

# RECORD MAIL

# BEATLEGOLD

A MONTHLY REVIEW AND DETAILS OF THE LATEST  
'POPULAR' RECORDS ISSUED BY E.M.I. RECORDS LTD.  
H.M.V., Capitol, Columbia, Parlophone, Encore, Stateside,  
M-G-M, Liberty, United Artists, Verve

Vol. 7, No. 4. (Published on the first Friday of each month) April, 1964

1<sup>st</sup>



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**EXCLUSIVE! BEATLES RECORDING SESSION: Pictures, pages 4-5**

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**EXCLUSIVE! BEATLES RECORDING SESSION: Pictures, pages 4-5**

**EMI** THE GREATEST RECORDING ORGANIZATION IN THE WORLD

AS DIRECTLY FROM COLUMBIA  
GRAMMY RECORDS  
SOUNDTRACKS  
SOUNDTRACKS

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

# Just for the Record

"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

"BOYS FROM SYRACUSE"  
New York Cast T1933  
\*ST1933

"CLEOPATRA"  
Soundtrack SL10044  
\*SSL10044

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

"THE CHARGE IS MURDER"  
Soundtrack MGM-C-969

"DAVID & LISA"  
Soundtrack MGM-C-952

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

"IRMA LA DOUCE"  
Soundtrack ULP1051  
\*SULP1051

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

"JOHNNY COOL"  
Billy May ULP1060

"LIGHT FANTASTIC"  
Soundtrack ULP1057  
\*SULP1057

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

"McLINTOCK"  
Soundtrack ULP1059  
\*SULP1059

"NO STRINGS"  
Original Broadway Cast W1695  
\*SW1695

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

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

"TOM JONES"  
Soundtrack ULP1062  
\*SULP1062

\*STEREO VERSION

NOW that the commercial R & B phenomenon has settled down to a particular level—a high one—a new sect of musicians is emerging with material a little closer to the real thing.

First off was young Georgie Fame—a boy who had been wowing Londoners at his all-night sessions at Soho's Flamingo Club, but whose general public was remarkably small in proportion to his talent. Not any more. For Columbia have put a couple of his singles out, and they've been going nicely—"Do the dog" was actually a best-seller in the London area. Georgie also scored well with a live album from the Flamingo.



By John Castle

**EXCITEMENT**

And now along come a Tyneside group who have also been causing plenty of excitement in the London clubs where they have been performing. They are called "The Animals," and their first release is a raw, chunky number with more than a flavour of that Deep South sound, which has hallmarked so many of the great coloured performers of this kind of music.

The Animals, who make their debut on Columbia with "Baby let me take you home/Gonna send you back to Walker" (DB7247), line up as follows: Alan Price (22) plays electric organ, Bryan Chandler (25) is on bass guitar, Hilton Valentine (great name!) who is 21, plays lead guitar, 22-year-old John Steel is drummer, and Eric Burdon (23) handles the vocals. Such are The Animals.

**SHABBY**

And that name? "How it began," Alan Price told me, "we could never find out. Maybe it was because we looked the part in the early days—we couldn't afford smart mohair suits, and dressed in denim jenkins and trousers. Pretty shabby

they were, and people must have thought we were labourers."

"The name 'The Animals' was probably an association with the kind of music we play," chipped in Eric Burdon. "Earthy and gummy. It's a sort of animal sound."

**CULT**

In Newcastle the group became a cult, with a fan following as fervent as The Beatles acquired in Liverpool. To be in the fashion young girls carried large straw bags with The Animals written on them, while the boys had the name emblazoned across the back of their jenkins and combat jackets.

But the most impressive demonstration of fan-worship came with the making of a four-track demo-disc. Their followers found out about it and snapped up 500 copies at 27/- a time!

Whilst on the subject of R & B, don't, whatever you do, miss out on the new Mickie Most. His Columbia revival of "Money honey" (DB7245) is a gem—very wild, very woolly, and with some frantic guitar breaks. Mickie, incidentally, was responsible for producing The Animals' disc.



**TOMMY ROE** was recently sworn into the US Army. Picture shows Tommy with Captain Ronald D. Winslett of the 1st Battalion, 179th Artillery, Georgia Army National Guard. Tommy will follow two months' intensive training with four months' active duty, after which he will report at frequent intervals for reserve training during the next five and a half years.

**GENE THOMAS**  
Baby's gone  
Stand by love

UPI047



The Animals . . . they make a sort of "animal sound."

**Stateside**  
STATESIDE IS THE TRADEMARK OF THE UMG COMPANY, INC. LTD.

**LATEST Releases**

|  |       |
|--|-------|
| <b>DEL SHANNON</b><br>Mary Jane<br>Stains on my letter                       | SS269 |
| <b>DIANE RENAY</b><br>Navy blue<br>Unbelievable guy                          | SS270 |
| <b>GARY (US) BONDS</b><br>New Orleans<br>Quarter to three                    | SS271 |
| <b>MARTHA AND THE VANELLAS</b><br>Live wire<br>Old love (let's try it again) | SS272 |
| <b>THE MARVELETTES</b><br>He's a good guy<br>Goddess of love                 | SS273 |
| <b>JIMMY SOUL</b><br>I hate you baby<br>Change partners                      | SS274 |
| <b>BROTHER JACK McDUFF</b><br>Sanctified samba<br>Whistle while you work     | SS275 |
| <b>THE TRASHMEN</b><br>Bird dance beat<br>A-bone                             | SS276 |
| <b>LAZY LESTER</b><br>I'm a lover not a fighter<br>Sugar-coated love         | SS277 |



# LATEST RELEASES

- BOBBY DARIN**  
I wonder who's kissing her now?  
As long as I'm singing CL15338
- THE BEACH BOYS**  
Fun, fun, fun  
Why do fools fall in love? CL15339
- NAT KING COLE**  
My true Carrie, love  
A rag, a bone and a hank of hair CL15340



- THE CRICKETS**  
Lonely avenue  
Playboy LIB10145
- THE BEDBUGS**  
Yeah, yeah  
Lucy, Lucy LIB55679
- RICK NELSON**  
Today's teardrops  
Thank you darlin' LIB66004



- CHARLESWORTH PLUS FOUR**  
Father came too (from the film)  
Amanda POPI268
- JOHNNY KIDD AND THE PIRATES**  
Always and ever  
Dr. Feelgood POPI269
- ANNETTE**  
I dream about Frankie  
Muscle beach party (from the film) POPI270
- DON CHARLES**  
Tower tall  
Look before you love POPI271
- RAY CHARLES**  
Baby, don't you cry  
My heart cries for you POPI272
- THE SWINGING BLUE JEANS**  
Good golly Miss Molly  
Shaking feeling POPI273
- THE LeROYS**  
Gotta lotta love (Ciribiribin)  
Don't cry baby POPI274
- CAROL DEENE**  
Who's been sleeping in my bed?  
Love is wonderful POPI275
- JOHNNY DOUGLAS AND THE MANDOS SOUND**  
Hot enough for June (from the film)  
Hi-jackers POPI276

**SOUNDS**  
BRIAN EPSTEIN, Norman Newell, Russ Conway and Sounds Incorporated—a quartet of formidable names in the disc business. When I tell you that all four have joined forces for a new release, then you can bet your bottom dollar that there's chart material at the root of it all!

First of all, let's take Sounds. This sextet has backed Brenda Lee and Gene Vincent, has appeared in the films "It's Trad Dad," "Just For Fun" and "Live It Up." has toured Europe, played a season at New York, and were recently out on a concert tour with Gerry and The Pacemakers.

Brian Epstein is the man who has signed them up. Judging by his past record, 28-year-old Brian is a man who knows star potential when he sees it. Sounds are the first non-Mersey outfit to join his record-breaking stable.

And so to Norman Newell, top song-writer, arranger and A & R man. Norman produced the session responsible for Sounds' first record under the new contract. Entitled "The Spartans," this is a haunting piece of music entirely different from the honking noise they have been associated with on live dates. A well-produced record in every way.

Russ Conway, under his real name of Trevor Stanford, wrote the number.

Sounds line up as follows: Barrie Cameron (age 24) is on saxophone, and also plays organ and piano; John St. John (22) plays lead guitar; Alan Holmes and Griff West (both 23) are on saxes; Wes Hunter (21) is bass guitarist; and Tony Newman (20) is on drums.

"The Spartans" coupled with "Detroit" (which by contrast to the "A" side is a mad raver) is on Columbia DB7239.

**POWERHOUSE**  
NEW group with a powerhouse sound and a vintage Chuck Berry song to go with it are The Syndicats. These boys, who have revived "Maybellene" on Columbia DB7238, come from London, and have a sizeable following in Tottenham, which is Dave Clark territory and could yet become another Liverpool!

There are four Syndicats. Steve Howe (alias "Face") and Kevin Driscoll (alias "Chokewire") were the founder members. They joined up with a couple of other boys and used to play at "The Swan" in Tottenham, on a semi-pro basis, but the other two didn't dig rhythm 'n' blues, and left. They must be kicking themselves now.

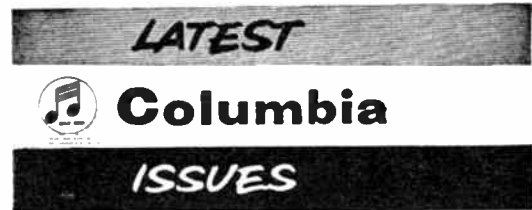
For Tom Ladd (alias "Trout") and John Melton (alias "Sticks") took their places, and with the R & B craze now reaching its frenzied pitch, the timing for their first release could not have been more appropriate.

**I HEAR . . .**  
\*\*\*THAT Carol Deene is all set for a return to the charts with her new release, "Who's been sleeping in my bed?" (H.M.V. POPI275).  
\*\*\*THAT The Cumberland Three could spark off a folk-craze with their great new version of The Kingston Trio's "Chilly Winds" (Parlophone R5113).

\*\*\*THAT the Blue Beat craze might be here to stay. The Naturals get a good BB sound on their first Parlophone release, "Daisy Chain" (R5116).

\*\*\*THAT "Rip Van Winkle" by The Devotions is the funniest novelty record to come from the States for years (Columbia DB7256).

\*\*\*THAT The Temptations could make the big breakthrough for America's R & B artists with "The way you do the things you do" (Stateside SS278).



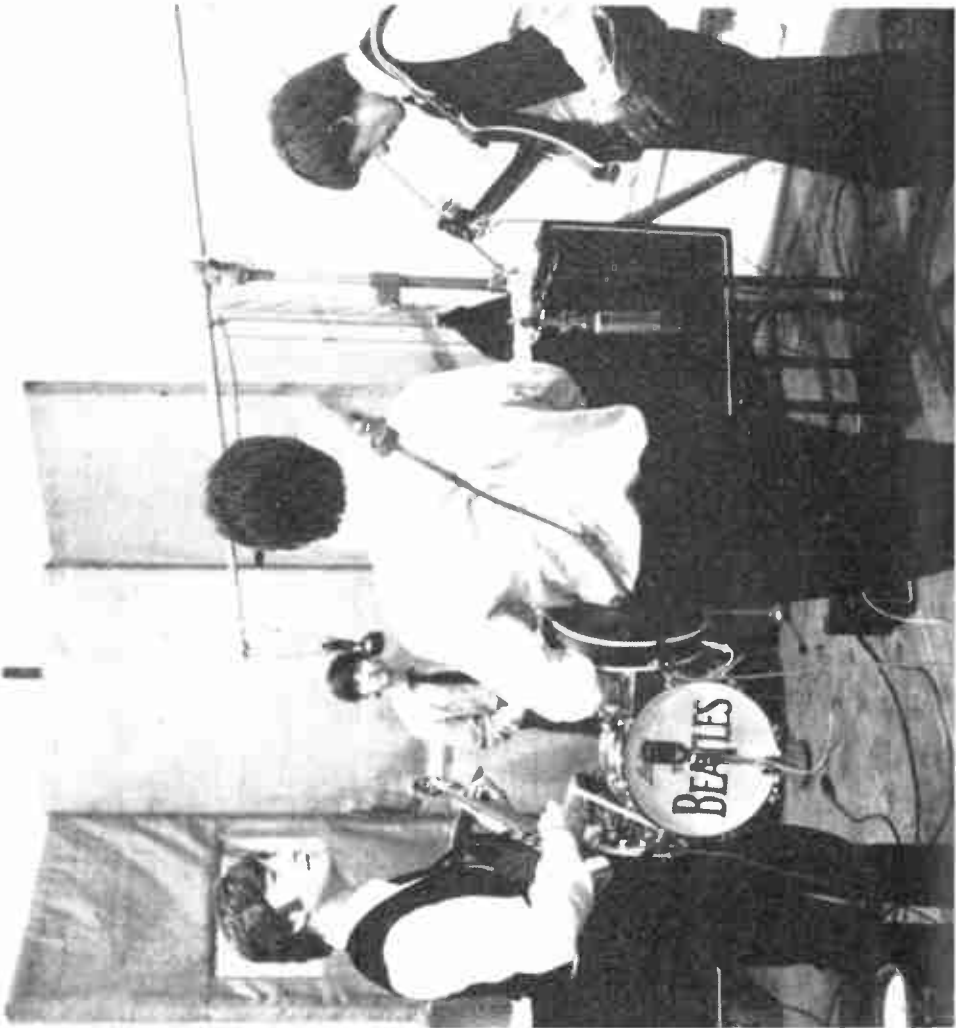
- DR. FEELGOOD AND THE INTERNS**  
Blang dong  
The doctor's boogie DB7228
- KEITH POWELL AND THE VALETS**  
Tore up  
You better let him go DB7229
- THE MCKINLEYS**  
Somebody cares for me  
A million miles away DB7230
- THE SHADOWS**  
Theme for young lovers (film "Wonderful Life")  
This hammer DB7231
- THE GOLDEN CRUSADERS**  
I'm in love with you  
Always on my mind DB7232
- ALMA COGAN**  
Tennessee waltz  
I love you much too much DB7233
- JIMMY YOUNG**  
Unchained melody  
There's always me DB7234
- RICHARD ANTHONY**  
If I loved you  
More than words can say DB7235
- THE LEON YOUNG STRING CHORALE**  
Drina  
Winter in Ischia DB7236
- CHRIS FARLOW AND THE THUNDERBIRDS**  
Itty bitty pieces  
Girl trouble DB7237
- THE SYNDICATS**  
Maybellene  
True to me DB7238
- SOUNDS INCORPORATED**  
The Spartans  
Detroit DB7239
- BOBBY VINTON**  
My heart belongs to only you  
Warm and tender DB7240
- TOMMY BRUCE**  
Let it be me  
No more DB7241
- THE TEXANS**  
Being with you  
Wondrous look of love DB7242
- DOROTHY SQUIRES**  
Look around  
Two strangers met DB7243
- SANDY AND THE TEACHERS**  
Listen with mammy  
Real sweet DB7244
- MICKIE MOST AND THE GEAR**  
Money honey  
That's alright DB7245
- BILLIE DAVIS**  
School is over  
Give me love DB7246
- THE ANIMALS**  
Baby let me take you home  
Gonna send you back to Walker DB7247
- CHRIS BARBER'S JAZZ BAND**  
Young fashioned ways  
I never shall forget DB7249
- THE LADYBIRDS**  
The white cliffs of Dover  
It's not the same without my boy DB7250
- THE TRIFFIDS**  
So shy  
Enough of your love DB7251

EXCLUSIVE EXCLUSIVE EXCLUSIVE EXCLUSIVE

# BEATLESESSION



NO need to identify the famous foursome pictured here by Record Mail photographer John Dove. Beatles — John, Paul, Ringo and George were in E.M.I.'s St. John's Wood, London, studios putting the finishing touches to their great new 'single' release, "Can't buy me love," when these exclusive pictures were taken. The gentleman in earnest conversation with George (page 5) is Beatles' recording manager, George Martin.



# TOP EPs

★ ★ ★ Andy Wickham puts the spotlight  
on America's hottest vocal-instrumental combo

## The Beach Boys—five Freshmen with a beat

IN America they talk about the Beach Boys like they talk about Elvis Presley and the Beatles. Pony-tailed bobby-soxers chatter into the record stores by the thousand to buy their records. Dee-jays from coast to coast play their songs all day and all night. Policemen turn out in platoons when they do a one-night stand and invariably have to fork out for new uniforms at the end.

Every Beach Boys record has been a huge hit in the States, except for one—and that was "The Lord's Prayer." They didn't worry—for this record led to comparisons with the Four Freshmen, and this they regard as a compliment of the highest order. It is.

Since "Surfin' USA"—with the exception of the aforementioned "Prayer"—all their records have sold a million copies, and although they have never had a number one, both sides of their releases invariably find their way into the American Top Thirty. Most important of all they are trend-setters.

They did, in fact, start two crazes at the same time. "Surfin' safari" was their second record and it rocketed into America's Top Ten and started all that surfing business. Everybody followed suit. "409," the flipside, fired off the drag-racing music craze and a whole heap of hits for other people like Jan and Dean and the Rip Chords. They repeated the process on a larger scale with "Surfin' USA."

This song, which also hit the British lists last summer, was America's biggest-selling "single" last year, and it brought the surfing craze to its zenith in the States. At the same time "Shut down," which was on the back, climbed right up into the Top 30, so that for some time the Beach Boys were strung between hot-roads and surfboards. The same thing happened with "Surfer girl" and "Little deuce coupe."

Their latest trend is the "all-American teen-scene" craze, which features neither surfing, nor drag, but American college life with lyrics all about high-school girls, lettermen's sweaters and football games. They sang a song called "Be true to your school" which was considered a little too all-American for this market, and was consequently not released here.

### ALL-HAPPENING

Their latest song is called "Fun, fun, fun" (Capitol CL15339), and this tells the story of the all-happening teenage girl who informs her folks she's off to study at the library, hops into the family car and drives off with the boys. "She's gonna have fun, fun, fun 'til her daddy takes her T-bird away-ay-ay!" And every young American is rushing out and buying it.

There are five Beach Boys—three brothers, a cousin and an old school-mate. They were launched by the father of the brothers who still manages them. Brian Wilson leads the group, and he is a 20-year-old James Dean type who plays bass guitar and writes all their material. He has also written songs for Jan and Dean ("Surf city"), Annette Funicello ("Muscle beach party") and many more.

His 18-year-old brother Dennis is the drummer with the outfit—a lithe, muscular youth with a

haystack mop of blond hair. Third of the brothers is a beefy youngster called Carl, who tackles the lead guitar. At 16, he is the youngest in the group, and people rate him highly.

Al Jardine is the newest member. He has just come in on rhythm guitar, and he's the one who does all the falsetto bits in their songs. Lead singer is the cousin, a tall, rugged boy called Mike Love, who writes a lot of numbers in collaboration with Brian. Mike always sounds slightly off-key, and this has given the group a sound of its own.

### SOUND

The Beach Boys sound works something like this: Mike draws out the vocal in his hard, honking voice, while Carl, Dennis and Brian purr behind him in smooth, high-key harmony. Al sort of improvises as he goes along in a weird-sounding falsetto. Some of their songs—"Surfer girl" and "The lonely sea"—to name a couple—are sung entirely in falsetto, and this is where Al takes over the lead vocal. And all the time there is a kind of Chuck Berry noise going on in the background.

They are all ace surfers, although Mike is acknowledged as the real expert—they call him "Hot-dogger." He is also the most ardent hot-rod fanatic in the group.

When they appear on their native West Coast, the Beach Boys perform in blue woollen check sports shirts and white levis. This is regarded as the surfers' gear. Anywhere else they wear smart, dark stage-suits and slim ties.

Their stage act is said to be one of the slickest and most exciting things in contemporary American show business, and they have taken it all round the States, over to Hawaii and across Australia,



● Brian Wilson . . . sometimes wonders if it will all last.

where they go down very well. They would like a few more hits here before they pay us a visit.

Brian sometimes wonders if it will all last, and says if it doesn't he would like to produce records and write songs full-time. He produces all the group's records himself.

The Beach Boys made their name as a surfing group. When that went out they turned to "drag" and stayed just as big. Now they've moved on again, and they're bigger than ever. They'll last all right—and if they can sound like the Four Freshmen now, I wonder what they'll sound like in ten years' time? I, for one, can't wait.

### DISCOGRAPHY

Album:  
Surfin' safari Capitol T1808  
EP:  
Surfin' USA EAPI-20540  
Singles:  
Surfin' safari/409 CL15273  
Ten little Indians/County fair CL15285  
Surfin' USA/Shut down CL15305  
Fun, fun, fun/Why do fools fall in love? CL15339

- Alan Elsdon Presents SX1604  
Authentic R & B  
Various Artists SL10068  
The Best Of Michael Holliday SX1586  
The Best Of Nelson Riddle T1990  
The Big Soul Of John Lee Hooker SL10053  
Blue Gene Gene Pitney ULP1061  
Blue Skies Frank Ifield SX1588  
Broadway—My Way Nancy Wilson T1828  
Ella And Basie! VLP9050  
Everybody Likes Tommy Roe CLP1704  
Everything's Coming Up Rosy Rosemary Squires CLP1669  
For You Adam Faith PMCI213  
Freddie And The Dreamers SX1577  
Go Latin With Loss Joe Loss CLP1697  
Golden Folk Hits Bobby Darin T2007  
Got That Feelin' Four Freshmen T1950  
How Do You Like It? Gerry And The Pacemakers SX1546  
I Remember Buddy Holly Bobby Vee LBY1188  
Jackie De Shannon LBY1182  
Jazz Concert George Shearing T1992  
John F. Kennedy—Speeches SL10064  
The Lettermen In Concert T1936  
Let's Face The Music Shirley Bassey SX1454  
Let's Go Ventures LBY1169  
Listen! Billy J. Kramer And The Dakotas PMCI209  
Little Richard Sings Gospel SL10054  
Marlene Dietrich Returns To Germany CLP1659  
Matt Monro Sings Hoagy Carmichael PMCI185  
Mexican Pizza Pepe Jaramillo PMCI203  
Mink Jazz Peggy Lee T1850  
Mr. Morecambe Meets Mr. Wise CLP1682  
My Funny Valentine Frank Sinatra T20577  
My Heart Belongs To Only You Bobby Vinton SX1611  
On Stage Miracles, Marvelettes, etc. SL10065  
One More Time Buddy Greco SX1590  
On Tour With The Minstrels CLP1667  
Please Please Me The Beatles PMCI202  
Rhythm & Blues At The Flamingo Georgie Fame SX1599  
Star Eyes Sarah Vaughan SX1592  
Stay With The Hollies PMCI220  
Western Style Houston Wells PMCI215  
With The Beatles PMCI206

# TOP EPs

- All My Loving The Beatles GEP8891  
Authentic Sound Of The Country Hits Hank Williams MGM-EP-770  
The Beatles (No. 1) GEP8883  
Beatles' Hits GEP8880  
Beauty And The Beat Peggy Lee/George Shearing EAP9-1219  
Blues Of Jimmy Reed SE1016  
Bobby Vee's Biggest Hits LEP2102  
Buddy Greco Entertains SEG8291  
Cliff's Lucky Lips Cliff Richard SEG8269  
C'mon Everybody Eddie Cochran LEP2111  
The Dave Clark Five SEG8289  
Dick Haymes Sings EAPI-20482  
Don't Blame Me Frank Ifield SEG8300  
Don't Talk To Him Cliff Richard SEG8299  
Ella Swings Brightly With Nelson VEP5005  
The Exciting Trini Lopez SE1013  
Fourmost Sound GEP8892  
Frank Sinatra Sings Irving Berlin EAPI-20422  
Greenback Dollar Kingston Trio EAPI-20460  
Hey Ring-a-Ding Connie Francis MGM-EP-773  
How Do You Do It? Gerry And The Pacemakers SEG8257  
I'll Keep You Satisfied Billy J. Kramer GEP8895  
John Leyton Hit Parade 7EG8747  
Johnny Kidd And The Pirates 7EG8834  
Just At Carnegie Hall EAPI-7569  
Just For Fun Bobby Vee And The Crickets LEP2084  
Little Stevie Wonder SE1014  
Nancy Wilson—"Cannonball" Adderley EAP4-1657  
Never To Be Forgotten Eddie Cochran LEP2052  
R. & B. With Dr. Feelgood SEG8310  
Ramblin' Rose Nat King Cole EAP5-1793  
Richard Anthony SEG8298  
Shirley Bassey SEG8296  
Smash Hits Ventures LEP2131  
Song For Europe Matt Monro GEP8898  
Sugar 'n' Spice Peggy Lee EAPI-1172  
The Swinging Style Of Ray Charles 7EG8801  
Top Of The Pops Adam Faith GEP8893  
24 Hours From Tulsa Gene Pitney UEP1001  
When In France Cliff Richard SEG8290  
You Were Made For Me Freddie And The Dreamers SEG8302

# photo MAIL

## RECORD ROULETTE

A COMPLETELY new idea in radio disc shows—that's "Record Roulette." EMI Records latest Luxembourg programme, broadcast every Thursday from 10 to 10.30 p.m. Top four pictures show programme assistants preparing for the show. Bottom left: producer Arthur Muxlow checks the special roulette wheel with programme assistants, and right: compere Margaret Stredder, an ex-Vernon girl and now one of Columbia's Ladybirds, checks the script.







**"RECORD ROULETTE,"** sponsored by Boots, is a show where 24 new records are placed on a board, all numbered. Idea of the show is for members of the audience to play the giant roulette wheel, and whichever number comes up, that record is played for them. Three pictures on the left show teenagers arriving at E.M.I. House and enjoying themselves during the show. Top: comperes David Jacobs and Margaret Stredder are pictured playing the roulette wheel with teenagers, and both are seen discussing a point with producer Arthur Muxlow. Bottom: David quizzes a young girl for the Silver Disc spot, where competitors can win lovely prizes from Boots' range, and right, she is seen receiving her prize from another of the show's comperes, disc-jockey Russell Turner.



# CONNIE'S BIG SIXTEEN —ALL ON ONE ALBUM

*Superlative Mathis, and instrumental dynamite from the Ventures!*

**T**HE coming of spring brings with it a fresh and varied selection of LPs, mostly from American artists.

Vocally there is a new one from Johnny Mathis—another superlative stanza in the Mathis success story. Johnny is one artiste who does not need to rely on the ever-changing hit parade for his prestige. Like Sinatra and Cole before him, he has gone a stage beyond and he has done this with a style which is essentially his own.

The new Connie Francis album packages together no less than 16 of her most popular numbers, starting with "Who's sorry now?" and going right through to "Your other love." This record contains the cream of Connie's recording career.

Young Bobby Vinton, currently starring in his first major film (this is called "Surf Party" and also features Jackie de Shannon), no longer has to prove to anybody that his talent is of the lasting kind. For following his recent outstanding single successes comes an album of gimmick-free ballads in the same style.

Winding up the vocal side of things this month is that talented, but sadly underrated performer who paid us a visit not so long ago—Gene McDaniels. His new LP spotlights the less commercial side of his talents, but it will come as no surprise to those who have enjoyed the polished stylism of his past "single" recordings.

Instrumentally, we have a bundle of nitro-glycerine from America's poll-winning instrumental team, the Ventures. What a sound these boys make. Their current album takes its title from the recent hit "Let's go," and contains a heap of sizzling rockers.

## 16 OF CONNIE'S BIGGEST HITS Connie Francis

*WHO'S sorry now?; Everybody's somebody's fool; Together; Drownin' my sorrows; I was such a fool (to fall in love with you); If my pillow could talk; Among my souvenirs; Vacation; Where the boys are; I'm gonna be warm this winter; Frankie; My heart has a mind of its own; Don't break the heart that loves you; When the boy in your arms (is the boy in your heart); Your other love; Breakin' in a brand new broken heart*

MGM-C-970

**T**HIS album traces the Connie Francis success story pretty well from the start. "Who's sorry now?" was her first big hit, and "Your other love" was one of her most recent recordings. You can't say that Connie has progressed style-wise since the beginning of her career. She hasn't turned to swing or jazz or broadened her scope at all. What she has done is to broaden her appeal immeasurably through coming on to the scene with a style which was identifiably her own, and sticking to this style throughout the past few years, so that if you switch on the radio and hear her voice you can immediately say—"Connie Francis." This, in itself, is the hallmark of success.

The earlier part of Connie's career was devoted to the re-

juvenation of already familiar songs, or "oldies" as they are often called. And so we get "Together" with a narrative half-way through which is moving, if you like that sort of thing (and I do); "Among my souvenirs" which perhaps showcases the famous Francis dual-tracking to best advantage; and, of course, her multi-million-seller, which she recorded at the suggestion of her father, "Who's sorry now?"

There are two songs which sound a little the same—but equally good—and these are, "Where the boys are" and "Your other love," and there is my own



personal favourite of all Connie's work. This is called "Frankie" and was originally on the back of "Stupid Cupid."

Most interesting of all the tracks is on side two. You will, of course, remember that our own Cliff Richard had a very big hit over here with a song called "When the girl in your arms is the girl in your heart." Connie covered this one for the American market and had quite a hit with it, but it was never released here as everybody had already bought the Richard version. Now Connie's fans can hear her version for this first time, and they won't be disappointed.

## TENDER IS THE NIGHT

Johnny Mathis

*TENDER is the night; Laura; No strings. I can't give you anything but love; April love; Call me irresponsible; A dream is a wish your heart makes; A ship without a sail; Forget me not; Where is love; Somewhere; Tomorrow song*

H.M.V. CLP1721

\*CSD1535

**W**HENEVER I hear Johnny Mathis sing, I also fear that he might run out of material and waste his talents on something unworthy of him. But then each time I hear a fresh album from him—an album such as this one—I realise that it is not a question of material at all. For Johnny's stature is such that he can make



## RICHARD ATTENBOROUGH

LISTENS TO THE  
LATEST LPs

something of almost any song—there is no particular style to which he is anchored (although he obviously favours dreamy ballads); he just has to sing, and no matter what he sings it sounds beautiful.

Here he tackles a varied selection.

There are a couple of hit show tunes—"Where is love" from "Oliver" and "Somewhere" from "West Side Story," a gently swinging version of "Call me irresponsible," and a lingering sort of "April love" on which Johnny is at his misty-voiced best.

The title song constitutes vocal perfection—phrasing, timing, diction—the lot. But most of all it's that feeling, that sense of living the song, that comes through so strongly. You get that same feeling on "Laura," which recently enjoyed quite a bit of success in America.

## MY HEART BELONGS TO ONLY YOU

Bobby Vinton

*YOU'RE nobody 'til somebody loves you; Unchained melody; There! I've said it again; My foolish heart; Trying; Lavender blue; To each his own; I can dream, can't I?; Warm and tender; My heart belongs to only you; Too young*

COLUMBIA 33SX1611

**O**NE of the most remarkable things about the American pop music scene is the success story of Bobby Vinton. For Bobby started out as leader of a big band (his father used to lead one in the days of James and Miller), switched to catchy little pop songs like "Roses are red," and then suddenly broke out with a string of smash hits, all of which went to number one over there. This, in itself, is remarkable. It is even more remarkable when you consider that nearly all his recent American hits have been standards. And more remarkable still is the fact that he has sung them straight, with no beat or gimmicks at all. Songs like "There! I've said it again" and



## THE WONDERFUL WORLD OF GENE McDANIELS

*THEME from the VIPs; On the other side of the tracks; The old country; Work song; The good life; Baby won't you please come home; Get your kicks on Route 66; Blue velvet; I believe in you; You let me down; Straight, no chaser; I have dreamed*

LIBERTY LBY1179

**I**N spite of the fact that he has never really hit it big over here—chartwise, that is—Gene McDaniels commands a sizeable British following. Big enough, anyway, to warrant star billing on a big package show which went the rounds over here not so long ago.

A fact not too many people know is that Gene is basically and essentially a jazzy sort of singer. His "single" releases have been serving the role of establishing him as a name on the international scene and, although very professional and equally entertaining, these have all been out and out "pop" songs.

It is when Gene makes an album that the real McDaniels begins to shine through. Here, for instance, he tackles stuff like "Route 66," the old Cole number, and a couple of vintage Tony Bennett hits, "Blue velvet" and "The good life."

His "Theme from the VIPs" is nice—very stylish, very polished and quite dreamy, although I don't really think this song is one of the greatest ever written.

McDaniels now is not unlike the early Nat Cole—although with the "King" it happened the other way round. Nat started out appealing to the jazz few before branching out into the field of the "pop many," so to speak. Gene has already conquered the "pop" fans—in America, at any rate—and it won't be long before he finally gets to grips with some really outstanding material in the less commercial field. This album shows him to be a sophisticated performer with great possibilities—and one who will always be popular with the many fans he has already made in a career which, by long-term standards, has so far been comparatively brief.

"Blue velvet." Last year, he sold more records in the States than any other singer.

Over here, it hasn't quite come to that, but Bobby is gaining in popularity every day. "There! I've said it again" is included on this LP, and it was, in fact, a minor hit over here. There are several well-known songs here—a haunting version of "Unchained melody," a gentle treatment of "Warm and tender," a heartfelt rendering of "To each his own."

Stan Applebaum has done the arrangements on this session and, with Stan and 23-year-old Bobby, the result is a blend of stylish experience and stylish but youthful talent. The imperative word in each case is "style."

Cosy, sitting-by-the-fire-on-a-wintery-day sort of stuff, which is ideal for late-night listening any time. For one so young, Bobby Vinton has a very mature vocal approach and the future surely promises great things for him.

## QUICK SPIN: DINAH '63—Dinah Washington, Columbia 33SX1608

A memorable album from the late, great Dinah. Most of the songs are neo-standards like "I left my heart in San Francisco," "I wanna be around," "What kind of fool am I?" and "Rags to riches." In my opinion Dinah never did anything to touch "September in the rain," but these are all good.

## QUICK SPIN: DANCE, DANCE, DANCE—Joey Dee, Columbia 33SX1607

Red hot beat-work from the King of the Peppermint Lounge. Frantic versions of "You can't sit down (both parts)," "Let's have a party," "Sloppin'," and a thing called the "Brooklyn" which seems to be a new American dance. He also does a new recording of "Rambunk-shush" featuring tenor-sax supplementing that groovy organ. This is good Joey Dee, and the hardened fans will like.

**QUICK SPIN: LOVERS IN LONDON**—Norrie Paramor and his Orchestra, Columbia 33SX1602 (stereo SCX3509)  
The Paramor Orchestra, featuring that lovely wall of strings, sweeps through a dozen well-known tunes, all with the accent on romance. Haunting, dreamy versions of "All the way," "True love," "We'll gather lilacs" and "When I fall in love" make restful listening, and as such are representative of the whole album. The voice of Patricia Clark is used on some of the tracks.

**QUICK SPIN: NAT KING COLE . . . LET'S FACE THE MUSIC**, Capitol W2008 (stereo SW2008)

A very interesting album which will be meat for the early Cole fans as five of the tracks feature Hammond organ solos from the maestro himself! Billy May leads the band, and between them, Nat and Billy swing through the numbers in vintage style. "Cold, cold heart," "Warm and willing," "When my sugar walks down the street" and nine others.



**LET'S GO!**  
The Ventures

**MEMPHIS:** *Let's go; More; El Watasi; Walk right in; Sukiyaki; New Orleans; So fine; Wipeout; Hot pastrami; Runaway; Over the mountain across the sea*

**LIBERTY LBY1169**

**TWELVE** tracks here—nine are dynamite, three are dreamy. The Ventures, who hit the Top Ten three years back with "Walk, don't run" and "Perfidia," and recently sold a lot of copies of a thing called "Lolita ya ya," are still one of the slickest beat groups in the business. Today, their biggest successes come in LP form. This is their follow-up to that "Surfing" album which must have been the mainstay of many a party last Christmas.

We kick off with "Memphis" a la Lonnie Mack, as opposed to Chuck Berry. Then comes "Let's go" which may lack some of the meaty punch of the original, but which more than makes up for this in its slickness of presentation—a very crisp performance here. "More" is the big Kai Winding hit, and is the first of the quieter numbers. An ethereal bank of strings provides all the atmosphere, while the group works smoothly behind. "Sukiyaki" is the second of the dreamy ones—a very original treatment from the team. Side two opens with the old Bonds hit, "New Orleans"—it is remarkable how the Ventures let their instruments take care of the lyrics of these numbers which started out as vocals.

"Wipeout" is the most explosive track on the album. Growling guitar leads through the melody and there is some frenzied percussion punctuated by crashing cymbals.

"Hot pastrami" is the Peppermint Lounge signature tune, a frantic worker, and "Runaway" is, of course, the old Del Shannon hit, and again the playing is so skilful that nothing is lost through the lack of lyrics.

There is no doubt in my mind that the best track on the whole record is the last one—an instrumental revival of Bobby Vinton's "Over the mountain." A beautiful, haunting number played oh-so-softly, this reminds me of a deserted beach somewhere on the West Coast with the sun just setting on the horizon.

A wonderful LP for any party.

**latest M-G-M Releases**



**JOHNNY TILLOTSON**  
Worried guy  
Please don't go away

**MGM1225**

★ ★ ★ **Nevil Skrimshire's JAZZ VERSION**

**Ellington's "My People"**  
— the original cast

**T**HERE are less jazz records than usual this month, and the vocal ones outweigh the instrumental for a change. By vocal I mean any type of singing, be it gospel, country blues, or a musical like "My People."

This show, which was entirely the work of Duke Ellington, was first seen in August, 1963, in Chicago, where it was part of an exhibition marking a century of negro progress. Obviously, the racial question underlines the whole show, but the presentation of these feelings in the form of singing, dancing and narration is a masterpiece, for it becomes theatrical entertainment with a message for those who care to think about what they hear.

Some of the music will be familiar, as Duke has used parts of his instrumental suite "Black, brown and beige," but there are new pieces, mostly sung, which tell stories of the negro way of life, and the position of the negro in American society.

There are four main singers plus a choir, but the instrumental jazz (of which there is very little—it's the feel of the whole show which is its jazz content) is supplied by an orchestra conducted by Jimmy Jones and featuring Booty Wood on trombone, Harold Ashby on tenor-sax, and Bill Berry on trumpet. Also in the orchestra are Russell Procope, Joe Benjamin and Louis Bellson.

including some of the best known tunes in this idiom.

Jimmy Reed brings his personal style of singing and guitar playing to such numbers as "How long blues," "CC rider" and "Trouble in mind" among others, and this record apparently was by popular demand, as usually Jimmy Reed sings mostly his own compositions. It is, therefore, interesting to hear an artist of his calibre singing songs formerly associated with the great blues singers of earlier years, like Ma Rainey, or, more recently, Big Bill Broonzy.

A full review of the April jazz records will appear in next month's Record Mail.

**PRE-RELEASED**

"My People" is on Stateside SL10073, and was pre-released during March.

Another essentially American negro form of expression is gospel singing, which has some interest in this country, probably more for its jazz connections than its original intention. However, the groups who sing this material usually display a jazz feel, and as such their music comes into my field of interest. Marion Williams and the Stars of Faith appear again on record with "Let the words of my mouth," on Stateside SL10066, on which most of the songs are adaptations or originals by Marion Williams, although three of the other members of the group have contributed one composition each.

These include "The road I travel" by Henrietta Waddy. Incidentally, the sleeve note for this record gives "quotes" from two British newspapers regarding the tremendous vocal quality of Marion Williams, a great gospel singer.

Those of you who read my column regularly will have noticed that I have written about a Marion Williams record without mentioning "Black Nativity."

**GOSPEL**

There is another gospel record this month, too, by a lesser-known group (as regards this country) but, nevertheless, a top attraction in America, where this type of music has become commercial. On Liberty LBY1191 we present "The Gospel Pearls" starring Bessie Griffin in such old favourites as "Swing down sweet chariot," "I shall not be moved," and that pop-song so beloved by gospel artists, "I believe."

This group really swings, and with their tambourine playing and clapping, plus a great bongo player and drummer in addition to the usual organ and piano, it is well worth hearing for an example of pop gospel.

This month we also have an LP and EP of country blues singing, by two of the leading

artists in this field. On Stateside SL10069 "The best of the blues," Jimmy Reed sings 11 numbers,

**Parlophone**



THE PARLOPHONE CO. LTD.

**LATEST RELEASES**

- ADAM FAITH WITH THE ROULETTES**  
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- THE ROULETTES**  
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Can you go RS110
- DUFFY POWER**  
Tired, broke and busted  
Parchman farm RS111
- LEE STIRLING AND THE BRUISERS**  
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Now that I've found you RS112
- THE CUMBERLAND THREE**  
Chilly winds  
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- THE BEATLES**  
Can't buy me love  
You can't do that RS114
- THE COUGARS**  
Caviare and chips  
While the city sleeps RS115
- THE NATURALS**  
Daisy chain  
That girl RS116
- JACKIE AND JILL**  
Loved by you  
Who's there? RS117
- TRENDSETTERS LIMITED**  
In a big way  
Lucky date RS118
- CLIFF BENNETT**  
I've got my mojo working  
Beautiful dreamer RS119
- MILLICENT MARTIN**  
Suspicion  
Nothing but the best RS120
- BJORN TIDMAND**  
Sangen om dig  
Ingen RS122

# The latest 'Pop' LPs in Mono and Stereo



## VOCAL

### C'EST LA VIE PEARL BAILEY

C'est la vie; Don't take your love from me; But beautiful; Supper time; Lost in the stars; April in Paris; Slowly; I was telling him about you; (I left my heart) in San Francisco; If I should lose you; Stay well; I've got you under my skin  
Columbia 33SX 1605

### DANCE, DANCE, DANCE JOEY DEE

Dance, dance, dance; The Brooklyn; Let's have a party; Help me; Swingin'; You can't sit down (Part 1); Sloppin'; Dance calypso; Dance of love; Bounce; You can't sit down (Part 2); Ram-bunk-shush  
Columbia 33SX 1607

### DINAH '63 DINAH WASHINGTON

I wanna be around; Make someone happy; Rags to riches; Take me in your arms; I'll drown in my tears; Why was I born?; (I left my heart) in San Francisco; The show must go on; I'm glad for your sake; There must be a way; What kind of fool am I?; Bill  
Columbia 33SX 1608

### ET MAINTENANT... GILBERT BECAUD

Heureusement y'a les copains; Si j'avais une semaine; Trop beau; Viens danser; La grosse noce; Les tantes Jeanne; Le bateau blanc; Dimanche a Orly; La route; Toi; Quand Jules est au violon; Je t'attends; Et maintenant; La ballade des balladins  
H.M.V. CLP1708

### IN LOVE AGAIN! PEGGY LEE

A lot of livin' to do; I've got your number (from "Little Me"); Little by little; Got that magic; The moment of truth; That's my style; I can't stop loving you; Unforgettable; Once (ils s'aimaient); I'm in love again; I got lost in his arms; How insensitive (Insensatez)  
Capitol T1969  
\*ST1969

### IT'S ONLY THE BEGINNING FOR IRENE REID IRENE REID

I love Paris; The road to heartbreak; I had someone else before I had you; By the bend of the river; Trouble is a man; Everyday (I have the blues); Hard hearted Hannah; Through a long and sleepless night; Don't get around much anymore; Ev'rything I love; No more in life; Heart and soul  
MGM-C-968

### LIVING A LIE AL MARTINO

Living a lie; Are you lonesome tonight?; Careless; Lies; Don't cry Joe (let her go, let her go, let her go); Vaya con dios; Room full of roses; I'm in the mood for love; Mexicali rose; That's my desire; The more I see you; You can't hide the truth (from your eyes)  
Capitol T2040  
\*ST2040

### MAKE THE WORLD GO AWAY TIMI YURO

Leavin' on your mind; She's got you; I'd fight the world; Gotta travel on; I just got back from there; I'm movin' on; Make the world go away; Permanently lonely; So ashamed; I walk the line; Are you sure?; A legend in my time  
Liberty LBY1192

### MORE VIC DANA

More; When a boy falls in love; The end of the world; I will; That's why I'm sorry; Danke schoen; He gives me love; What good would it do?; So much in love; I was the one; My world; You're nobody 'til somebody loves you  
Liberty LBY1193

### MY HEART BELONGS TO ONLY YOU BOBBY VINTON

You're nobody 'til somebody loves you; Unchained melody; There! I've said it again; If; My foolish heart; Trying; Lavender blue; To each his own; I can dream, can't I?; Warm and tender; My heart belongs to only you; Too young  
Columbia 33SX 1611

### NAT KING COLE . . . LET'S FACE THE MUSIC!

Day in—day out; Bidin' my time; When my sugar walks down the street; Warm and willing; I'm gonna sit right down (and write myself a letter); Cold, cold heart; Something makes me want to dance with you; Moon love; The rules of the road; Ebony rhapsody; Too little, too late; Let's face the music and dance  
Capitol W2008  
\*SW2008

### ONE MORE TIME BUDDY GRECO

The lady is a tramp; My kind of girl; I ain't got nobody; Like young; Roses of Picardy; Taking a chance on love; To be or not to be in love; This could be the start of something; Ooh look-a-there, ain't she pretty; At long last love; But not for me; You're nobody 'til somebody loves you  
Columbia 33SX 1590

### SIXTEEN OF CONNIE'S BIGGEST HITS CONNIE FRANCIS

Who's sorry now? (with chorus); Everybody's somebody's fool; Together; Drownin' my sorrows; I was such a fool (to fall in love with you); If my pillow could talk; Among my souvenirs; Vacation; Where the boys are (from film of same name); I'm gonna be warm this winter; Frankie; My heart has a mind of its own; Don't break the heart that loves you; When the boy in your arms (is the boy in your heart); Your other love; Breakin' in a brand new broken heart  
MGM-C-970

### TENDER IS THE NIGHT JOHNNY MATHIS

Tender is the night; Laura; No strings; I can't give you anything but love; April love; Call me irresponsible; A dream is a wish your heart makes; A ship without a sail; Forget me not; Where is love? (from "Oliver"); Somewhere (from "West Side Story"); Tomorrow song  
H.M.V. CLP1721  
\*CSD1535

### THE NEXT TONIGHT WILL BE WITH ROBIN HALL, JIMMY MacGREGOR AND THE GALLIARDS

Drill ye tarriers, drill; New York girls; Johnny Todd; Linstead Market; The jug of punch; A sailor courted a farmer's daughter; The wild colonial boy; Hinei Matov; Lowlands of Holland; The quality of Mersey; Derriere chez nous; The barnyards o'Delgaty; North country maid; Birlinn Ghoraidh Chrobhain  
H.M.V. CLP1715

### THE SAN FRANCISCO BAY BLUES AND THE REST OF OUR BEST THE HALIFAX THREE

San Francisco Bay blues; Rocks and gravel; Little sparrow; San Miguel; Sing hallelujah; East Virginia; I'm gonna tell God; Rubin had a train; A satisfied mind; The man who wouldn't sing along with Mitch; The great silky; He call me boy  
Columbia 33SX 1603

### THE WONDERFUL WORLD OF GENE McDANIELS

Theme from "The VIPs"; On the other side of the tracks; The old country; Work song; The good life; Baby won't you please come home?; Get your kicks on Route 66; Blue velvet; I believe in you; You let me down; Straight no chaser; I have dreamed  
Liberty LBY1179

### WALKABOUT WITH BUSTER NOBLE BUSTER NOBLE

The shearer's crook; The publican's daughter; Blackstomp liars club; Botany Bay; Ned Kelly's lament; The girl behind the bar; The boomerang bender; Click go the shears; Dusty road; King Billy's song; The road to Gunda Gai; Don't come the raw prawn  
Columbia 33SX 1610

### WEDNESDAY'S CHILD IS FULL OF WOE JODY MILLER

Railroad boy; Another love; On the other side of the mountain; All my trials; Lonely am I; Midnight special; Butterfly; Last night a little girl grew up; The garden of my heart; Wednesday's child; The hangman; Evergreen tree  
Capitol T1913  
\*ST1913

### YOU'RE MINE YOU! GEORGE CHAKIRIS

Love is the thing; Be mine tonight (Noche de Ronda); When she makes music; The best is yet to come; You're mine, you!; Almost in your arms (love song from "Houseboat"); As time goes by; A beautiful friendship; Anema e core (Heart and soul); I love being here with you; You're my girl; Our day will come  
Capitol T1996  
\*ST1996



## ORCHESTRAL and INSTRUMENTAL

### BILL SHEPHERD PLAYS EVERGREENS

(My love for you is) Evergreen; Pagan love song; You are my lucky star; Ciao ciao bambina; Thanks for the melody; If you ever leave me, etc.  
Parlophone PMC1218  
\*PCS3053

### LET'S GO! THE VENTURES

Memphis; Let's go; More; El Watusi; Walk right in; Sukiyaki; New Orleans; So fine; Wipe out; Hot pastrami; Runaway; Over the mountain across the sea  
Liberty LBY1169

### LOVERS IN LONDON NORRIE PARAMOR AND HIS ORCHESTRA

When I fall in love; Love walked in; As time goes by; Moonlight becomes you; All the way; My heart stood still; I can't give you anything but love; True love (film "High Society"); Isn't it romantic; These foolish things; We'll gather lilacs (from "Perchance to Dream"); Body and soul  
Columbia 33SX 1602  
\*SCX3509

\*STEREO VERSION



JOHNNY MATHIS  
CLP1721  
\*CSD1535



PEARL BAILEY 33SX1605



DINAH WASHINGTON  
33SX1608



IRENE REID MGM-C-968



TIMI YURO LBY1192



JODY MILLER T1913  
\*ST1913



**GEORGE CHAKIRIS** T1996  
\*ST1996

**HERB ALPERT'S TIJUANA BRASS—Volume 2**  
The great manolete (La Virgen de la macarena); Spanish Harlem; Swinger from Seville; Winds of Barcelona; Green leaves of Summer; More; A-me-ri-ca; Surfin' Senorita; Marching thru Madrid; Crea mi amor; Mexican corn; Milord  
Stateside SL10072

**HOLIDAY FOR PIANOS**  
**FERRANTE AND TEICHER**  
Far away places; Mexican hat dance; A foggy day in London town; Arriverdecì Roma; April in Portugal; Lady of Spain; Loch Lomond; Calcutta; Wonderful Copenhagen; Paris joy ride; Aloha oe  
ULP1058

**HOW TO SUCCEED IN SHOW BUSINESS**  
**GEOFF LOVE AND HIS ORCHESTRA**  
Hey, there!; Sound of music; I believe in you; As long as he needs me (from "Oliver"); Something wonderful; Falling in love with love; What kind of fool am I?; Somewhere; The sweetest sounds; I talk to the trees; Bali Ha'i; The party's over  
33SX1600  
\*SCX3508

**JACK'S BACK**  
**JACK HYLTON AND HIS ORCHESTRA**  
Rose room; Most gentlemen don't like love; Mendel's son's swing song; Day in—day out; There's a small hotel (from "On Your Toes"); You turned the tables on me (from "Sing Baby, Sing"); Tiger Rag etc.  
ENC162

**THE ROMANTIC SOUND OF FRANK POURCEL AND HIS ORCHESTRA**  
September in the rain; Moon river; I'm getting sentimental over you; Night and day; Misty; Blues in the night; Tenderly; Laura; Close your eyes; Over the rainbow; Georgia on my mind; The green leaves of summer  
H.M.V CLP1714

**TOROS AND TOREROS**  
**WITH THE BANDE DE GENARO NUNEZ**  
Toque de Cuadrillas-Cielo Andaluz; Joselito Huerta; Paco Camino; Chucho Cordoba; Mondeno; Alfredo Lael; La Virgen de la Macarena; Diego Puerta; Del Olivar; El viti; Capetillo; El gato montes  
H.M.V CLP1717



**JAZZ**

**ALAN ELSDON PRESENTS . . . HIS BAND, FEATURING THE MICK EMERY FOLK GROUP**  
Yaaka hula hickey dua; Harlem flat blues; This little light of mine; Rumpus; I'm going away for to leave you; Heebie jeebies; Halle hallelujah; Railroad Bill; Soul bossa nova; It ain't necessarily so; Mule skinner blues; Tuxedo junction  
Columbia 33SX1604

**BROTHER JACK McDUFF LIVE!**  
Rock candy; It ain't necessarily so; Sanctified samba; Whistle while you work; A real good 'un; Undecided  
Stateside SL10060

**BASIE IN SWEDEN**  
**COUNT BASIE AND HIS ORCHESTRA**  
Little pony; Plymouth rock; Backwater blues; Who me?; April in Paris; Backstage blues; Good time blues; Peace pipe  
Columbia 33SX1606  
\*SCX3510

**JAZZ OF THE FORTIES—Volume 2**  
**BEBOP INTO COOL**  
**Benny Goodman and his Orchestra**  
Undercurrent blues  
**Benny Goodman Septet**  
Stealin' apples  
**Miles Davis and his Orchestra**  
Darn that dream  
**Babs Gonzalez and his Orchestra**  
St. Louis blues; Prelude to a nightmare; Capitolizing; Professor Bop  
**Metronome All-stars**  
Early spring; Local 802 blues  
**Dizzy Gillespie and his Orchestra**  
Coast to coast  
**Lennie Tristano Sextet**  
Intuition  
**Woody Herman and his Orchestra**  
That's right  
Capitol T20578

**LET THE WORDS OF MY MOUTH**  
**MARION WILLIAMS AND THE STARS OF FAITH**  
Jesus will help us; The road I travel; Surely God is able; Look to the hills; I have another building; Faith makes the difference; Let the words of my mouth; I'll have a new body; The Holy Ghost is all right with me; If I could help somebody; I know I got a home; It's real  
Stateside SL10066

**THE BEST OF THE BLUES**  
**JIMMY REED**  
St. Louis blues; Trouble in mind; Wee baby; How long, how long blues; CC rider; Roll 'em Pete; I'm gonna move to the outskirts of town; Come back; Cherry red; Worried life blues; Five long years  
Stateside SL10069

**THE GOSPEL PEARLS**  
Swing down, sweet chariot; Bye and bye; Lift him; Jericho walls; Lord don't move the mountain; Swing low; The story of Job; I shall not be moved; Two little fishes and five loaves of bread; Lord, in the new Jerusalem; I believe; Troubles of the world  
Liberty LBY1191

**WALTZ IN JAZZ TIME**  
**SI ZENTNER AND HIS ORCHESTRA**  
The sweetest sounds; Paradise; A la mode; Belle of the ball; Cassandra; I'm gonna go fishin'; Waltz in jazz time; Green fields; Willow weep for me; Lover; Wild honeysuckle; Magenta  
Liberty LBY1144  
\*SLBY1144



**FILMS and SHOWS**

**NO STRINGS**  
**ARRANGED AND CONDUCTED BY BILLY MAY**  
No strings; The sweetest sounds; Love makes the world go; Nobody told me; Loads of love; Maine; Eager beaver; Look no further; An orthodox fool; La la la; The man who has everything; Be my host  
Capitol T1709  
\*ST1709

**ORIGINAL SOUNDTRACK RECORDING OF INSTRUMENTAL MUSIC BY JOHN GREEN FROM THE MGM FILM STARRING RICHARD CHAMBERLAIN THE CHARGE IS MURDER**  
and other great motion picture music with Richard Chamberlain†  
Prelude; Phoenix fire; Love theme (I knew it then, I know it now); Juke Jezebel; Blue guitar†; They long to be close to you†  
**RECORDINGS OF GREAT MOTION PICTURE MUSIC**  
**BILL EVANS AND ORCHESTRA**  
55 days at Peking  
**ROBERT HOLLIDAY AND HIS ORCHESTRA**  
Theme from "Guns in the Afternoon"  
**HARRY JAMES AND HIS ORCHESTRA**  
Theme from "Black Orpheus"  
**LALO SCHIFRIN ORCHESTRA**  
Hud  
**BILLY MURE**  
Theme from "In the Cooi of the Day"  
**DANNY DAVIS AND HIS ORCHESTRA**  
Theme from film "Kill or Cure"  
MGM-C-969

**MY PEOPLE**  
**ORIGINAL CAST**  
Ain't but the one; Will you be there? and 99%; Come Sunday; David danced; My mother, my father (Heritage); Montage; My people; The blues ain't; Workin' blues; My man sends me; Jail blues; Lovin' lover; King fit the battle of Alabam'; What colour is virtue?  
Stateside SL10073

\*STEREO VERSION

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**HALIFAX THREE** 33SX1603



**TOROS AND TOREROS** CLP1717



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GEORGE SHEARING

Walkin'; Love is just around the corner; I cover the waterfront; Love walked in; There with you; Bel Air TA-T1992

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FRANK IFIELD

Blue skies; Dark moon; You came a long way from St. Louis; Tumbling tumbleweeds; Let me be the one; I'll be around; My blue heaven; Sweet Lorraine; I'm sorry; Who cares (for me?); Make it soon; I've got you under my skin TA-33SX1588

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THE HOLLIES

Talkin' 'bout you; Mr. Moonlight; You better move on; Lucille; Baby don't cry; Memphis; Stay; Rockin' Robin; Whatcha gonna do 'bout it?; Do you love me?; It's only make believe; What kind of girl are you?; Little lover; Candy man TA-PMCI220

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That'll be the day; It doesn't matter anymore; Peggy Sue; True love ways; It's so easy; Heartbeat; Oh boy; Raining in my heart; Think it over; Maybe baby; Early in the morning; Buddy's song TA-LBY1188

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GENE PITNEY

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World Radio History



Gilbert Beaud

GILBERT BEAUD  
H.M.V. CLP1708



ORIGINAL SOUNDTRACK  
MGM-C-969



BASIE IN SWEDEN  
33SX1606



HOLIDAY FOR PIANOS  
ULP1058



HERB ALPERT'S BRASS  
SL10072

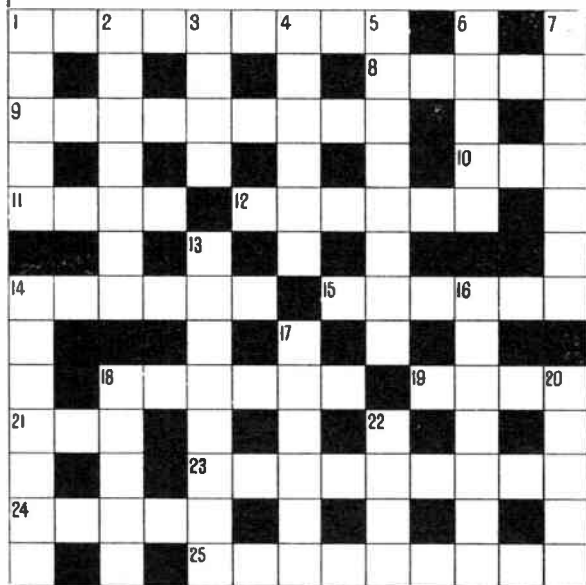


BILL SHEPHERD PLAYS  
EVERGREENS  
PMC1218  
\*PCS3053



# DISCROSSWORD

Compiled by Bob Barratt



### ACROSS

- 1 & 25 Cilla's number one (6, 3, 3, 1, 5)
- 8 Zestful E.M.I label (5)
- 9 Some squares' description of Merseybeat (4, 5)
- 10 Dub returns. Underneath the arches? (3)
- 11 Cult thru which many entertainers find relaxation (4)
- 12 Its banks resound with ships' sirens and electric guitars (6)
- 14 Mr. Macmillan Sr. and Mr. Steptoe Jr. (6)
- 15 See 1 down
- 18 Hunting dog, often red (6)
- 19 Biblical road-hog (4)
- 21 Followed by an Irish river, he's a welcome recruit to the Stateside label (3)
- 23 Adam's group. Of gamblers? (9)
- 24 Mixed-up cot is impassive (5)
- 25 See 1 across

### DOWN

- 1 & 15 across. Very popular song by John and Paul (3, 2, 6)
- 2 Listening to Beate records is guaranteed to make anyone feel this way (7)
- 3 2 x 2—4 (4)
- 4 He serves (6)
- 5 Hoe roves into singular galoshes (8)
- 6 Its sheik is immortalized in a popular song (5)
- 7 What the Beatles' singing is doing to many fans (7)
- 13 Greek biographer to whom "Seven brides for seven brothers" might seem familiar (8)
- 14 What every new singer dreams of (3, 4)
- 16 Motionless state, i.e. train (7)
- 17 Fruitful and prolific (6)
- 18 Pools come up? Make a sailing ship (5)
- 20 Overturned (5)
- 22 Net found in some ships (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: April 14, 1964.

Last month's winners were Miss S. M. Harvey, of Croydon, Surrey, and Mrs. D. Field of Camberwell, London.

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