcasting Service, Middle East. Was there with Don Moss.

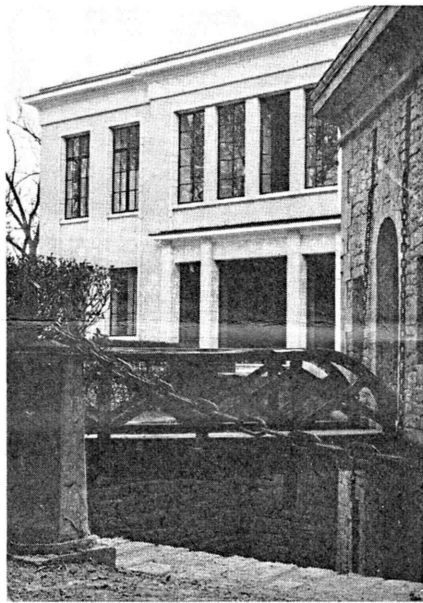


**ALAN FREEMAN**

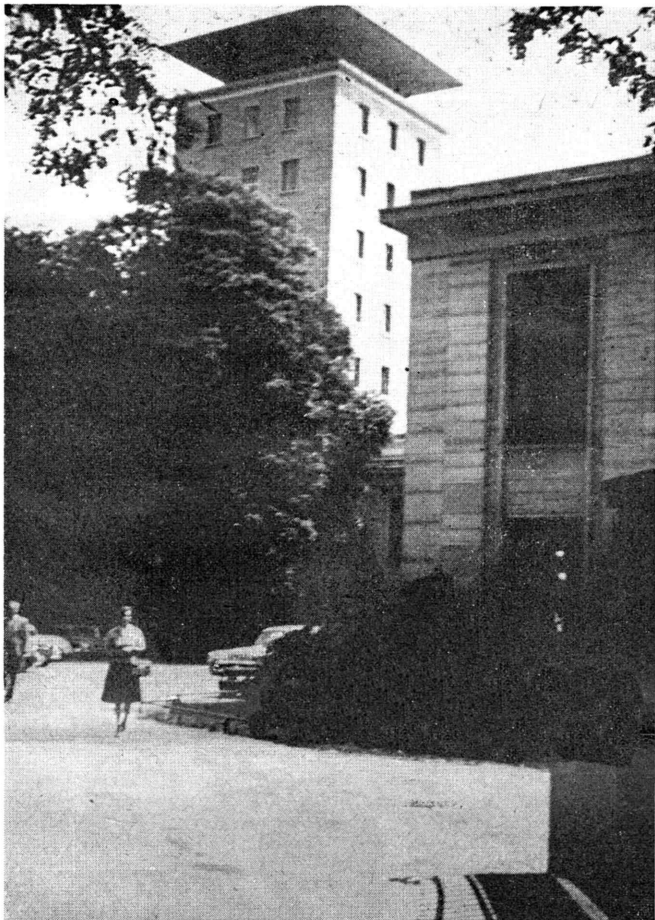
Also from Australia — he was born in Melbourne — and he, too, worked on commercial radio 'down under'.



**T**HIS is a picture of the superb concert hall at Radio Luxembourg's headquarters. It is from this concert hall that the '208' symphony orchestra broadcasts.



**T**HE old and the new. The moat and drawbridge, relics of the past, are shown in this picture as foreground to another, more modern part of the Radio Luxembourg building.



**A**NOTHER view of the Radio Luxembourg building—this time showing the entrance. You find your way to the '208' studios by walking through beautiful parkland situated not far from the centre of the city.

asking me to play a record for his wife who was in Switzerland."

**NAMESAKE**  
"And I," said Barry Aldis, "have had letters from Hong Kong, Australia and America. I had one once from a Barry Aldis — same spelling — who worked in the control tower at Chicago Airport and had heard our programmes."

The great majority of the mail, of course, comes from the British Isles and Eire. And the things you think of to attract the attention of the disc jockey!

*I liked this one (and it's a popular trick, apparently!). You print, in the boldest of bold red lettering on the postcard or letter "Postman, postman don't be slow, be like Cliff and go, man, go!"*

**WARNING**

There's just one thing about those requests — particularly those to mark such special days as birthdays and wedding anniversaries.

"So many listeners," said Barry Aldis, "don't give us enough warning of these special occasions. They write asking for a record for Mum's birthday and, because the mail has to be sorted in London before being sent out to us, poor

old Mum's birthday has been and gone before we hear about it.

"We also get lots of letters from irate listeners complaining that we have not played their request. Of course, we get thousands of requests and I am sure they will appreciate that it is quite impossible to play every single one."

**LIBRARY**

Each service at Radio Luxembourg has its own record library and that of the British section numbers some 60,000 discs. Which would make quite a pile in anyone's back room.

**Most requested artist?** Columbia star Cliff Richard, Barry Aldis assured me, is one of the names at the very top of the list.

And how, I asked Barry, was the Record of the Week selected. "Mutual agreement," was his answer. "We all listen to the new discs and we go for the one that we believe will make the charts.

**STILL TOPS**

"Since I first came here 'rock' is still very much at the top. It's not the loud, rather raucous 'rock' that we used to have but it's still there. Its influence, in fact, is stronger than ever although it is more subtle now.

**100 UP!**

"Our listening audience covers a wide age group with the biggest audience coming from the teenage record-buying public. But we cater, too, for the older people who are very regular listeners — even requests for a 100th birthday!

"But, young or old, the listeners we consider our friends. The friendly attitude is our general approach to radio and we spin the discs as though the listeners, our friends, are in the studio with us."

**ARTISTES**

The listeners may not be in the studios with the '208' deejays but very often the artistes are. Among those to make very successful trips to the Radio Luxembourg studios have been top M-G-M stars Connie Francis, Joni James and Conway Twitty, popular Columbia singer Paul Anka — and Cliff Richard.

*As I said before, there's more to '208' than meets the ear.*

●FOR your information full details of all E.M.I disc shows broadcast from Radio Luxembourg are printed on this page.



**T**HE camera moves back to this country to picture E.M.I disc jockey Peter West recording his "Record Hop" show at Radio Luxembourg's London headquarters.

These recommended

Make a note

**RADIO LUXEMBOURG**

programmes

208

WATER

**YOUR RECORD DATE**  
with Peter West  
on Mondays, 11.15 p.m. — 11.30 p.m.

**GOOD TURNS**  
with Jack Good  
on Tuesdays, 9.30 p.m. — 10 p.m.

**A RECORD CROP**  
picked by Ray Orchard  
on Tuesdays, 10 p.m. — 10.30 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Sam Costa  
Tuesdays, 12.00 — 12.30 a.m.

**MIDNIGHT ON LUXEMBOURG**  
with Ray Orchard  
Wednesdays, 12.00 — 12.30 a.m.

**IT'S RECORD TIME**  
with Sam Costa  
on Thursdays, 10 p.m. — 10.45 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Jack Good  
on Thursdays, 12.00 — 12.30 a.m.

**WEEKEND CHOICE**  
with Ray Orchard  
on Fridays 10 p.m. — 10.30 p.m.

**RECORD HOP**  
with Peter West  
on Fridays, 10.30 p.m. — 11 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Sam Costa  
on Fridays, 12.00 — 12.30 a.m.

featuring all the latest and greatest hits from

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

# A RECORD CROP PICKED BY RAY ORCHARD

A FEW weeks ago I was involved in an interesting experiment; this was the session where a flock of Cliff Richard fans listened to 21 new recordings and actually voted on the one to be released as his next.

My votes weren't to be counted, but to see how my views matched the fans, I kept a personal score. My winner was the last of the lot, rating the maximum 10 points, plus + +.

I gave the song 10 points on my own, but the deciding factor, the reason for the + + + top rating was a girl in the second row. She joined Cliff for the second chorus.

The top song of that night is top of the list this month.

**CLIFF RICHARD**  
Please don't tease/Where is my heart  
COLUMBIA 45-DB4479

IF teenagers don't know the popular taste in music, nobody does, and as this was chosen by the panel, I don't see how it can miss a top spot in the charts. It's a bright, simple melody, with a lyric line pleading with a girl to stop teasing. It was written by one of the Shadows, and the group does a fine job on the backing as always.

Having let his fans pick the "A" side, Cliff himself picked the other title. It's a slow, dreamy number with the mood contrasting completely with the fans favourite, (though they didn't hear this number). Both sides could make the grade; I'm interested to see which one makes it first.

**ADAM FAITH**  
Made you/Johnny comes marching home  
PARLOPHONE 45-R4665

HERE we have two movie tunes, the top title from Adam's own new film, "Beat Girl". The ever-fresh John Barry provides the backing for what



**THE KINGSTON TRIO**  
Bad man's blunder/The escape of old John Webb  
CAPITOL 45-CL15138

I love this group. Their voices blend, they can play, and they have a great sense of humour; they do their nut on this one. It's sort of a hopped-up, tongue-in-cheek "Tom Dooley". It's the tale of a poor lad who shot and killed a deputy but failed to make good his escape. It's told in the first person by one of the three with others coming in for the chorus, while our hero makes pertinent comments. Tremendous!

The other number is an old British folk-ballad type number, very attractive in presentation with a fine story line. Just their material,

will certainly be another top hit for the amazing Mr. Faith. The guitar takes some very effective breaks between bits of the vocal on this medium paced rocker. Adam does a driving job on the Barry tune.

The second side is the old tune with a fresh new treatment. Though it's a great presentation, I think the new tune is the one to watch.

**THE PLAYMATES**  
Parade of pretty girls/Jubilation T. Corpone  
COLUMBIA 45-DB4468

THIS is a fine group. Naturally enough, the top side of their new disc is in march time as the boys tell of the delights of such a procession. They make you want to run out and find one. It's a bright, happy sounding affair, with the girls helping out with the lyric.

Second side might well have been listed as top. It's one of the numbers from the new film musical, "Li'l Abner", and describes one of the characters, from here . . . almost. It's a happy romp, both musically and lyrically that'll keep your toes tapping to the end.



**DINAH WASHINGTON and BROOK BENTON**

A rockin' good way I believe  
MERCURY 45-AMT1099

I DIDN'T have the pleasure of reviewing the last pairing of this fabulous Mercury twosome, but I loved the disc. This goes one better. Dinah and Brook are even more relaxed, really enjoying themselves on the easy rockin' topper.



**BROOK BENTON**

They toss the vocal ball back and forth, adding their own comments on passing events. Fine backing and a strong song really entertain. My only regret is that it comes to an end. It's bound to be another hit in the States for them, and I hope, successful here too.

They're much more sober (figuratively speaking) on the other side, a near perfect presentation of the popular classic.

**JIMMY JONES**  
Good timin'/Too long will be too late  
45-MGM 1078

I THINK everyone knows the I style of the fabulous "Handy Man". Well, here he is with his new disc. It's a stronger number than his last hit I think, and I thought that was top material . . . in other words, I think this is a hit too.

The soaring voice, lifting above the melody line to great effect, is backed by a ricky-ticky, clock-like beat that fits well with the title and lyric. Great entertainment. It was in the American top ten soon after release and is bound to follow here.

The other side is almost as good. It's a warning to a girl to take her time, but not too long. His voice is pitched a bit higher throughout and he only takes away a couple of times, but it's still a very effective presentation.

**BOBBY RYDELL**  
Swingin' school/Ding-a-ling  
COLUMBIA 45-DB4471

BOTH sides of Bobby's latest Columbia release went into the American charts just after release there, and I think they'll do equally well here. I won't pick a top number as they are both terrific, but the first named is nominally listed as the "A" side.

Don't know just where this 'Swingin' school' is, but it sounds like a ball. Tremendous drive through the whole rockin' number should see it finish at or near the top. A finer rather whiney female group effectively punctuates the side.

The other deck is taken at a slightly slower pace but with no loss of excitement or entertainment value. It's the story of a doll, nick-named ding-a-ling, 'cause she makes the bells ring loud and long. Hear them both and make your own choice.

**JOHNNY KIDD**  
Shakin all over/Yes sir, that's my baby  
H.M.V. 45-POP753

JACK Good feels that Johnny is the most exciting British vocalist of the day. While not going quite so far, I do feel he has not received the recognition he deserves. This H.M.V. disc might turn the trick.

His Pirates handle the backing as ever while Johnny takes the lyric (it's a beautiful doll rather than a fright that causes the shakes) and really drives the story home. A fine, easy rocking side with a well arranged backing supports the little fellow with the big voice.

Slightly doctored lyrics and considerably up-dated arrangement revises the flip side. All involved sound as if they really enjoyed this session, and you'll enjoy the disc.

**PAUL ANKA**  
My home town/Waiting for you  
COLUMBIA 45-DB4472

THE happy return of the prodigal is put to song by Columbia's winning young Canadian on his latest. It's presented in calypso style with Paul attractively assuming a slight accent.

It's a re-phrasing of the theory that the nicest thing about travelling is coming home, and put this way it not only sounds true but could put Anka back at the top of the charts.



Flip number, another Anka original, is a slow sad item about one who has gone away . . . his girl.

Very nice melody with good use of backing and supporting vocal group makes this another strong item.

**CHARLIE GRACIE**  
The race/I look for you  
COLUMBIA 45-DB4477

CHARLIE'S back, and Columbia has him. Some of his fine guitar work is evident here as the group rocks easily into the lyric about the race every night in his dreams . . . but there's no winner. A vocal group joins in as

Latest

**PARLOPHONE**

ISSUES

<b>LAURIE LONDON</b> Banjo boy Hear them bells	<b>45-R4662</b>
<b>RON GOODWIN AND HIS CONCERT ORCHESTRA</b> Theme from "The Unforgiven" Theme from "Ben-Hur"	<b>45-R4663</b>
<b>PAUL BEATTIE</b> The big bounce Slick chick	<b>45-R4664</b>
<b>ADAM FAITH</b> Made you (from the film "Beat Girl") Johnny comes marching home (from the film "Never Let Go")	<b>45-R4665</b>
<b>PEPE JARAMILLO</b> Fruit salad Ring ding	<b>45-R4666</b>
<b>JAMES BROWN</b> Think You've got the power	<b>45-R4667</b>
<b>PETER WYNNE</b> Ask anyone in love I need you close again	<b>45-R4668</b>
<b>SILVER SISTERS</b> Waiting for the stars to shine When a boy meets a girl	<b>45-R4669</b>

the song builds in power. It's a fine melody with a great presentation that will have you asking for more.

Great arrangement on the other side too. This song could be retitled, "the search", and again he fails to find what he wants. Great stuff.

**FRANK SINATRA**

River stay 'way from my door/  
It's over, it's over, it's over  
CAPITOL 45-CL15135

SINATRA swings while Riddle provides a driving backing. It's a new recording on an older tune, the title giving the basic story. It starts rather gently, building as it goes to a crashing finale after two and a half minutes of sheer musical pleasure.



FRANK SINATRA

Strings fade in gently to set the pace and mood for the other number. A chorus is used as well on the slow, sentimental ballad, given a tender Sinatra treatment. It's a fine lyric combined with an easy melody. The principals are so well known there's no need to say any more.

**MICHAEL HOLLIDAY**

The one-finger symphony/  
Little boy lost

COLUMBIA 45-DB4475

THE relaxed Mr. H. takes it easy on a lilting melody. He wishes he could perform more



GENE VINCENT

Pistol packin' mama/Weeping willow

CAPITOL 45-CL15136

CAPITOL's popular rocker who has been touring Britain for some months, has now cut a disc in this country. Backed by the "Beat Boys", who are accompanying him on the road, it's a rockin' new treatment of the hit of a couple of decades ago.

Driving drum and guitar are soon joined by the saxes and a pair of Vincents. He uses the double voice throughout for an increasingly exciting presentation.

He appears with orchestral accompaniment on the other deck with a group joining at times to present a slow and sentimental Vincent. It's a tender, attractive monologue delivered by one who has lost his love,

impressive feats to prove his love, and though the lyric takes this line, the job turned in is impressive enough. Piano and strings are used very effectively on a side sure to be heard often in the future.

The other side is sort of a rockin' Western melody. It's a cute effort with rather a sad lyric about a lad who wandered away, but fortunately everything ends happily.

**SILVER SISTERS**

Waiting for the stars to shine/  
When a boy meets a girl

PARLOPHONE 45-R4669

HERE'S a nice fresh sound. Parlophone's new American group has a winning side in their first, a happy love story of the end of that long search.

Number opens with drums, clarinet and ricky-ticky piano playing in unison. The song romps along nicely a tremendous beat and sparkling blend of voices.

The other deck is a bit slower and not so exciting, but ideal for restful listening. Some useful advice to the boys on how to behave is given as well.

**SAM COOKE**

Wonderful world/Along  
the Navajo trail

H.M.V. 45-POP754

THE top side of Sam's H.M.V. disc seems to preach that ignorance is bliss; he doesn't know much about French, biology, history or science, but still all's well with the world. It goes at a medium pace, has a pleasant, memorable melody and a deceptively gentle delivery by Mr. Cooke, all going to make it a top contender for honours.

A full band takes the place of the group for the second number, an easy swingin' version of the fine old tune. It's another exciting side, ending with the expressed desire to join Maverick and Cheyenne in the Wild West.

**TOMMY EDWARDS**

I really don't want to know/  
Unloved

45-MGM-1080

HERE'S the current chart maker by Tommy Edwards. His gentle voice gives a fine reading to the romantic top side, the lyric asking the girl all sorts of questions but not really wanting an answer. It's rather a treat to find a 3/4 beat on a new waxing.

"B" side is also very strong. Here he says there's only one for him . . . if she goes, he wants no other. Leroy Holmes again leads the orchestra and chorus. The number shuffles along nicely, the feeling of the song not being as gloomy as the subject matter might suggest.

**JOHN BARRY**

Blueberry hill/Never let go  
COLUMBIA 45-DB4480

THIS is John Barry with his full orchestra, creating yet another fresh sound. Guitars take the melodic lead on the grand old melody topping the platter, the shimmering strings joining in later.



JOHN BARRY

It's another very danceable item on the other deck. Barry plays the theme from the new Adam Faith movie of the same name. A top disc for all the fans of Britain's brightest young music maker.

**JOHNNY ASHCROFT**

Little boy lost/My love is a river  
H.M.V. 45-POP759

THIS is the original recording of the second side of Michael Holliday's new disc. The name will be unfamiliar to British disc fans, but composer/vocalist Ashcroft is now riding the top of the hit charts in his native Australia with the first-mentioned item.

Johnny takes it a shade slower than Holliday, and this treatment, plus the slightly lighter voice, brings out well the ominous fears expressed in the opening verses. It's also expected to be a hit in the States.

Johnny also penned the backing side, a brighter number in lyric and treatment, telling someone of the enormous size of his love. The Emittons again add vocal support.

**PETER WYNNE**

Ask anyone in Love/I need  
you close again

PARLOPHONE 45-R4668

THIS is a gentle melody describing the feelings of one in love. Wynne is backed by the lush strings of Geoff Love, and the soaring voices of the Rita Williams singers for a full, classy arrangement.

He handles the lyric with ease, putting a happy, optimistic feeling into the song.

A heavier beat and effective guitar work give a rock flavour to the ballad on the other side. More power and drive in the delivery too. This could prove the more popular of the two fine sides.

<b>JOHNNY KIDD AND THE PIRATES</b> Shakin' all over Yes sir, that's my baby	<b>45-POP753</b>
<b>SAM COOKE</b> Wonderful world Along the Navajo trail	<b>45-POP754</b>
<b>FRANK CORDELL AND HIS ORCHESTRA</b> Mr. Lucky For those who love	<b>45-POP755</b>
<b>JOHNNY WADE</b> Funny thing (from "The Golden Touch") Shadow lye (from "New Cranks")	<b>45-POP757</b>
<b>ROBERT WILSON</b> The tartan The skerry song	<b>45-POP758</b>
<b>JOHNNY ASHCROFT</b> Little boy lost My love is a river	<b>45-POP759</b>

<b>LITTLE BEN'S BANJOS</b> Silly little tune There are just two l's in Dixie	<b>45-DB4467</b>
<b>THE PLAYMATES</b> Parade of pretty girls Jubilant T. Corpone (from the film "L'I Abner")	<b>45-DB4468</b>
<b>VICTOR SILVESTER &amp; HIS BALLROOM ORCHESTRA</b> I enjoy being a girl (from "Flower Drum Song") (QS) Clementine (QS)	<b>45-DB4469</b>
Somebody, somewhere (from "The Most Happy Fella") (SFT) Follow that girl (from the musical of the same name) (SFT)	<b>45-DB4470</b>
<b>BOBBY RYDELL</b> Swingin' school Ding-a-ling	<b>45-DB4471</b>
<b>PAUL ANKA</b> My home town Waiting for you	<b>45-DB4472</b>
<b>EDDIE CALVERT</b> Farewell my love Gabbie	<b>45-DB4473</b>
<b>MAX JAFFA WITH THE NORRIE PARAMOR ORCHESTRA</b> Love is like a violin Romantica	<b>45-DB4474</b>
<b>MICHAEL HOLLIDAY</b> The one-finger symphony Little boy lost	<b>45-DB4475</b>
<b>CHARLIE GRACIE</b> The race I look for you	<b>45-DB4477</b>
<b>TONY BRENT</b> Come on in Your cheatin' heart	<b>45-DB4478</b>
<b>CLIFF RICHARD</b> Please don't tease Where is my heart	<b>45-DB4479</b>
<b>JOHN BARRY AND HIS ORCHESTRA</b> Blueberry Hill Never let go (from the film of the same name)	<b>45-DB4480</b>

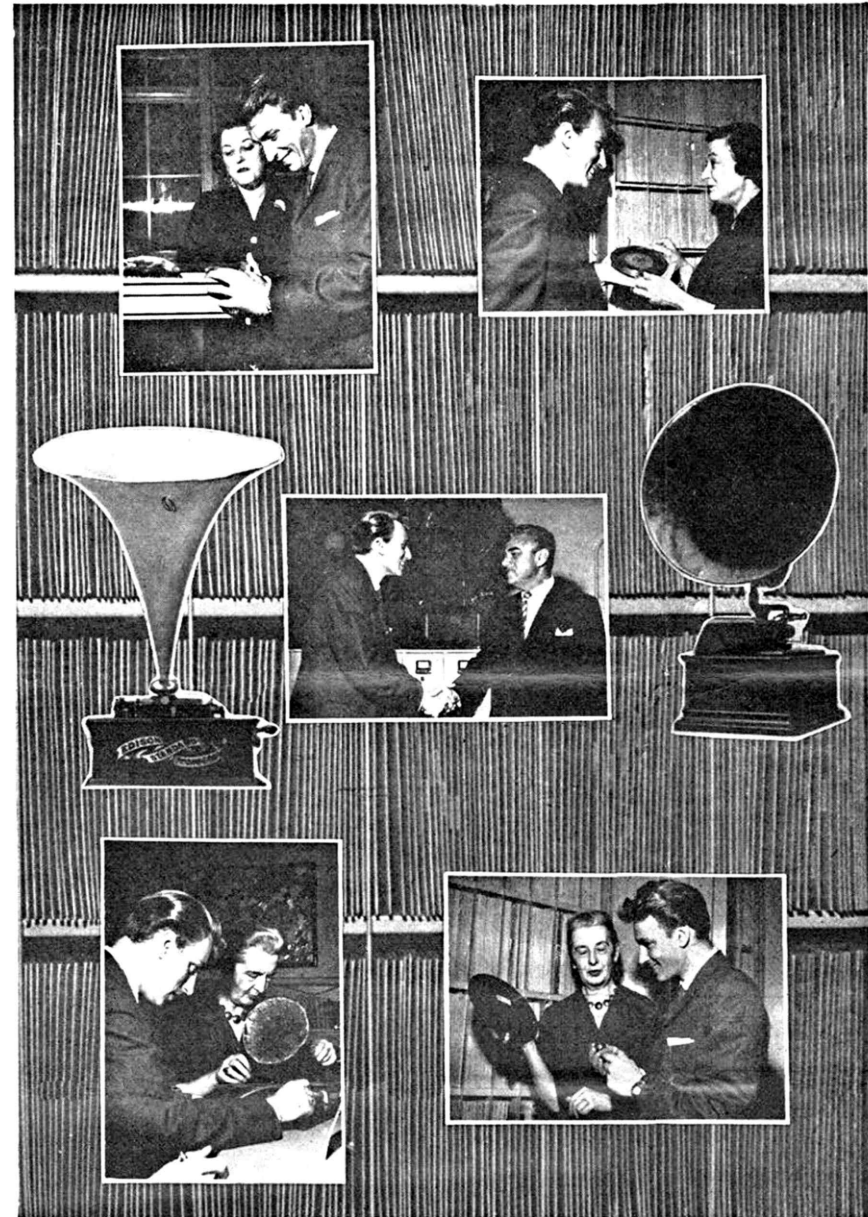


BILLY MAY

FOR our LP Star of the Month, we have chosen Billy May, one of the most brilliant composer-arranger-conductors on the popular music scene today. Born in Pittsburgh, Pennsylvania in 1916, Billy decided to be a musician at the age of eight. In 1938, he started arranging for Charlie Barnet, writing many of his hits including "Redskin Rhumba", "Pompton Turnpike" and "Cherokee". Later he also arranged for Glenn Miller and Alvin Roy. Leader of a recording orchestra for Capitol for some time now, he has waxed many successful albums such as "Sorta May" and "Billy May's Big Fat Brass". His new LP "Cha Cha Billy May" (Capitol T1329) is a collection of well known numbers arranged to entrancing and exotic cha-cha-cha rhythms. This disc is guaranteed to delight you. Billy May makes full use of his orchestra, and besides the usual Latin instrumentation, the tearing brass section, woodwind passages, and piano and marimba passages are really wonderful. The marimba is particularly beautiful on "Snowfall-Cha-Cha". Of all the other outstanding tracks, you're sure to love "Flyin' Home-Cha-Cha", "In The Mood-Cha-Cha", "Twelfth Street Rag-Cha-Cha", "Poor People Of Paris-Cha-Cha" and "Leap Frog-Cha-Cha".

THE THINGS THEY SAY!  
— and the discs they write about

- DAVID GRIFFITHS reviewed in 'Stereo Sound And Music Magazine', Sarah Vaughan's "Sarah Vaughan Sings George Gershwin" (Mercury CMS100112) and said: "The range of her voice is just staggering. She sings 21 of Gershwin's best songs with a beauty and emotion unsurpassed by any other female popular singer of our time."
- RICHARD ATTENBOROUGH, 'News of the World' and 'Record Mail' disc reviewer writing on Peggy Lee's "Latin Ala Lee" in stereo (Capitol ST1290) said: "What is it about Peggy Lee that puts her in a class apart? With every new LP she gets better. Her latest Capitol stereo release is a delectable collection of Broadway hits styled with a compelling Afro-Cuban beat. I played it non-stop three times running."
- RAMSDEN GREIG of the 'Evening Standard' wrote this on Conway Twitty's "Saturday Night With Conway Twitty" (MGM-C-801): "This young American shows himself equally at home with a rock number or a romantic ballad. Here he mixes 12 oldies and modern pops with 'Blueberry Hill' the best of the dozen."
- JOHN WADDELL wrote in the 'News Chronicle' on Junior Mance's "Junior" (H.M.V. CLP1342) and said: "Some fine piano, both melodic and inventive, by Mance, one of the newer pianists in his solo debut on record. With the aid of that excellent bassist, Ray Brown, he swings superbly."



ACCOMPANIED by Columbia recording artist Frank Ifield, Record Mail cameraman Ken Palmer visited the world-famous B.B.C. Record Library for this month's Photo-Feature. The library, biggest in the world, has a stock of 500,000 records of some 600 makes, occupies 8,400 sq. ft., and has a staff of 38, under the Record Librarian, Miss Valentine Britten. On arrival, Miss Anna Instone, head of the Gramophone Programmes Department, welcomed Frank, showed him where his name is listed in the files and then located one of his records in the racks. Another visitor that day was fellow Australian, Wilfrid Thomas, the disc jockey, who called in to select records for a "Housewives' Choice" programme. Then with Miss Britten, Frank examined one of the earliest gram-

phones in existence, the hand-driven Berliner De Luxe, made about 1889-91, and heard an original recording by Emil Berliner of The Lord's Prayer. Also pictured are two vintage Edison phonographs, which were used for playing cylinders. In one corner of the library stands the Archives Cupboard, in which 1,800 of the rarest records are kept. One of the most valuable, which Miss Britten is holding, is a mint copy of "L'Heure Exquise" by Victor Maurel, made in 1903, and worth about £75. Another curio, almost hidden in Frank's hand, is a recording, 1 and 1/16ths inches in diameter, of the National Anthem, made by H.M.V. to go with a tiny gramophone which was in a dolls' house built for the Queen when she was a child.

May we introduce...

DICK CARUSO

"CARUSO" is a name that conjures up magic in the world of music, for that great operatic star Enrico Caruso, a relative of the famous star is the first member of the family to enter show business since Enrico, and bearing that name made the job all the more challenging. As a youngster, Dick's father gave him this advice: "Be the best there is in anything you do." Dick was to find that this had an added meaning for him later in life, and while he makes no pretence at comparing himself with his noted relative, as an artist, he feels obliged to carry forward in his own field the same high standards of performance that were always identified with Caruso. Now 18 years old, Dick was born and grew up in Providence, Rhode Island. At the very young age of six, he was already showing a flair for performing. His father, Frank Caruso, was in the boxing business, and Dick would spend a lot of his time at the local gyms where his father trained the fighters he managed. It was not long before young Dick began to show a lot of ability with his fists, and he went on to win the 60-pound Providence Championship. His musical career commenced just before his ninth birthday. The family had bought a piano so that his sister could take lessons, but it was not long before Dick was spending as much time as she at the keyboard, and his natural musical talent very quickly became obvious. His parents therefore decided to let him take lessons also, but Dick ended up as a clarinetist. He studied classical music for eight years, and at 14 held the first clarinetist chair in the Rhode Island All-State Symphony Orchestra. It was his teacher who encouraged him to play popular music, and when he entered Mt. Pleasant High School in Providence, he was so proficient that he formed a dance band. With the other members of the band also having classical backgrounds, it was quite usual for them to be playing a civic concert one night and a wedding, party or 'hop' another. Dick's father did a great deal to boost the band, and soon they had more bookings than they could handle. It was because the band could not afford a vocalist that Dick shortly found himself filling this post when requests occurred. At first, he felt rather awkward, but quickly overcame this and began to enjoy singing more and more. Eventually he was doing as much singing as playing. Another accomplishment in this young boy's very full life, is that of actor. In fact, he became so good at school that he was awarded the New England Thespian Award as the outstanding high school actor, and later enrolled at Emerson College in Boston where he majored in Theatre Arts. Here all his many talents were extremely useful, and while appearing in a show at Emerson, he was spotted by a member of the hit Broadway musical "West Side Story" who suggested that he audition for the show's road company as a dancer. Dick was sure at this time that he would either become a dancer or a singer, and so before making his decision, he asked Ruth Shapiro, the well known artists' representative in Boston, to listen to him sing. So impressed was Miss Shapiro with Dick's voice, that she very strongly urged him to continue singing, and further, decided to manage him.



DICK CARUSO

JEANNE AND JANIE BLACK

FROM singing in the back seat of their family car to appearing on many T.V. and radio shows and a recording contract, is, in brief, how Jeanne and Janie Black have shot to stardom.



JEANNE BLACK

The girls, who are sisters, were born in Pomona, California, Jeanne on October 25, 1937, and Janie on June 14, 1944. While still very small, their father, Marvin Black moved the family to the isolated mountain community of Mount Baldy, also in California. There, they used to go for long drives in the car, and Jeanne and Janie took to entertaining themselves on the drives by singing. Oddly enough, it was Janie who first started off in show business. At the age of 11 she was singing with a teenage band in Ontario, California. Then, after watching Cliffie Stone's television show "Hometown Jamboree" for some time, she persuaded her father to

take her into town for an audition. By February, 1956, Janie was a regular attraction on Cliffie's radio and T.V. show. Later in the year, Jeanne went with her sister to the studio to provide the other half of a duet, and was given a solo audition by Stone. From then until the "Jamboree" shows went off the air, they were familiar faces on the programme. During this time, they were also appearing all over Southern California with Cliffie Stone, the man who discovered such stars as Ernie Ford and Tommy Sands, and in 1957, appeared on the Lawrence Welk show, "Top Tunes and New Talent". Jeanne, who handles the love song department, is slim, with pale blue eyes and long vivid red hair, while Janie, who concentrates more on jazz and rock and roll is an impish, freckle-faced blonde with a pony tail. Although known to many Country-and-Western fans, the girls consider themselves pop singers and insist that they do not have a twang in their voices, so common in Country-and-Western singers. Under contract to Capitol Records, the girls made their disc debut with "He'll have to stay" a solo by Jeanne. Janie joins her on the flip with "Under your spell again" on 45-CL15131. discovered that his fellow workers enjoyed being entertained by his singing. After rejoining B.E.A. for a while, he left in 1954 to become a steward with B.O.A.C. and travelled to the Middle, Near and Far East. His next job was as a meat salesman at Smithfield, but starting work at 5 a.m. proved too much for him, so after a short spell as a furniture salesman he entered a talent contest, which resulted in his becoming a vocalist with Ronnie Keene's band at Tottenham. He then moved to the Hammersmith Palais and sang with Phil Tate's band before going into cabaret at the Condor Club in the West End. It was here that comedian Monty Landis heard Johnny and suggested that he was introduced to John Cranko, who was auditioning for parts in his show "New Cranks". Johnny got the part, which was his first appearance on the legitimate stage. Already on record on the H.M.V. recording of the show "New Cranks" (CLP1375), Johnny makes his single debut with "Fanny thing" (from "The Golden Touch") and "Shadow love" (from "New Cranks") on 45-POP757.

JOHNNY WADE

NEWCOMER to the H.M.V. fold is Johnny Wade. Born in Bethnal Green in 1933, Johnny lived in Manchester until he was sixteen. He first went to work for B.E.A. as an apprentice electrician before doing his National Service in the R.A.F. It was then that he suddenly





# Just FOR THE RECORD

## TOP 20 LPs

1. BEAUTY AND THE BEAT T1219
2. CHRIS BARBER'S BAND BOX 335X1158
3. CLIFF SINGS 335X1192
4. COUNTRY AND WESTERN GOLDEN HITS Connie Francis MGM-C-812
5. CRAZY TIMES Gene Vincent T1342
6. ELLA FITZGERALD SINGS GERSHWIN CLP1347/8
7. EYDIE GORME ON STAGE CLP1323
8. GIGI MGM-C-770
9. LATIN ALA LEE Peggy Lee T1290
10. LONESOME SOUND OF HANK WILLIAMS MGM-C-811
11. LOVE IS THE THING Nat King Cole LCT67129
12. MY PERSONALITY SINGS THE BLUES Lloyd Price CLP1361
13. MY CONCERTO FOR YOU Russ Conway 335X1214
14. SARAH VAUGHAN & BILLY ECKSTINE MMCI4035
15. SONGS FOR SWINGIN' LOVERS Frank Sinatra LCT6106
16. SONGS FOR SWINGIN' SELLERS Peter Sellers PMCI111
17. SWING SOFTLY WITH ME Steve Lawrence CLP1326
18. SWINGIN' ON A RAINBOW Frankie Avalon CLP1346
19. THE BEST OF SELLERS PMDI069
20. WILD ONE Bobby Rydell 335X1243

ONE-TIME lead singer with The Dallas Boys, Jerry Angelo is currently playing a 20-week cabaret season at Swanson's, Jersey, and now has an authentic African touch about his act. This is in the form of an ornately carved tribal drum which he features in his speciality beat numbers. The drum was given to him when he was in South Africa during his Merchant Navy days by a chief of the Wabutzi tribe out of gratitude for singing at a native wedding.

"It's proving quite an attraction," says Jerry, "but I wish I knew what the carvings meant. They carry some kind of message, I believe, but I have never found anybody who was able to read it."

By the time he was five, he had been introduced to the stage with an appearance at the Metropolitan, Kilburn. In the years that followed he made regular appearances at charity concerts and dances, and on leaving school took a job at the Royal Academy of Music as a printer's assistant.

After his service in the army, Jerry joined the Merchant Navy, and in the ports that he visited made occasional night club appearances.

His shipmates who had heard him did not forget and on his return to England their recommendations landed him a booking at London's Churchills club.

It was whilst singing at the Embassy club that he was invited to join The Dallas Boys, and soon he was appearing on top T.V. shows, on records and in cabaret and concerts. However, after a lengthy spell with this group Jerry decided to branch out as a solo act. As an artiste in his own right he was signed to a recording contract by Parlophone.

This 25-year-old Kilburn-born singer has a really rich, strong voice, and on his recent release (45-R4656) he gives a great swinging version of "Ol' Man River" backed by another 'oldie' with a Latin rhythm, "Maria Elena."



## TOP 20 EPs

1. CLIFF (No. 1 and 2) SEG7903/7910
2. CLIFF SINGS (1 and 2) SEG7987/7979
3. CLIFF SINGS (No. 3) SEG8005
4. ELLA AND THE DUKE (2) SEG8548
5. ELLA FITZGERALD SINGS IRVING BERLIN (2) 7EG8582
6. EXPRESSO BONGO Cliff Richard SEG7971
7. FERLIN'S FAVOURITES Ferlin Husky EAPI-1280
8. FRANK SINATRA EAPI-1013
9. I'LL REMEMBER APRIL Eydie Gorme 7EG8562
10. I'M IN THE MOOD FOR LOVE Brook Benton ZEP10076
11. IN CONCERT Gordon MacRae EAPI-980
12. LOVE IS THE THING Nat King Cole EAPI-824
13. MOVIN'! Kay Starr EAPI-1254
14. NINA AND FREDERIK SEG7926
15. OSCAR PETERSON PLAYS IRVING BERLIN SEG8586
16. PICK OF THE PLATYNS (No. 7) ZEP10070
17. RAGGIN' WITH SID Sid Phillips 7EG8571
18. REQUESTS FOR MALCOLM VAUGHAN 7EG8579
19. SLIM DUSTY SEG8009
20. THE BEST OF SELLERS GEP8770

The above are listed alphabetically

'TWANG'  
FARON Young is a Capitol Records' Country and Western singer who has one of the finest 'twangs' I've heard for a long time.



FARON YOUNG

His newest single has a strong, appealing beat, and he's in superb form as he sings one of his own compositions "Your old used to be."

The flip, although not so fast moving is good material for Faron. It's "I'll be alright (in the morning)". Number is 45-CL15133.

ENCHANTING  
FOR all lovers of fine instrumental music, someone who never disappoints with his discs is that great violinist, Max Jaffa. Famous to millions of fans as a broadcaster and recording artiste, he uses a £2,000 violin which was made some two hundred years ago by the Italian craftsman Guarnerius.

Max made his professional debut at the age of 13 as a violinist in a London "silent cinema". At the time he was a student at the

Guildhall School of Music, and a few years later, Sir Landon Ronald principal of the school presented him with a prize for being the student who was "most likely to distinguish himself in the musical profession."

Later, when Max was conducting the orchestra at the Piccadilly Hotel, he again met Sir Landon who invited him to take over the leadership of the Scottish Symphony Orchestra.

Not confining himself to one type of music, Max has played just about every sort in a most crowded career.

Latest from Max is the already popular tune "Love is like a violin" (Columbia 45-DB474). It has an enchanting, haunting melody, and with the incomparable playing of Max plus a good orchestral backing, this is a record which deserves a place in any collection.

On the other deck, the title "Romantica" just about sums up the number. Again it's an entrancing, lilting tune, rendered in a smooth, faultless way. A chorus heard in parts gives it an added charm.

FABULOUS  
FROM the one and only Kay Starr, we have this month a re-issue of two of her greatest hits. It's hard to describe the voice of this fabulous entertainer. It has an extremely distinctive tone which has built for her an army of fans over the past few years.

If you missed these hits when they topped the charts a few years ago, here is your chance to become acquainted with them.

They are "Wheel of fortune" and "If you love me (really love me)" on Capitol 45-CL15137.

It wouldn't surprise me if these two climbed right up the charts again!

THE **Capitol** RECORDS LATEST

7-INCH SINGLES RELEASES **45** R-P.M.

- |   |            |
|---|------------|
| <b>FARON YOUNG</b><br>Your old used to be<br>I'll be alright (in the morning)           | 45-CL15133 |
| <b>RAY ANTHONY</b><br>Tres chic<br>Just in time (from the musical "Bells Are Ringing")  | 45-CL15134 |
| <b>FRANK SINATRA</b><br>River stay 'way from my door<br>It's over, it's over, it's over | 45-CL15135 |
| <b>GENE VINCENT</b><br>Pistol packin' mama<br>Weeping willow                            | 45-CL15136 |
| <b>KAY STARR</b><br>Wheel of fortune<br>If you love me (really love me)                 | 45-CL15137 |
| <b>THE KINGSTON TRIO</b><br>Bad man's blunder<br>The escape of old John Webb            | 45-CL15138 |
| <b>HYLO BROWN</b><br>I've waited as long as I can<br>Just any old love                  | 45-CL15139 |

LES AGAIN!

Let news from Capitol should certainly hold interest for all lovers of rhythmic music that is slightly wild, especially for all fans of musician Les Baxter. In the autumn of this year, Capitol are to release an album entitled "Teens Drums" which according to reports is sensational.



LES BAXTER

The tracks were recorded with various Pacific coast drum stars — jazz, Afro-Cuban, Brazilian, and Puerto Rican skin-thumpers. No music was written, they simply sat down in a studio in Hollywood's Vine Street and started pounding. The result, Capitol say, was that Les came up with a batch of mad percussion effects even further out than those achieved on a previous hot LP, "Skins". It certainly sounds quite something, and is a record which I shall wait to hear with eager expectancy.

INFECTION

A BIG Continental hit tops the new platter from pianist Pepe Jaramillo. Title is "Fruit Salad" and believe me, it's quite a concoction. With a gay Latin-American rhythm supplied by Geoff Love and the infectious tinkling piano playing of this man Jaramillo, you'll find it hard to keep still while this disc is on the turntable. I found myself humming the tune before it was halfway through. The other side, "Ring Ding" is another bright offering on the same lines with more brilliant, happy piano work from Pepe. On Parlophone 45-R4666, this couple could have an impact.

NEW ARTISTE

JOHNNY Ashcroft, a new name on the recording scene in



JOHNNY ASHCROFT

Britain has been a top-liner in Australia and New Zealand for many years now. Born on February 1st 1927, in his early teens he travelled the country areas of New South Wales and Queensland as a wool-cutter's apprentice working in shearing sheds. It was at this time that he first became interested in writing songs and poetry with a bush and country flavour. His first engagements in show

business were as a popular vocalist during the latter part of World War II, but he switched to Country and Western music after the war and was touring New Zealand in 1948 when he met and married his wife, Shirley.

He has had his own weekly radio series on New Zealand's National network and also with the Australian Broadcasting Commission.

Johnny made his first recording in 1954 and has recorded many types of songs including Dixieland, Calypso and Rhythm and Blues. His first love, however, is the Country and Western type of which his biggest success has been "Little Boy Lost".

"Little boy lost" is the top side of Johnny's first release over here. It's backed by "My love is a river" on H.M.V. 45-POP759.

WONDERFUL STRINGS

MR. LUCKY is the new title from Frank Cordell and his Orchestra. This is a gay, pleasant number with a nice rhythm which would certainly appeal to dancers. The outstanding feature from Frank is the way in which he always uses to the full the wonderful strings in his orchestra. You'll know what I mean when you give this disc a spin.

If you watch television at all, you'll easily recognise the theme on the flip side. It's used for a well known commercial and entitled "For those who love" — one of Frank's own compositions. Now I've heard it on record, I find it all the more captivating, with the lovely, stirring strings again predominant. Number is H.M.V. 45-POP755. For more delights from Frank, don't forget his recent LP "Sweet and Dry" (H.M.V. CLP1341).

NEW NAT LP

NOW back in the States after his short visit to Britain is top singing star Nat 'King' Cole. I'm sure that many of his fans must have been disappointed, for with Nat only doing three shows here, very few of them had the opportunity to see him in person.

However, they certainly have something to look forward to, for Capitol have announced that later this year they are to release a great new Nat LP. The title will be "Tell Me All About Yourself". Sounds a promising collection, doesn't it?

In the superb, warm style of this brilliant showman, it will surely delight and enchant millions, and incidentally will also be available in stereo.

NEW CONTRACT

STAN Freberg, that master of comedy and satire on record, has signed a new exclusive, long-term contract with Capitol Records. It was announced recently.

Stan, who has been recording for Capitol since 1951, has turned out many hit laughter discs. Remember his latest "The Old Payola Roll Blues"?

A strange fact about one of his records is that it once was the cause of an accident.

In December, 1958, a young American boy was listening to Stan's "Green Christmas" and doubled over with laughter. Unfortunately, he laughed himself into hospital, for he stabbed himself with a letter opener which was in his pocket.

More Freberg recordings are on the way, but at the moment they are all very "top secret". However, there is one thing that everyone knows about them, they'll make you laugh!

TREMENDOUS THE first thing I hear, that ace trumpeter Eddie Calvert does as soon as he reaches a new country is to look for a Chinese restaurant, for Eddie is particularly fond of Chinese food.

How lucky he was on his recent visits to Sweden and Italy. I don't know, but I do know that he was a tremendous hit wherever he appeared.

Staying for three months in Italy, Eddie did a series of one-night concerts, and a week in Naples. As a matter of interest, his recording of "Morgen" made the No. 4 position in the Italian Hit Parade.

Eddie hopes to return there shortly, and as far as other plans are concerned, he is to make a new series for Radio Luxembourg, do a Summer season at Blackpool with Tommy Steele, and Alma Cogan, and is also planning to visit Cairo, Argentina, Greece and Spain towards the end of the year. And as if this weren't enough, his office tell me that he is suddenly taking a great interest in gardening.



EDDIE CALVERT

As long as he doesn't devote too much time to it, I'm sure everyone will be happy.

Eddie's new release "Farewell My Love" is a beautiful melody with a distinct Italian flavour. His playing is as strong and easy to listen to as always.

The coupling is the brighter side entitled "Gabbie". It has a Latin-American rhythm, which is so popular these days. With a fine backing, you'll find it hard not to tap your toes to this number. It's on Columbia 45-DB4473.

BIG ATTRACTION

DYNAMIC young Laurie London who recently made a big impression on a tour of Germany, Austria and Switzerland, has, I was told, been recording his numbers in German for release there.

Previous to this tour, which lasted 2½ months Laurie did very well on tours to Ireland and Scotland.



LAURIE LONDON



TONY BRENT

WELL RECEIVED

SPREADING to top Columbia recording star Tony Brent a short while ago, he told me that he considered record sales the most important thing in his show business career, for, he said that records were the greatest medium by which one achieved success abroad.

Just back from a tour of Africa, and an extensive tour of the Far East, Tony gave concerts in places such as Bahrain, Bombay, Madras, Delhi, Calcutta and Colombo in Ceylon.

In all he did about 70 concerts in the Far East, which Tony said: "were all very well received."

Touring with him was Frank Cook. The shows would last for about two hours, of which Tony would be on stage for half of that time, and everywhere he went, he took his own band consisting of musicians of his own choice.

BIG SELLER

His success in the Far East has always been tremendous, and when his fine LP "Off Stage" was released there recently, it fast became a big seller. Also, his recording of "Oh! I wonderbar" which came out to coincide with his visit reached No. 1 position in the Indian hit parade. Incidentally, the backing "Just as much as ever" reached No. 4.

Now, having had 14 big hit recordings in the Far East, E.M.I. over there are to release these on an LP entitled "Tony's Big Hits" which is destined for big sales.

His new release here on 45-DB 4478 is "Come on in". The accompaniment comes from a small group with a beaty, toe-tapping rhythm, which is perfect for rock 'n' rollers. Guitar is especially good. Tony's vocal is strong and driving, and he really delivers with this number. Flip, "Your cheatin' heart" is an up-to-date version of a good oldie.

I HEAR...

THAT Little Beni's Banjos, a small group taken from the Big Ben Banjo Band have made a first-class version of the number "Silly little tune" coupled with "There are just two I's in Dixie" on Columbia 45-DB4467.

THAT Ron Goodwin and his Concert Orchestra have waxed two beautiful, surging theme tunes from two present top films. They are "Theme from The Unforgiven" and "Theme from Ben-Hur" on Parlophone 45-R4663.

John Castle

LATEST RELEASE

DINAH WASHINGTON AND BROOK BENTON  
A rockin' good way I believe

45-AMT1099

# HERE'S SOME COOL LISTENING FOR HOT SUMMER DAYS

## Star-studded "Blackpool Nights" LP— and Delaney Swings Through the Shows

I'VE been enjoying some cool listening for hot days with this month's batch of LPs. When the sun is shining and I'm relaxing in the garden, my pleasure will be completed as the music from some of these records comes drifting out of the open windows.

In the space of two discs I could be transported thousands of miles. "Blackpool Nights", featuring 14 top artists, represents a star-studded selection which any one show along the Golden Mile would be hard put to improve on. Then Martinis and His Music would waft me smoothly and swiftly with their Latin-styled sounds to the shores of the palm-fringed Caribbean.

Ella Fitzgerald's fifth and final volume in her Gershwin albums, or the scintillating arrangements of the Starlight Symphony, conducted by Cyril Ornadel, embellishing the wonderful songs of Rodgers and Hammerstein II, make the perfect background to a summer's afternoon—but if you should feel in a slightly less lazy mood, then I can recommend the snappy styles of guitarist Dean Hightower and ace drummer Eric Delaney.

I don't see that "Songs of the old West" by The Diamonds fits into any particular slot in the same way as the others, but don't let it go by just because of that. These Western songs have a special appeal to me and I rate the record high in the new releases.

### RHYTHM IN COLOUR Martinis and His Music

You're the cream in my coffee; Pink champagne; In the light of the silvery moon; Angelitos Negros; Rose room; White Christmas; Orange coloured sky; The yellow rose of Texas; Blue moon; Deep purple; Tangerine; Red sails in the sunset.

**COLUMBIA 33SX1242**  
MARTINAS has gathered together an attractive medley of songs, all delivered in a Latin-American package, and all depicting colour.



It would be difficult to select any special tracks for I found them all equally satisfying. I confess, however, that I did make a beeline to see how the Latin treatment would fit "White Christmas", and found the result tasteful and most attractive. Lovely old standards like "Pink champagne", "Blue moon" and "Tangerine" all take on a new lustre on this enjoyable LP.

All the tracks are smooth, with not a trace of that raucousness which often spoils this rhythm, in the hands of less experienced musicians.

A nice record for any time of the day and could be sub-titled, "Music while you shirk!"

### SONGS FROM THE OLD WEST The Diamonds

Cool water; San Antonio Rose; Beautiful brown eyes; High noon; Wagon wheels; There's a gold mine in the sky; My little buckaroo; Cattle call; Empty saddles; Streets of Laredo; The trail of the lonesome pine; Home on the range.

MERCURY MMC14039



THE title of this LP is fully descriptive and The Diamonds, known for their record successes in the more popular field, have turned their vocal attentions towards the prairies.

The group have their own quickly recognizable style, and their very big following will go for this newest release in a big way.

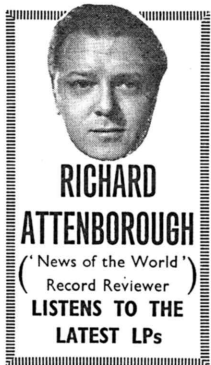
They harmonise pleasantly and, with the wide appeal of these songs, The Diamonds should now find themselves with an even bigger public than they ever had before.

Most of the titles are known to us—lazy, swingin' songs like "Cool water", "Empty saddles" and "Wagon wheels" which will remind us of yesterdays, when cowboy films could be seen only in the local cinema.

Other titles, perhaps less well known, are certainly worth catching up on. So hit the trail partner for your nearest record store. The Diamonds have a price on their records, but you won't have to dig too deep into your pockets.

### BLACKPOOL NIGHTS

I'm in charge (Bruce Forsyth); Quickstep Medley (Reginald Dixon); Ac-cent-tchu-ate the positive (The Peters Sisters); The swingin' shepherd (Blue Ken Mackintosh and his orchestra); Love letters in the sand (Joan Saverre); Twelfth street rag (The John Barry Seven); Congratulations (Ruby Murray); Dream Talk (Alma Cogan); Copper Knob (Ken Morris); What do you want? (Adam Faith); Jealousy (Eddie



**RICHARD  
ATTENBOROUGH**  
(News of the World)  
Record Reviewer  
**LISTENS TO THE  
LATEST LPs**

Calvert); The Five Pennies (Teddy Johnson and Pearl Carr); Santa Lucia (Toni Dall); Bedtime for Drums (Alyn Ainsworth and his orchestra).

### COLUMBIA 33SX1244

IF you can't get to Blackpool this summer, this new Columbia LP will certainly make up for it. If you can—then there's no better souvenir. Put aside the temptations of comic postcards, candy floss and hot dogs. In any case—there's a little "rock" contained on this LP—and it is certainly stamped Blackpool all the way through!

Look at the cast. You would certainly be hard put to find such a dazzling line-up in any one theatre, so this "Blackpool Nights" LP is particularly good value.

Popular compère Bruce Forsyth opens the proceedings with his catch composition, "I'm in charge", and from then on it's all-star entertainment of the highest calibre. Reginald Dixon at the famous Tower organ, those delicious bundles of harmony, The Peters Sisters, the ever-popular John Barry outfit, and the "Man with the Golden Trumpet"—Eddie Calvert.

But this is not all, for we have separate tracks devoted to talented pianist Ken Morris, and another by his attractive wife, Joan Savage. Also keeping it in the family are Mr. and Mrs. Music, Teddy Johnson and Pearl Carr.

Vivacious Alma Cogan brings along one of her special favourites, "Dream talk", while Adam Faith has his Top Twenty winner, "What do you want?". Still in the local department there's big-voiced tenor, Toni Dall with his spirited rendition of "Santa Lucia", and "Congratulations" from Ruby Murray, who deserves ours on the birth of her daughter recently.

Finally, if it's a big band sound that you're wanting, then there are the orchestras of both Ken Mackintosh and Alyn Ainsworth.

THE MUSICAL WORLD OF  
RODGERS AND  
HAMMERSTEIN II  
The Starlight Symphony  
conducted by Cyril Ornadel  
Some enchanted evening; Oklahoma selection; South Pacific selection; Soliloquy; If I loved you, June is bustin' out all over; The King and I selection, Ball, Hat, Flower Drum Song selection, You'll never walk alone.  
MGM-C-817



THE musical shows are well served this month. Here's another, this time by Cyril Ornadel and his Starlight Symphony, devoted to the music of Rodgers and Hammerstein II.

This LP is a perfect example of the high standard which British orchestras maintain in competition with their trans-Atlantic cousins. Cyril Ornadel, of course, has been proving this for a while now, but I don't think I've ever heard his talents so superbly portrayed as they are here on this MGM long player.

There's a special beauty and charm about the orchestrations, and the sound of the strings must be heard to be believed.

All of you will have your own special favourites although, if you're like me, you'll find enjoyable listening with every track.

This is one which you certainly shouldn't overlook and, if you can't buy it straight away, please be sure that you keep note of its number.

### SWINGIN' THRO' THE SHOWS The Eric Delaney Band

Selections from "My Fair Lady"; "Flower Drum Song"; "Oklahoma"; "Can-Can"; "South Pacific"; "The Most Happy Fella"; "The King and I"; "Carousel"; "Guys and Dolls".

PARLOPHONE PMC1120



THIS is a particularly enjoyable LP and wonderful value too. It offers the best of nine great shows, with a total of some 30 songs.

All of course, have been heard many times before, yet Eric Delaney, on his first Parlophone LP manages to find something new and attractive in every track. The tunes simply bounce along, yet the melody is never disguised to spoil the listening pleasure of those who specially enjoy music from such shows.

The choice of instrumentation, plus the addition of an organ, gives this LP an atmosphere of happy abandon.

I liked all of this Eric Delaney LP, but for a sample I suggest "I could have danced all night", "Happy talk", and "I whistle a happy tune". These, I think, will be enough to convince you that Eric Delaney has turned out a most attractive LP.

### ELLA FITZGERALD SINGS GERSHWIN VOLUME 5

They can't take that away from me; Embraceable you; I can't be bothered now; Boy what love has done to me; Fascinating rhythm; Funny face; Lorelei, Oh, so nice; There's kiss and make up; I got rhythm.

H.M.V. CLP1353

THIS is the final volume in a set of five by Ella Fitzgerald devoted to the wonderful music of George Gershwin. There's really nothing I can add to what I have already said before about this truly great star. Every word of praise that I, and countless others have lavished on her, apply in every way to this latest offering by her.



This last set of songs makes up the total on the five albums to 53, a remarkable tribute to a remarkable composer.

The Nelson Kiddie Orchestra gives Ella some rich musical backing, and is heard to good advantage on such tracks as "Fascinating rhythm"; "I got rhythm"; "Embraceable you".

This LP, like any other in the set, is complete in itself, and a joy to hear.

### GUITAR TWANGY WITH A BEAT

Dean Hightower  
Peg O' my heart; Plunkin' party; Moon rocket; Harbour lights; Twangin' fool; Sweet Georgia Brown; Stardust; Hawaiian hop; The purple monestry; Josephine; Train to townston; Goodnight, sweetheart.

H.M.V. CLP1360

ANOTHER from the H.M.V. label, though as you might imagine, somewhat different from the previously-mentioned Ella Fitzgerald set.

I must confess that when I took a quick look at the title I thought that this was not for me, but strictly for the teenager. I couldn't have been more wrong.

This is happy, and infectious music, remarkably well played by Dean Hightower and it soon gets you caught up in its gaiety, no matter how old you are.

For the younger set this is ideal music while the older listeners will find attractions in some of the "oldies" like "Peg o' my heart", "Sweet Georgia Brown", "Stardust" and "Goodnight, sweetheart" in their smart 1960 styles. Excellent for any occasion.

**JAZZ SCENE—AND HEARD**

**I remember...these 'greats' of jazz**

by NEVIL SKRIMSHIRE

**"I REMEMBER Clifford"** is an apt title for an LP featuring the work of a jazzman now dead. In this case the jazzman is Clifford Brown, a young modernist who played trumpet, and was in the forefront of the "new" movement.

In his group were Max Roach, Harold Land and Clifford's brother, Ritchie, but on some tracks on this record Sonny Rollins replaces Land on tenor sax. The basic sound of the group is well integrated, and modern—but not too far out—and it swings.

Clifford Brown had a warm tone and could phrase delicately or fiercely as the mood dictated, and this record is well worth hearing and having, as a memento to someone who would have been a great jazz figure.

**I REMEMBER . . .**

Actually I never met Clifford Brown, nor heard him play in the flesh—but only because he did not play in this country. On the other hand, there are several famous jazzmen who have played in England, and who have, unfortunately, since died.

For instance I remember Lester Young, who had the nickname "Pres", coming to play in London with "Jazz at the Philharmonic". This was back in 1953 when Norman Granz put on a charity show in aid of the Lord Mayor's Flood Fund, and brought the whole of his troupe in from the Continent for one appearance.

On that occasion we heard, for the first time, musicians who were merely names to us, or a sound on a record, like Charlie Shavers, Willie Smith, Oscar Peterson, Barney Kessel and, of course, Lester Young.

*For me it was a great event, as Lester Young had been a favourite of mine since before the war, when he was with Count Basie and also played on many record dates with Billy Holliday.*

**BILLIE, TOO**

I remember Billie Holliday, too, singing at the Albert Hall to an enthusiastic audience who like me, knew and loved her from records going back to the thirties, when she made so many famous sides with Teddy Wilson. Billie, like Pres, had by the time of her British debut, mellowed considerably—but the artistry of these two could not be faulted. Both Billie Holliday and Lester Young made many records under the wing of Norman Granz, and these are found on Columbia (Clef series).

Another great jazzman I remember—who who has since died—is Sidney Bechet, known affectionately as "Pops". It was in 1949 that two intrepid promoters invited Sidney Bechet on to the stage at a concert to play with Humphrey Lyttelton and his band.

That night I was playing at a jazz club on the outskirts of London, with a band led by Chris Barber, but having heard a rumour that Bechet might be playing with Humphrey, we cut short our session at the club and rushed back to London.

**EVEN BETTER**

We did not arrive at the concert until well after the interval, and had just sat down when Sidney

Bechet was ushered on to the stage and immediately swept into a selection of numbers which had the band playing as it never had before. His playing sounded better in the flesh than on any record!

Another personality was Big Bill Broonzy. I remember Big Bill very well, for on one of his protracted visits to England he was appearing regularly at the London Jazz Club, where he was accompanied by the resident Christian Brothers Stompers. As I



**BIG BILL BROONZY**

was a member of that band at the time, I had the pleasure of playing behind Big Bill while he stomped through numbers like "Four leaf clover", and hearing him sing many of the hundreds of tunes in his repertoire.

Some of the most recent recordings of Big Bill Broonzy are to be found on Mercury, and one of these is called, "Do you remember Big Bill Broonzy?"

**GIANT**

To make this article complete I must mention the wonderful gypsy guitarist Django Reinhardt. I remember Django well. In fact, the first time I heard him was some years before the war, when I was taken to hear the Quintette du Hot Club de France, playing in London.

Django was thrilling to watch and hear, and although I had some early discs by the Quintette, once again the live concert gave me more than any record.

**ENJOYING JAZZ**

A new book on jazz has been sent to me by the author, Rex Harris. It is called "Enjoying Jazz", and is aimed basically at the younger listener who may not have any knowledge of the wonderful people who make the music, but who would be interested in reading about them.

Not actually intended as a history of jazz, the book touches on the early bands and musicians, and continues right through the course of the music to the latest modernists.

**He's tops with the publishers so—**

**"COME IN" THEY SAY TO BENTON**

By BRIAN MULLIGAN

**ONE** inevitable result, particularly in America, of the widespread popularity of rock 'n' roll, has been a decline in the ranks of successful ballad composers.

But to the rule there is always the exception. In this case the exception is Brook Benton, the 28-year-old ex-truck driver from Camden, South Carolina, whose accomplished and distinctive vocal style has made him one of the most sought-after Stateside entertainers and who, through his Mercury recordings, is steadily building a large following over here.

**WELCOME**

Benton is always assured of an open-arms welcome and VIP treatment from any publisher—for during the past two years, songs either written or recorded by him have sold the fantastic figure of 15 million copies.

Among singers pleased to use a Benton composition have been Nat King Cole, Clyde McPhatter and Roy Hamilton.

And through his own records Brook has been a dominating figure in the American charts. He has had the distinction of seeing his last five discs climb to top ratings—a remarkable achievement by a man who has an obvious preference for slow, sentimental songs on the lines of "Endlessly" (45-AMT1043) and "So many ways" (45-AMT1068).

One of eight children, Benton has been composing since he was ten years old and was singing spirituals "as far back as I can remember" in Camden, where his father, a bricklayer, led the church choir.

**WORKING**

His working life began at the age of 12, when he started delivering milk for a dairy in his

home town. When he was 17, Benton arrived in New York and found a job at the Garment Centre, pushing a hand-truck through the crowded streets.

He really started writing songs that were important when he was promoted to truck driver. As he weaved in and out of the Manhattan traffic, he would be humming something or other. When he hit on something that sounded right he would write it down just as soon as he was held up long enough by traffic lights.

**IDEAS**

"I know it sounds crazy," he says, "but I think all the noise of New York set into motion some ideas. Probably I was getting, unconsciously, some rhythmic assistance from the booters of vehicles and the whistles of traffic officers."

When writing, Benton does not work on the principle that for a song to be good it must be difficult to fit together. On the contrary, he considers that when the next word comes easily he must be on safe ground. If the word he is seeking is a long time coming, he feels he is struggling and that the effort will not be so good.

Brook is a devoted family man—his wife Mary was a secretary at a rehearsal studio he visited with a group. They have three children, Benjamin, Vanessa and Roy. He likes to listen to sad stories and enjoys hunting and baseball.

With 1,000 songs to his credit, countless successful appearances in night clubs and on stage and with television and film producers competing for his services, Benton still remains an essentially modest man.



**BROOK BENTON**

"I want to sing and treat people the best way I know how. Since I started out as a professional entertainer I have toured all over America and one day I would like to make a trip to Europe," he says.

**VISIT**

Let's hope that his visit is not too long delayed and that Britain is included in the itinerary.

In the meantime, Brook has two 'singles' currently attracting a lot of attention from British listeners—"Hitther and thither and yon"/"The ties that bind" (45-AMT1097) and a fine duet with Dinah Washington, "A rockin' good way (to mess around and fall in love)/I believe" (45-AMT1099).



**"ANGELA JONES" MAKES THE HIT PARADE!**

*THAT* was the news which made disc headlines a few weeks ago when this number entered the charts.

The original version of this song was waxed by 23-year-old MGM recording star Johnny Ferguson.

Johnny, whose picture you see on the left, was born in Nashville, Tennessee on March 22, 1937.

His big ambition is to have a million record seller.

**NICE LYRIC**

'Angela Jones' has a nice lyric, which is strictly for teenagers, and is given great treatment by Johnny who has a warm, pleasant voice.

The backing has an easy moving beat, and goes at a medium tempo, with some good guitar work.

Flip is "Blue serge and white lace" and can be found on 45-MGM1059.

# A Complete Guide to the latest 'POP' LPs



## VOCAL

### "BABY, THEY'RE SINGING OUR SONG" THE KING SISTERS

With the Music of Alvin Roy  
Do you ever think of me; Rain; Pagan love song; The moon is here;  
I never knew (I could love anybody like I'm loving you); Hi-lili,  
hi-lo; Taking a chance on love; Stompin' at the Savoy; Lullaby in  
rhythm; You stepped out of a dream; Ac sundown; Just squeeze  
me; Temptation; My blue heaven; Street of dreams; Spring is here;  
Ebb tide; Over the rainbow; Don't get around much anymore;  
A faded summer love; Don't blame me; Ruby; For all we know;  
I didn't know about you; Love is a many splendored thing  
Capitol T1333\*

### ELLA FITZGERALD SINGS GERSHWIN — VOLUME 5 Arrangements and Orchestra Conducted by NELSON RIDDLE (Courtesy Capitol Records)

They can't take that away from me; Embraceable you; I can't be  
bothered now; Boy what love has done to me; Fascinating rhythm;  
Funny face; Lorelei; Oh, so nice; Let's kiss and make up; I got  
rhythm  
H.M.V. CLP1353\*

### HITS THAT SOLD A MILLION

#### RUSTY DRAPER

#### With the DAVID CARROLL ORCHESTRA

Jambalaya (the bayou); The battle of New Orleans; Honeycomb;  
That lucky old sun (just rolls around heaven all day); Riders in the  
sky; Mack the knife; Kisses sweeter than wine; The deck of cards;  
Oh, lonesome me; Cold, cold heart; The yellow rose of Texas;  
Anytime  
Mercury MMCI4040

### SONGS FROM THE OLD WEST

#### THE DIAMONDS

Cool water; San Antonio Rose; Beautiful brown eyes; High noon;  
Wagon wheels; There's a gold mine in the sky; My little buckaroo;  
Cattle call; Empty saddles; Streets of Laredo; The trail of the  
lonesome pine; Home on the range  
Mercury MMCI4039



## ORCHESTRAL and INSTRUMENTAL

### CHA CHA BILLY MAY BILLY MAY

In a mellow tone-cha-cha; Twelfth street rag-cha-cha; Artistry in  
rhythm-cha-cha; The poor people of Paris-cha-cha; Good-bye-cha-  
cha; Leap-frog-cha-cha; Flyin' home-cha-cha; Snowfall-cha-cha; In the  
mood-cha-cha; I remember-cha-cha; Tuxedo junction-cha-cha  
Capitol T1329

### GUITAR TWANGY — WITH A BEAT DEAN HIGHTOWER

Peg o' my heart; Plunkin' party; Moon rocket; Harbour lights;  
Twangin' fool; Sweet Georgia Brown; Stardust; Hawaiian hop;  
The purple monster; Josephine; Train to teentown; Goodnight,  
sweetheart  
H.M.V. CLP1360

### "RHYTHM IN COLOUR" MARTINAS AND HIS MUSIC

You're the cream in my coffee; Pink champagne; By the light of  
the silvery moon; Angelitos negros; Rose room; White Christmas;  
Orange coloured sky; The yellow rose of Texas; Blue moon; Deep  
purple; Tangerine; Red sails in the sunset  
Columbia 335X1242\*



## JAZZ

### I REMEMBER CLIFFORD CLIFFORD BROWN — MAX ROACH

What is this thing called love; The scene is clean; Joy spring;  
Gertrude's bounce; Take the A train; Sandu; Jordu; If I love again;  
Parisian thoroughfare  
Mercury MMCI4041



## FILMS and SHOWS

### "BLACKPOOL NIGHTS"

With BRUCE FORSYTH, REGINALD DIXON,  
THE PETERS SISTERS, JOAN SAVAGE,  
THE JOHN BARRY SEVEN, RUBY MURRAY,  
ALMA COGAN, KEN MORRIS, ADAM FAITH,  
EDDIE CALVERT, TEDDY JOHNSON and PEARL  
CARR, TONI DALLI, and ALYN AINSWORTH

I'm in charge; Quickstep medley; Ac-cent-tchu-ate the positive;  
The swingin' shepherd blues; Love letters in the sand; Twelfth  
street rag; Congratulations; Dream talk; Copper nob; What do  
you want? Jealousy; The five pennies; Santa Lucia; Bedtime for  
drums  
Columbia 335X1244

### "SWINGIN' THRO' THE SHOWS" THE ERIC DELANEY BAND

Selections from: "My Fair Lady"; "Flower Drum Song"; "Oklaha-  
ma"; "Can-can"; "South Pacific"; "The Most Happy Fella";  
"The King And I"; "Carousel"; "Guys And Dolls"  
Parlophone PMCI120

### THE MUSICAL WORLD OF RODGERS AND HAMMERSTEIN II The Starlight Symphony conducted by CYRIL ORNADEL

Some enchanted evening; "Oklahoma" — selection; "South Pacific"  
— selection; Soliloquy; If I loved you; June is bustin' out all over;  
"The King And I" — selection; Bali hai; "Flower Drum Song"  
— selection; You'll never walk alone  
MGM-C-817

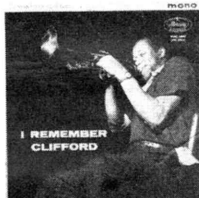
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CAPITOL	LCT Series (12-inch LP) — 37/9½d. T Series (12-inch LP) — 32/2d.
COLUMBIA	335X Series (12-inch LP) — 34/1½d. 33C Series (10-inch LP) — 26/6d.
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(All prices including Purchase Tax)



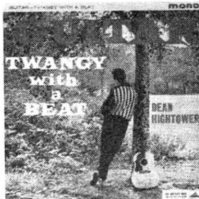
THE KING SISTERS  
Capitol T1333



I REMEMBER CLIFFORD  
Mercury MMCI4041



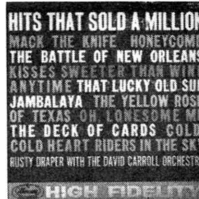
BILLY MAY  
Capitol T1329



DEAN HIGHTOWER  
H.M.V. CLP1360



ERIC DELANEY  
Parlophone PMCI120



HITS THAT SOLD A MILLION  
RUSTY DRAPER  
Mercury MMC 14040





**MARTINAS**  
Columbia SCX3318



**VOCAL**

**ANDY GRIFFITH SHOUTS THE BLUES AND OLD TIME SONGS**

The preacher and the bear; The house of the rising sun; How long, how long blues; The crowdad song; Good morning blues; Pick a bale of cotton; Police department blues; Little Maggie; Careless love; Molly darlin'; I want a little girl  
Capitol ST1105

**"BABY, THEY'RE SINGING OUR SONG" THE KING SISTERS**

With the Music of Alvin Roy  
Do you ever think of me; Rain; Pagan love song; The moon is low; I never knew (I could love anybody like I'm loving you); Hi-lili, hi-lo; Taking a chance on love; Stompin' at the Savoy; Lullaby in rhythm; You stepped out of a dream; At sundown; Just squeeze me; Temptation; My blue heaven; Street of dreams; Spring is here; Hey tide; Over the rainbow; Don't get around much anymore; A faded summer love; Don't blame me; Ruby; For all we know; I didn't know about you; Love is a many splendored thing  
Capitol ST1333

**ELLA FITZGERALD SINGS GERSHWIN - VOLUME 5 Arrangements and Orchestra Conducted by NELSON RIDDLE (Courtesy Capitol Records)**

They can't take that away from me; Embraceable you; I can't be bothered now; Boy what love has done to me; Fascinating rhythm; Funny face; Lorelei, Oh, so nice; Let's kiss and make up; I got rhythm  
H.M.V. CSD1304



**ELLA FITZGERALD**  
H.M.V. CSD1304



**DAVID CARROLL**  
Mercury CMS18028



**ORCHESTRAL and INSTRUMENTAL**

**"RHYTHM IN COLOUR" MARTINAS AND HIS MUSIC**

You're the cream in my coffee; Pink champagne; By the light of the silvery moon; Angelitos negros; Rose room; White Christmas; Orange coloured sky; The yellow rose of Texas; Blue moon; Deep purple; Tangerine; Red sails in the sunset  
Columbia SCX3318

**The latest 'POP' LPs IN STEREO**

**LET'S DANCE AGAIN**

**DAVID CARROLL AND HIS ORCHESTRA**

Pretty baby; Side saddle; Soft shoe song (The dance my darling used to do); Adios; Irene; Hey! Chick! Cha-cha panacas; Bouncing ball; Swamp fire; Would you like to take a walk; The doodlin' drummer; Let's dance again; Play a simple melody  
Mercury CMS18028



**FILMS and SHOWS**

**"THE MOST HAPPY FELLA"**

Music, Lyrics and Libretto by FRANK LOESSER  
With INIA WIATA, HELENA SCOTT, ART LUND, LIBI STAIGER, JACK DeLON, NINA YERUSHKA, RICO FROELICH, RALPH FARNWORTH, JOHN CLIFFORD, and WILLIAM DICKIE  
Overture and Ooh my feet; Somebody, somewhere; The most happy fella; Standing on the corner; Joey, Joey, Joey; Rosabella; Abbonanza; Spozalizio; Don't cry; Happy to make your acquaintance; Big D; How beautiful the days; Warm all over; I like everybody; My heart is so full of you; Mama mama; Song of a summer night; I made a fist; Finale  
H.M.V. CSD1306

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MERCURY	BMS Series	(12-inch LP) — 34/1½d.
	CMS Series	(12-inch LP) — 34/1½d.

(All prices including Purchase Tax)

**IDOL GOSSIP**

**SHEB WOOLEY**, you may recognise the name as that of one of T.V.'s "Rawhide" drovers Pete Nolan. Sheb, whose first novelty disc "Purple People Eater" sold over a million copies on both sides of the Atlantic, has penned another lively novelty "Luke the Spook", on the same lines of the "Eater". Sheb has combined that "speeded up" voice with a driving beat to give an exciting release. The backing is a nice straight ballad, another of his own compositions. You can hear them on 45-MGM1081. . . . If you're dancing, Columbia's **Victor Silvester** has the rhythm and beat that you'll want. With his ballroom Orchestra Victor dances his way through top line hits and show ballads. The month sees the release of four more, the titles "Clementine", "I enjoy being a girl" (45-DB4469) and "Somebody, somewhere", "Follow that girl" (45-DB4470). . . . Complete with his sixteen full Highland costumes. The voice of Scotland! **Robert Wilson**, tours the wee towns and clachans of his country which were pioneered by the late Sir Harry Lauder and now neglected by the majority of Scottish artists. Robert's latest

release "The Tartan" and "The Skerry Song" can be found on 45-POP758. . . . Making his debut this month in Record Mail is bright American coloured singer **James Brown**. James' first release is entitled "Think" with the backing supplied by his own group the Famous Flames they go together to make this a real old-fashioned rock and roll number. The flip "You've got the power" is one of his own compositions. They are on Parlophone 45-R 4667. . . . Capitol sees the release of a vocal by the "Young man with a horn" **Ray Anthony**. Since signing with Capitol in 1948 Ray has been responsible for many hits, and in one case a dance craze — the "Bunny Hop". Now Mr. Anthony is breaking into song. On this latest disc he sings "Tres Chic" in a rather smooth style of his own, backed with "Just in Time" from the show "Bells are Ringing" (45-CL15134). . . . On his new platter, **Art Mooney** has called in the help of two vocal groups. Group number one, **The Ivys**, are heard singing a delightful release "Banjo Boy" and group number two, **The Cloverleafs**, singing "Captain Buffalo" on 45-MGM1079.

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★ **JIMMY JONES** That 'Handy Man' with the fabulous vocal range is rocking the Hit Parade with his MGM disc "Good timin'" and "Too long will be too late" (45-MGM1078).