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

SHOWPAGE

"The 7th Dawn"

"Marnie"

Saved — by second half

By FRED PEARSON

I WAS beginning to despair of this film ever happening, for it is not really until the second half that one feels anything for the theme of the story and the characters.

It opens in a jungle valley in Malaya, in 1945, where a guerilla force is executing a bunch of Japanese soldiers. The leaders are Ferris (William Holden), Dhana Mathias (Capucine) and Ng (Tetsuro Tamba). The roar of gunfire almost blots out the sound of an approaching helicopter announcing over loudspeakers that the war is over.

For eight years there is peace. Ferris becomes a wealthy planter and Dhana a prominent teacher. Ng has been in Moscow finishing his education. Then, Communist terrorists launch a campaign of murder and destruction and it is discovered that Ng is back in Malaya directing operations. Ferris, because of his friendship, is asked to seek out Ng and reason with him—but fails.

Ferris meets Candace Trumpey (Susannah York), daughter of the British Commissioner, who immediately falls for him.

DISJOINTED

The first half of the film left me cold. Although all the events were relevant to the story, it was somehow terribly disjointed. The characters were wooden and the dialogue (apart from occasional flashes of wit from Holden) corny.

When Dhana is arrested and condemned to hang after having grenades planted in her shopping basket, the picture comes to life. She is given the chance to live if she will give information about Ng, which she refuses to do. Her divided loyalties to both Ferris

and Ng comes over well. Candace allows herself to be captured, hoping that as a hostage of Ng, the British will release Dhana—but the plan misfires. Ng tells the British that if Dhana is executed, Candace will die, too.

FIGHT

Ferris goes into the jungle in an attempt to rescue Candace and bring Ng back, and arrives at his hideout just as the British (who have just found out where he is hiding) are bombing it. This is the beginning of some marvellous action.

The camp is destroyed, but Ng escapes with Candace. Ferris sets out after them. The jungle scenes are very well produced, and include one of the best screen fights (they use machetes and fists) I have seen in a long time. It is between Holden and Tamba and, at last, one is on the edge of the seat.

● The song "The 7th Dawn" is available by Danny Williams (HMV POP1325) and Ferrante and Teicher (United Artists UP 1061), and the soundtrack on a United Artists LP. ULP1072.



WILLIAM Holden, Capucine and Susannah York are the stars of "The 7th Dawn" and here they are pictured together in a scene from the film.

'HITCH' UP TO HIS TRICKS

By SYD GILLINGHAM

ALFRED HITCHCOCK, the master craftsman of a movie mayhem, is at it again. "With Sex And Suspense" roar the posters—and they're probably right.

In "Marnie" the murder is particularly grisly, the thunderstorms are at their nasty, noisy, spectacular worst, and there's a story that would, no doubt, gladden the heart of any self-respecting psycho-analyst.

For Marnie, who is played by Tippi Hedren, is a very mixed-up young lady. She is a compulsive cheat, liar and thief. She has bad dreams, too.

instead of turning her over to the police.

MISTAKE

Marnie had done her best to convince Rutland that it was a mistake for them to marry, but Rutland is not to be dissuaded. He soon discovers, however, that she had her own good reasons for not wanting to marry. This makes him even more determined to find out the truth.

DISHY

But Marnie is also blonde and dishy, and you can't help hoping that there is a reasonable explanation somewhere. And, of course, there is. But, Hitchcock being Hitchcock, you have to wait for it.

Sean Connery co-stars in the role of Mark Rutland, the man who digs into Marnie's past in an effort to solve the dark mystery that is her life. Rutland is first Marnie's boss, then her husband.

As her boss, he loses a bundle of money from the office safe, just like all Marnie's previous bosses. When he investigates and seeks an explanation for her behaviour, he falls in love with her and makes himself responsible for her by impulsively marrying her

Let's leave it at that. You cannot go to a Hitchcock film and then come away blurting out the whole story. It's just not the thing to do. Go and see "Marnie" for yourself. Be shocked and surprised in your own good time.

As I have already said, you will find that Hitchcock is up to all his old tricks, and I'm sure you will love every one of them.

● Nat King Cole sings "Marnie," the theme from the film, on Capitol CL15357.



SEAN Connery and Tippi Hedren in a scene from Alfred Hitchcock's "Marnie." In this shot we see Sean, as Mark Rutland, putting a wedding ring on the finger of Tippi Hedren who plays Marnie.



JIMMY SMITH
Who's afraid of Virginia Woolf? (Parts 1 and 2) VSS21

*STERBO VERSION

Just for the Record

TAKE it from me, India-born singer Simon Scott was a very surprised young man when he arrived here from Dacca, two years ago. He found a world which he simply did not know existed—the pop-music world! In India they used to get 20 minutes a week of pop music on the radio—and the records they played were always American.

"Pop music," he says, "means nothing back there. I thought America was the only country which indulged in it to any great extent."

But when he stepped off the boat in Britain he was stunned to find pop music on the front page of almost every paper he picked up.

"I came here principally to study electronics. But when I discovered the pop scene I soon forgot those ideas and got a job during the day as a bicycle salesman, and played with a group called the Zodiacs during the evening.

"About six months ago we saw an advertisement in a musical paper for groups for auditioning. We answered it, and when we arrived for the audition found that Robert Stigwood was the advertiser, and he was looking for new talent."

LIGHT OPERA

Robert Stigwood signed Simon, but not his backing group, the Zodiacs. "They took it very nicely," says Simon.

In India, Simon used to sing light opera and was also in a church choir. "It was very dead there," he recalls, "about the only interesting thing I used to do was keep pet snakes. With their poison removed, they made very interesting pets." But he was no snake-charmer!

This month, Simon makes his first big tour of England. He is on a Stigwood package which in-

cludes John Leyton and Mike Berry. And he makes his record debut on the Parlophone label with "Move it baby" (R5164).

REPUTATION

YOUNG British singer who is building for himself a most enviable reputation in the United States is Bobby Shafto.

Bobby has been over to America recently to promote his Parlophone release, "She's my girl," which won its way into the U.S. Top 100.



Follow-up to "She's my girl" is "Love, love, love (Don't let me down)" which is on Parlophone R5167.



By John Castle

WELCOME

LET me welcome to the labels of EMI Records two of the most popular and talented young men to grace our current "pop" scene—Chad Stuart and Jeremy Clyde.

Chad and Jeremy bow in on the United Artists label with the delightful "A summer song" (UP1062).

They're good friends of those other two young-men-about-song, Peter and Gordon, and shortly before making their disc debut some months ago suggested that Peter and Gordon, then singing in the Pickwick Club, might like to take over their spot in a West End bar.

Peter and Gordon agreed that Chad and Jeremy might well be kept busy promoting their disc—and took up the suggestion. It was about this time that they mentioned to Chad and Jeremy that they had a great new song, written for them by John Lennon and Paul McCartney, called "World without love." And they added that they were hoping to record it.

I don't have to tell you the outcome. I do think, however, that Chad and Jeremy may be forgiven for feeling slightly envious when they reflected on the tremendous success enjoyed by that same "World without love" disc by Peter and Gordon!

CAMELOT

LAURENCE HARVEY, actor, became Laurence Harvey, singer, at EMI's studios in London's St. John's Wood recently, when he recorded the title



song of the new Lerner-Loewe show, "Camelot." Mr. Harvey knows all about "Camelot"—he's cast as King

Arthur in the Drury Lane production which last month was due to begin what looked like being a long run.

It's his first stage musical—and his first "pop" record. "Camelot" is on HMV POP1329 and is coupled with another number from the show, "How to handle a woman."

TREMENDOUS

SINGER who looks like emulating here the tremendous success he enjoys in his native Belgium is Adamo. I met him for the first time recently when he visited this country to keep radio and TV dates.

Adamo has visited us before—notably to record with Columbia A and R manager Norrie Paramor. You'll have heard, I'm sure, his newest disc release here, "She was an angel" (Columbia DB7329).

It's good to welcome top Continental singers to our shores—and to our studios. The other young men I am thinking of particularly are France's Richard Anthony, and Rex Gildo, who hails from Germany.

LUCKY

ACCORDING to Nola York, there are better places in which to perform than some of the clubs she's been booked into—that is, unless the audience like you.

"I was lucky," says Nola, "they seemed to appreciate me plucking away at my guitar. But if they didn't like you . . . well, you didn't stand a chance. They'd just shout at you and tell you to get off. At these clubs everyone's drinking, you see!"

Nola was born on the Isle of Man and her parents took her to Liverpool when she was about two months old. She has been living there ever since.

"I went to the same art school as John Lennon," she proclaims. "He was in the senior section, so I didn't see much of him. But his wife, Cynthia, was in my section. She was a prefect and as I was always at the root of any trouble she got to know me quite well.

Cynthia was always very quiet when I knew her."

At present Nola is at a London drama school and she returns to Liverpool most weekends. Her only dislike at the drama school is what she calls "the 'darling' bit," though she admits that none of her friends are the "darling type." She finds almost the reverse situation at home in Liverpool.

Nola is not only an actress and a singer; she also writes songs, plays the piano and guitar and dances. She wrote the "A" side of her first record for EMI, "I don't understand" (HMV POP 1326), with actor Glen Stuart. She estimates that she has written 200 songs, many with Glen Stuart. He writes the words and she the music.

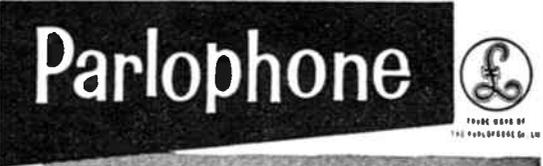
I HEAR . . .

THAT top songstress Shirley Bassey has recorded the lovely "Who can I turn to?" from the new Leslie Bricusse-Anthony Newley musical "The roar of the greasypaint—the smell of the crowd" (Columbia DB7337).

THAT those Swinging Blue Jeans, from that equally swinging Merseyside, look all set for Hit Parade honours once more with their "newie," "Promise you'll tell her." It's on HMV POP1327 and it's an S.B.J. composition.

THAT popular HMV singer Kenny Lynch has made one of his best-ever records in his new release, "What am I to do" on POP1321. Kenny had a hand in the composition of the song, too, so here's wishing him well with it.

THAT Maureen Talbot, of the Drewdrop Inn, Cambridge Street, Wellingborough, Northants, has started a fan club for Columbia group The Jynx. So, you Jynx fans, drop a line to Maureen, she'll be glad to hear from you.



LATEST RELEASES

BOBBY SHAFTO Love, love, love I don't love you anymore	R5167
RUSS SAINTY Lonesome town That's how I'm gonna love you	R5168
DUFFY POWER Where am I? I don't care	R5169



LATEST RELEASES

GENE PITNEY It hurts to be in love Hawaii	UP1063
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latest **M-G-M** Releases

HANK WILLIAMS JR. Guess what, that's right, she's gone Goin' steady with the blues	MGM1242
GINNY ARNELL I wish I knew what dress to wear He's my little devil	MGM1243
ELMER BERNSTEIN The main title from "The Carpetbaggers" Love theme from "The Carpetbaggers"	MGM1244



★

Record Mail photographer Tony Lee saw hit parade stars the Fourmost when they decided to catch up on their exercise by taking a walk — but it wasn't long before they realised that life in show business is tiring enough without adding to the work. So they took a nap on a convenient bench before going on to their nightly stint at the London Palladium, where they are far from sleepy.

★



The big names of jazz get together

By NEVIL SKRIMSHIRE

WE often hear of the difficulties faced by film companies when compiling the billing of the cast. Some of the actors and actresses are "stars" whose names come before the film title, and there can be dissension over the size of the print used—or the order in which the names appear. This trouble does not appear to affect jazz records, but the time could come, now that more and more recordings are the result of teaming big names together.

This month we have several such partnerships, although all seem to be purely for making the record, rather than the continual pairing that was a big part of early jazz. In those days before the war, we had Venuti and Lang, Nichols and Mole, Bix and Tram, etc., whereas today even the long-established partnerships are within a group like the M.J.Q., or use the leader's name, as with Brubeck.

The oblique stroke plays its part in the artist credits for new records by Getz/Gilberto, Ray Brown/Milt Jackson and Johnny Hodges/Wild Bill Davis, but we also have Oscar Peterson AND Nelson Riddle, and in another case Junior Mance WITH the Bob Bain Brass Ensemble. The whole point being the shared credit and the apparently ever-increasing instances of this type of get-together between jazzmen.

Let me hasten to add that the aforementioned five records are merely some of the September jazz releases, and that there are also records by Count Basie, Art Blakey and Jimmy Reed among others. To get down to more detailed facts and figures, I will start with two EPs, both by blues-singing guitar players.



Getz: true vein of jazz samba

SLIM

On Capitol EAP1-1821 Hudie Leadbetter sings and plays guitar and piano, on his four best known numbers including "Irene" and "Rock Island line." Leadbelly was really a folk singer, but the dividing line between his material and that of John Lee Hooker is slim. On Stateside SE1023, Hooker sings and plays four of his own compositions, including "I'm so excited" under the overall title "I'm John Lee Hooker."

While on the subject of blues, there is a new LP by Jimmy Reed on Stateside SL10091 titled "The boss man of the blues." This record has 14 songs on it, of which only two are not his own compositions, and among them are parts 1 and 2 of "Going by the river," and a typical country blues number "Down in Mississippi."

Jimmy Reed, as usual, plays 12-string guitar and harmonica, as well as singing in his particular style.

TYPICAL

"The girl from Ipanema," already very popular as a single release, is taken from an LP by Stan Getz and Joao Gilberto on Verve VLP9065. This has eight typical Bossa Nova numbers, mostly written by Antonio Carlos Jobim and, in fact, he plays piano on the record.

Jobim, of course, is the now famous writer of "Desafinado," and there is a version of that tune played here. The guitarist Joao Gilberto is well known in this field, and it is his wife Astrud who sings. Altogether a charming record, in the true vein of jazz samba, and showing that this style is not a passing fancy.

Sonny Stitt, who recently completed a month's stay in London, turns up on "A jazz message" by the Art Blakey Quartet on HMV CLP1760. This has McCoy Tyner on piano and Art Davis on bass, and is an uncomplicated session of six numbers including "Summertime" and "The song is you," and two pieces cooked up by Art Blakey and Sonny Stitt for the session.

Tyner is featured on his own tune "Blues back" and, of course, the whole lot is powered by the pushing beat of Art Blakey

LISTENABLE

The Count Basie record is on Verve SVLP9064 and is "More hits of the 50's and 60's." There are 12 numbers on this and, if nothing else, they show that a

band like Basie's can play very listenable standards.

It is of interest that all the tunes were originally hits as sung by Frank Sinatra, and that composer Sammy Cahn wrote five of the numbers selected. The personnel for this disc was the current one, and soloists on the various numbers are the two Franks (Wess and Foster), also Eric Dixon, Al Aarons, Don Rader and Urbie Green. The ballad "Only the lonely" is a feature for altoist Marshall Royal.

Ray Brown, bassist with Peterson, and Milt Jackson of the M.J.Q., call their joint record "Much in common," which is on Verve VLP9066. Gospel singer Marion Williams sings five of the ten numbers, and her contributions are all soul numbers like "Give me that old time religion" and "The Saints."

The small group is completed by Wild Bill Davis on organ and Kenny Burrell on guitar, and one of the tunes is Ray Brown's follow up to "Gravy waltz" called

"Gravy blues." Another composition by him is the title tune "Much in common." The instrumental numbers are preferable, as Marion Williams really needs a gospel group to back her

IMMACULATE

Another record on which Ray Brown plays is, of course, "Oscar Peterson and Nelson Riddle" on Verve S/VLP9063. This gives us the Peterson Trio backed by orchestras arranged and conducted by Riddle, some strings and some brass, in standards like "My foolish heart" and "Portrait of Jennie." Other numbers are Monk's "Around midnight" and the recent "A sleepin' bee." Needless to say, the arrangements are beautiful, and the playing immaculate.

On the Johnny Hodges/Wild Bill Davis record, Kenny Burrell turns up again "Mess of blues" on Verve VLP9067, and the title is appropriate to the music, although few of the numbers have recognisable titles

LATEST



Columbia

ISSUES

TONY RIVERS AND THE CASTAWAYS Life's too short Tell on me	OB7336
SHIRLEY BASSEY Who can I turn to? To be loved by a man	OB7337
HERMAN'S HERMITS I'm into something good Your hand in mine	OB7338
THE JUNIORS There's a pretty girl Pocket size	OB7339
HELEN SHAPIRO Shop around He knows how to love me	OB7340
THE CHEROKEES Seven daffodils Are you back in my world now?	OB7341
THE SHADOWS Rhythm & greens The miracle	OB7342
GENE VINCENT Private detective You are my sunshine	OB7343
THE MESSENGERS I'm stealin' back This little light of mine	OB7344
BRYAN DAVIES Tell the other guy My dream of you	OB7345
BILLIE DAVIS Whatcha' gonna do Everybody knows	OB7346



STATESIDE IS THE TRADEMARK OF THE GRAMOPHONE CO. LTD.

LATEST Releases

STEVIE WONDER Hey harmonica man This little girl	SS323
THE MIRACLES I like it like that You're so fine and sweet	SS324
JIMMY WITHERSPOON I never will marry I'm coming down with the blues	SS325
MARVIN GAYE Try it baby If my heart could sing	SS326
THE SUPREMES Where did our love go? He means the world to me	SS327
BROTHER JACK McDUFF The main title theme from "The Carpetbaggers" The main theme from "The Pink Panther"	SS328
HERB ALPERT Struttin' with Maria Marching thru Madrid	SS329
JIMMY REED Shame, shame, shame Let's get together	SS330



"Ferry cross the Mersey" sings Gerry as he gazes pensively at the fair city of Liverpool on the far shore.

Gerry is not the most hard-working student at the Liverpool College of Art, but his flair for persuasion soon convinces teacher Deryck Guyler that he is a genius!

Here Jeremy Summers, who directed the film, discusses the next shot with Gerry and Julie Samuel.



The other residents at Gerry's digs are somewhat square in their musical taste, so at their musical soirées Gerry is asked to play the birdcaller! Not surprisingly, Gerry feels more at home at the Cavern, where he sings at another point in the film.



Art student Gerry has no shortage of girl friends—here he is with a rich one, Dodie (Julie Samuel), taking a quick nap in the grounds of her house, all under the disapproving frown of the butler.

Gerry and Dodie race for the Mersey ferry, which takes them to art school every morning.



MARY WELLS SINGS "MY GUY"

He's the one I love; Whisper you love me boy. My guy. Does he love me; How (when my heart belongs to you); He holds his own; My baby just cares for me; I only have eyes for you; You do something to me; It had to be you; If you love me, really love me; At last
Stateside SL10095

NANCY WILSON**TODAY, TOMORROW, FOREVER**

One note samba (Samba de uma nota so). Go away little boy; Unchain my heart; (I left my heart) in San Francisco; Wives and lovers; The good life; What kind of fool am I? (from "Stop the world I want to get off"); I can't stop loving you; On Broadway; Our day will come; Call me irresponsible; Tonight may have to last me all my life
Capitol T2082
*ST2082

RICK NELSON MILLION SELLERS

Hello Mary Lou; Someday (You'll want me to want you); Lonesome town; Bebop baby; Stood up; Never be anyone else but you; It's a young world; Believe what you say; Travellin' man; It's up to you; Everlovin'; I wanna be loved; Sweeter than you; Just a little too much; Poor little fool; It's late
Liberty LBY3027

TED MING**BERMUDA CALYPSO FOR COLLEGIANS**

Jump calypso; Señora; Bebbomgugue; Marianne; Limbo rock; Bermuda farewell (Jamaica farewell); Bermuda Limbo; Mr. Redbird; Matilda. Matilda; One at a time; Stone cold man; It doesn't hurt to be friendly; Sloop John B
Parlophone PMC1229

**JAZZ****ART BLAKEY QUARTET
A JAZZ MESSAGE**

Café; Just knock on my door; Summertime; Blues back; Sunday; The song is you
H.M.V. CLP1760

COUNT BASIE**MORE HITS OF THE '50s AND '60s**

The second time around; Hey, jealous lover; I'll never smile again; Saturday night (Is the loneliest night in the week); This love of mine; I thought about you; In the wee small hours of the morning; Come fly with me; On the road to Mandalay; Only the lonely; South of the Border (down Mexico way); All of me
Verve VLP9064
*SVLP9064

GETZ/GILBERTO**FEATURING ANTONIO CARLOS JOBIM**

The girl from Ipanema (Garota de Ipanema); Doralice; Para Machucar meu Coracao (To hurt my heart); Desafinado; Corcovado; So danco samba (Jazz Samba from film "Copacabana Palace"); O grande amor; Vivo Sohando
Verve VLP9065

THE JAZZ GREATS OF MODERN TIMES

Bill Evans/Jim Hall, Darn that dream; John Coltrane, Double clutching; Modern Jazz Quartet, Main theme from "Odds against tomorrow"; Ellington, Mingus and Roach, Money jungle; Billie Holiday, I cover the waterfront; Gerry Mulligan, Fresco Club; Herbie Mann, Ekunda; Art Blakey, When lights are low; Art Farmer, Fair weather; King Pleasure, I'm in the mood for love
United Artists ULP1075

JIMMY REED**THE BOSS MAN OF THE BLUES**

Found love; Meet me; I was so wrong; Going by the river (parts 1 and 2); My first plea; Too much; Hush hush; Where can you be; I'm nervous; I ain't got you; Roll and rhumba; Down in Mississippi; Mary Mary
Stateside SL10091

JIMMY SMITH**WHO'S AFRAID OF VIRGINIA WOOLF?**

Slaughter on Tenth Avenue; Who's afraid of Virginia Woolf? (parts 1 and 2); John Brown's body; Wives and lovers; Women of the world; Bluesette
Verve VLP9068

**JOHNNY HODGES/WILD BILL DAVIS
MESS OF BLUES**

Jones; I cried for you; Love you madly; Little John, little John; Stolen sweets; A and B blues; Lost in meditation
Verve VLP9067

JUNIOR MANCE**GET READY, SET, JUMP!!!**

Sweet talkin' Hannah; Jubilation; Moten swing; But beautiful; Broadway; Hear me talkin' to ya; She's a little doll; Running upstairs; September Song; Gee baby, ain't I good to you; "D" waltz; Get ready, set, jump!!!
Capitol T2092
*ST2092

OLDIES R & B

Huey "Piano" Smith, High blood pressure; Rockin' pneumonia and the Boogie Woogie flu; Willbert Harrison, Kansas City; Chris Kenner, I like it like that; Gene Chandler, Duke of Earl; You threw a lucky punch; Bobby Day, Over and over; Little bitty pretty one; Buster Brown, Is you is or is you ain't my baby; Jennell Hawkins, More money (that's what I want); Lee Dorsey, Ya ya; Don Gardner and Dee Dee Ford, I need your loving; Frankie Ford, Sea cruise; Gladys Knight, Operator
Stateside SL10094

OSCAR PETERSON AND NELSON RIDDLE

My foolish heart; Judy; 'round midnight; Someday my prince will come; Come Sunday; Nightingale; My ship. A sleepin' bee; Portrait of Jennie; Goodbye
Verve VLP9063
*SVLP9063

PAUL GONSALVES**TELL IT THE WAY IT IS**

Tell it the way it is; Things ain't what they used to be. Duke's place; Impulsive; Rapsallion in Rab's Canyon; Body and soul
H.M.V. CLP1758
*CSD1548

PETE JOLLY TRIO AND FRIENDS**SWEET SEPTEMBER WITH THE PETE JOLLY TRIO AND FRIENDS**

Sweet September; Kiss me baby (Goza del ritmo de Bossa Nova); You are my heart's delight; I have dreamed; No other love; Any number can win (film "The Big Snatch"); Soft winds; Oleo; Can't we be friends; I'm beginning to see the light
MGM-C-979

RAY BROWN/MILT JACKSON**MUCH IN COMMON**

Much in common; When the saints go marching in, I've got to live the life I sing about in my song; Gravy blues; Swing low, sweet chariot; What kind of fool am I?; Sometimes I feel like a motherless child; Just for a thrill; Nancy (with the laughing face); Give me that old time religion
Verve VLP9066

**ORCHESTRAL
and
INSTRUMENTAL****DAVID CURRY'S IRISH BAND****DAVID CURRY'S IRISH BAND (No. 2)**

REELS—The Queen's shilling; The turnpike gate; Lord McDonald's Reel; The mountain reel; Brian's hat; The peat bog
JIGS—Kinnegad Slashers; As old as the hills; Paddy from Portlaw. A visit to Ireland
JIG AND REEL MEDLEY—The fishermen of Ardglass; The ketch; etc.
Columbia 33SX1636
*SCX3513

NORRIE PARAMOR AND HIS ORCHESTRA**LOVERS IN TOKIO**

Cherry blossoms (Sakura); Cocktail for love (Koi No Cocktail); Fuji San; Young lovers (Wakai Koibitotachi); Twilight Beguine (Tasogare No Beguine); Flag day (Hatabi); Chick sang a song (Kawali Mendora Ga Ugatta); Amour petit (Chi-Thu-Cha-Na Koi); Golden Pavilion (Kinkakujii); Miss Mikimoto; Black flower petal (Kuroi Hanabira); Sukiyaki
Columbia 33SX1631
*SCX3516

STRIKE UP THE BARD**THE KEN JONES ORCHESTRA**

Shake on a barre; In a Stratford garden; Oxford blue; Puck

THE KEN JONES ORCHESTRA WITH THE**ELIZABETHAN CONSORT OF VIOLS**

Overture—Strike up the Bard

ELAINE DELMAR

Fye on sinful fantasy; Shall I compare thee; etc.

Columbia 33SX1637

STRINGS BY STARLIGHT**THE STRINGS BY STARLIGHT ORCHESTRA**

Saraband; Moon through the trees; Kisses in the dark; In chambre separée; Loin du bal; Serenata (Anderson); Exotica; Autumn leaves; Pizzicato piece; Edelmá; Richard Rodgers Waltzes—Falling in love with love; Out of my dreams; Lover; Hello, young lovers
H.M.V. CLP1761
*CSD1552

VICTOR SILVESTER AND HIS BALLROOM ORCHESTRA**VICTOR SILVESTER'S INVITATION (No. 6)**

QUICKSTEPS—Sweet Georgia Brown; I cried for you; Angry; Fancy our meeting; The lady's in love with you; Don't be angry
SLOW FOXTROTS—Daybreak; How am I to know!; East of the sun (West of the moon); The one I love
WALTZES—One love; I give my heart; Dream lover
VIENNESE WALTZ—The Leap Year Waltz
Columbia 33SX1632
*SCX3517

YOUR FAVOURITE TV AND RADIO THEMES (Vol. 4)

Burke's Law, Tommy Watt and his Orchestra; Emergency Ward 10, Eddie Calvert (with Frank Barber and his Orchestra); The Ballad of Jed Clampett (from the "Beverly Hill Billies"); Johnny Duncan and his Orchestra; Moonstrike, Ron Goodwin and his Orchestra; Telegoon tune (from "The Telegoons"); Big Ben Banjo Band; The Swinging Bells (from "The Dickie Henderson Show"); Steve Race and his Orchestra; The Carlos Theme (from "Sentimental Agent"); Ivor Slaney and his Orchestra; Dream of tomorrow (from "Compact"); Norrie Paramor Strings; Song of Summer (from "Yours for a Song"); Oldham Youth Choir (Accompaniment directed by Geoff Love); Laramie, Norrie Paramor Strings; The Trapeze Waltz (from "Stories of Guy de Maupassant"); Geoff Love and his Orchestra; 5-4-3-2-1 (from "Ready, Steady, Go"); Manfred Mann
H.M.V. CLP1762

**JACK JONES**

T2100
*ST2100

**PETERSON/RIDDLE**

VLP9063
*SVLP9063

**JIMMY SMITH**

VLP9068

**VICTOR SILVESTER**

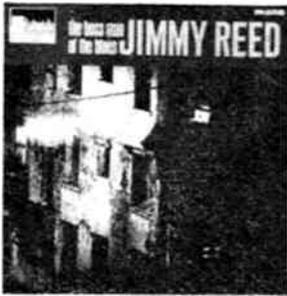
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*SCX3517

**RAY BROWN/MILT JACKSON
MUCH IN COMMON****BROWN/JACKSON**

VLP9066

*STEREO VERSION

World Radio History



JIMMY REED SL10091



FILMS and SHOWS

CAMELOT THE STARLIGHT SYMPHONY

introduction and Camelot; I wonder what the King is doing tonight; The simple joys of maidenhood; The lusty month of May; Follow me; Then you may take me to the fair; The jousts; How to handle a woman; If ever I would leave you; I loved you once in silence; Guenevere **MGM-C-980**

MAURICE CHEVALIER LERNER, LOEWE AND CHEVALIER

MY FAIR LADY—I've grown accustomed to her face; With a little bit of luck; On the street where you live
PAINT YOUR WAGON—I still see Elisa; Another Autumn
BRIGADOON—Almost like being in love; There but for you go I
CAMELOT—If ever I would leave you; Camelot; How to handle a woman
GIGI—Gigi **MGM-C-981**

THE UNSINKABLE MOLLY BROWN DEBBIE REYNOLDS, HARVE PRESNELL AND CAST

Overture—Belly up to the bar, boys; I ain't down yet; I'll never say no; Colorado, my home
I ain't down yet; I'll never say no; Belly up to the bar, boys; Dolce far niente; I'll never say no (Johnny builds his house); Colorado, my home; Up where the people are; I'll never say no; He's my friend; Leadville Johnny Brown (Soliloquy); Colorado, my home
Pre-released August 14th, 1964 **MGM-C-982**
***MGM-C-56078**



BRIAN HYLAND CLP1759



JORGEN INGMANN SEG8340



SOUTHERNERS 7EG8867



DAVID KOSSOFF SEG8335

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CLIFF RICHARD AND THE SHADOWS WITH THE NORRIE PARAMOR STRINGS
A forever kind of love; It's wonderful to be young; Constantly (L'Edera); True, true lovin' **Columbia SEG 8347**

CONNIE FRANCIS FROM ITALY... WITH LOVE
La Paloma (The little dove); Violino Tzigano (Serenade in the night); Portami con te (Fly me to the moon—in other words); Nessuno e' solo (No one is alone) **MGM-EP-783**

THE CRICKETS COME ON
Slippin' and slidin'; A fool never learns; Come on; Money **Liberty LEP2173**

DAVID KOSSOFF READS BIBLE STORIES
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Joseph (Part 2) **Columbia SEG8336**

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Beautiful dreamer; Romantica; Green leaves of summer; I'm always chasing rainbows **Columbia SEG8345**

FRANK IFIELD BLUE SKIES
Blue skies; Tumbling tumbleweeds; My blue heaven; Sweet Lorraine **Columbia SEG8343**

FRANK SINATRA... AND STARRING FRANK SINATRA (Vol. 1)
You, my love; All the way; Monique (song from "Kings go forth"); Wait for me (Johnny Concho theme) **Capitol EAPI-28619**

VOCAL

FREDDIE AND THE DREAMERS FREDDIE SINGS "JUST FOR YOU"
Just for you; I just don't understand (both from film "Just for you"); I love you baby; Don't make me cry **Columbia SEG8349**

THE GEORGE MITCHELL MINSTRELS
AY, AY, AY!—Maria from Bahia; I, yi, yi, yi, yi (like you very much); When I love I love; The bandit; Cielito Linda; Cuanto le gusta; I'll si si ya In Bahia
GOODBYE-EE—Tell me, pretty maiden; Put on your ta-ta little girlie; Hello! Hello! Who's your lady friend; I was a good little girl till I met you; In the twi-twi twilight; Two little girls in blue; Goodbye-ee **H.M.V 7EG8869**
***GES5881**

GERRY AND THE PACEMAKERS DON'T LET THE SUN CATCH YOU CRYING
Don't let the sun catch you crying; Show me that you care; Summertime (Porgy and Bess); Where have you been? **Columbia SEG8346**

THE GOLDEN GATE QUARTET
America; South wind; Kansas city; The man (homage to J. F. Kennedy) **Columbia SEG8339**

THE HOLLIES HERE I GO AGAIN
Here I go again; Baby that's all; You better move on; Memphis **Parlophone GEP8915**

JOHN LEE HOOKER I'M JOHN LEE HOOKER
I'm so excited; Baby Lee; Time is marching; Maudie **Stateside SEI023**

JORGEN INGMANN DRINA
March to Drina; Desert march; I may be wrong; Jeepers Creepers **Columbia SEG8340**

LEADBELLY—HIS GUITAR—HIS VOICE—HIS PIANO HUDDIE LEDBETTER'S BEST
Irene; Grasshoppers in my pillow; The eagle rocks; Rock Island Line **Capitol EAPI-1821**

LENA HORNE LENA SINGS YOUR REQUESTS
The lady is a tramp; Love; Poppa don't preach to me; Can't help lovin' dat man **MGM-EP-784**

***STEREO VERSION**

LORD NELSON
PROUD WEST INDIAN
 Proud West Indian; It's delinquency
 With The Dem Boys Orchestra
 I got a itch; Problems on me mind

Stateside SE1024

PETER AND GORDON
NOBODY I KNOW

Nobody I know; Lucille; Tell me how; Long time gone

Columbia SEG8348

PINKY AND PERKY
NURSERY ROMP

(What should we do with) The drunken sailor; Bring back my
 bonnie to me; Nursery romp; The happy wanderer

Columbia SEG8344

R & B CHARTMAKERS (No. 4)

THE SUPREMES
 Run, run, run

EDDIE HOLLAND
 Just ain't enough love

THE TEMPTATIONS

The way you do the things you do

THE CONTOURS

Can you do it

Stateside SE1025

RICHARD CHAMBERLAIN
YOU ARE ON MY MIND

Stella by starlight; Georgia on my mind; Blue guitar; They long to
 be close to you

MGM-EP-785

SLIM WHITMAN

IRISH SONGS THE SLIM WHITMAN WAY

My wild Irish rose; I'll take you home again Kathleen; Galway Bay;
 Londonderry air

Liberty LEP4018

THE SWINGING BLUE JEANS

YOU'RE NO GOOD, MISS MOLLY

You're no good; Don't you worry about me; Good golly, Miss Molly;
 Angle

H.M.V. 7EG8868



ORCHESTRAL and INSTRUMENTAL

THE SHADOWS

DANCE WITH THE SHADOWS

Chattanooga choo-choo; In the mood; Temptation; Zambesi

Columbia SEG8342

THE VENTURES

THE VENTURES PLAY COUNTRY GREATS

Wildwood flower; Lovesick blues; Oh, lonesome me; Wabash
 cannonball

Liberty LEP2174

COMMUNITY DANCES (3)

THE SOUTHERNERS

THE JUBILEE ROUNABOUT (Tune and dance composed by
 Freda Burford)

THE BUCKSAW REEL (Tunes: Topsy parson; Marmaduke's)

OPERA REEL (Tunes: Original; Reilly's own)

THE STREETS OF LAREDO (Music for singing call)

H.M.V. 7EG8867

50 GUITARS OF TOMMY GARRETT

50 GUITARS VISIT HAWAII (Vol. 2)

Hawaiian war chant (Ta-Hu-Wa-Hu-Wal); Pagan love song; Sweet
 Leilani; Lovely hula hands

Liberty LEP2172

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OLD GOLD AND IVORY

Ritual fire dance (Falla); Prelude No. 20 (Chopin); Theme from
 "Scheherazade" (Rimsky-Korsakov); None but the lonely heart
 (Tchaikovsky); Variations on a theme of Paganini (Rachmaninov);
 Malagueña (Lecuona); Country gardens (coll. C. Sharp); Lotus land
 (Scott); Solveig's song (Grieg); Fantaisie impromptu (Chopin);
 Pavane (Ravel)

Capitol TA-T2048

EDITH PIAF
HOMMAGE À PIAF

L'accordeoniste; Les trois cloches; La vie en rose; Hymne à l'amour;
 La goulante de pauvre Jean; La ça ira (film "Si Versailles m'était
 conté"); Milord; Je sais comment; Mon manège à moi; La foule; Les
 amants d'un jour; L'homme à la moto

Columbia TA-335X1623

MR. ACKER BILK WITH THE LEON YOUNG STRING

CHORALE

TOUCH OF LATIN

Marie Elena; Bossa Luna; The little dove (La Paloma); Perhaps,
 perhaps, perhaps; Pancho's love song; Frenesi; Adios mi Chaparita;
 Bustamento; Estrellita; Lonely señorita; Adios Mariquita Linda;
 Habañera (Bizet)

Columbia TA-335X1624

*STEREO VERSION

WONDERFUL LIFE

CLIFF RICHARD/THE SHADOWS

Wonderful life; A girl in every port; Walkin'; Home; A little
 imagination; On the beach; In the stars; We love a movie; Do you
 remember; What've I gotta do; Theme for young lovers; All kinds
 of people; A matter of moments; Youth and experience

Columbia TA-335X1628

THE GEORGE MARTIN ORCHESTRA

OFF THE BEATLE TRACK

All my loving; Don't bother me; Can't buy me love; All I've got to do;
 I saw her standing there; She loves you; From me to you; There's a
 place; This boy; Please please me; Little child; I want to hold your
 hand

Parlophone TA-PMC1227

THE BEATLES

A HARD DAY'S NIGHT

A hard day's night; I should have known better; If I fell; I'm happy
 just to dance with you; And I love her; Tell me why; Can't buy me
 love

TRACK 2, NOT FROM THE FILM—Any time at all; I'll cry instead;
 Things we said today; When I get home; You can't do that; I'll
 be back

Parlophone TA-PMC1230

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LIBERTY	TA-LBY Series	35/-
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 HOLLIES**

HOLLIES

GEP8915



FRANK IFIELD

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PETER AND GORDON

SEG8348



RICHARD CHAMBERLAIN
 MGM-EP-785



GEORGE MITCHELL

7EG8869

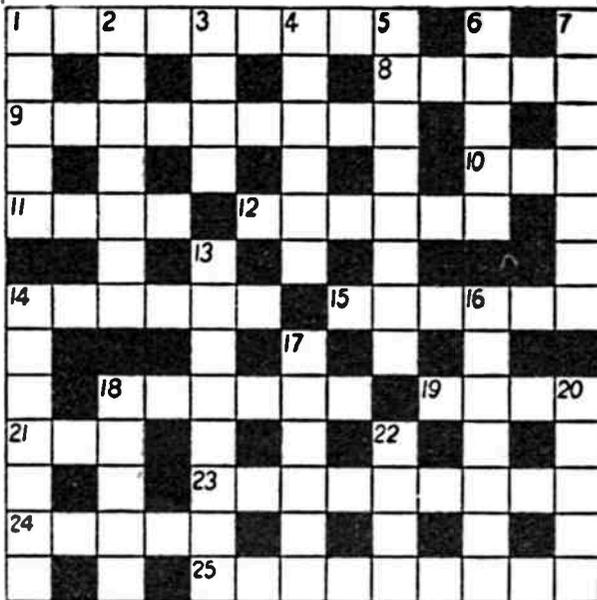
*GESS881



The correct entry to last month's Discrossword is shown above; the first correct entries opened were from Miss J. Lynne Clough of Boston, Lincs, and Mrs. V. Whitaker of Christchurch, Hants. They will receive EMI 'pop' LPs of their own choice.

DISCROSSWORD

Compiled by V. C. Wall



ACROSS

- 1 A familiar early-morning sight in the East, lyrically referred to by the 14 down (6, 3)
- 8 Go in; for this competition crossword, for instance (5)
- 9 Out to the world? (3, 2, 4)
- 10 A caller might be invited to take one in or out of church! (3)
- 11 Plainly hams, quite bogus (4)
- 12 Periods of sheer enchantment, perhaps (6)
- 14 Concurred, despite one besetting sin (6)
- 15 Classify as kind of roasts (6)
- 18 Many people take chances in them, but usually only one cleans up! (6)
- 19 Flutter in fright . . . (4)
- 21 . . . because on this, being carpeted? (3)
- 23 Their appearances are barely respectable, and leave little to the imagination (9)
- 24 There's much to be said for this old game of chance (5)
- 25 Unaffectedly, of course (9)

DOWN

- 1 Phones, but gets engaged signals? (5)
- 2 The barometer looks promising, but the telly maybe isn't so bad either (3, 4)
- 3 Observe that school's up (4)
- 4 Bends down, to find there's nothing in 6 down (6)
- 5 Require a smaller quantity, but find it's altogether unnecessary (8)
- 6 Concludes they're important to the organist (5)
- 7 Oarsmen snubbed because of their anti-Beatle hairstyle? (4-3)
- 13 Oscar's pert nose is broken (8)
- 14 Beastly young singers? Far from it! (7)
- 16 One of the gushing type, but probably filthy rich! (3-4)
- 17 Liveliness that might need dashing, if it's to be palatable (6)
- 18 Declare it's a part of the American constitution (5)
- 20 Unhealthy-looking meat pie (5)
- 22 Knocks up a mast (4)

PRIZES OF EMI pop LPs of their own choice will be awarded to the senders of the first two correct entries opened. Entries should be addressed to "Discrossword," Record Mail, EMI Records Ltd, 20 Manchester Square, London, W.1. Closing date: September 8th 1964.

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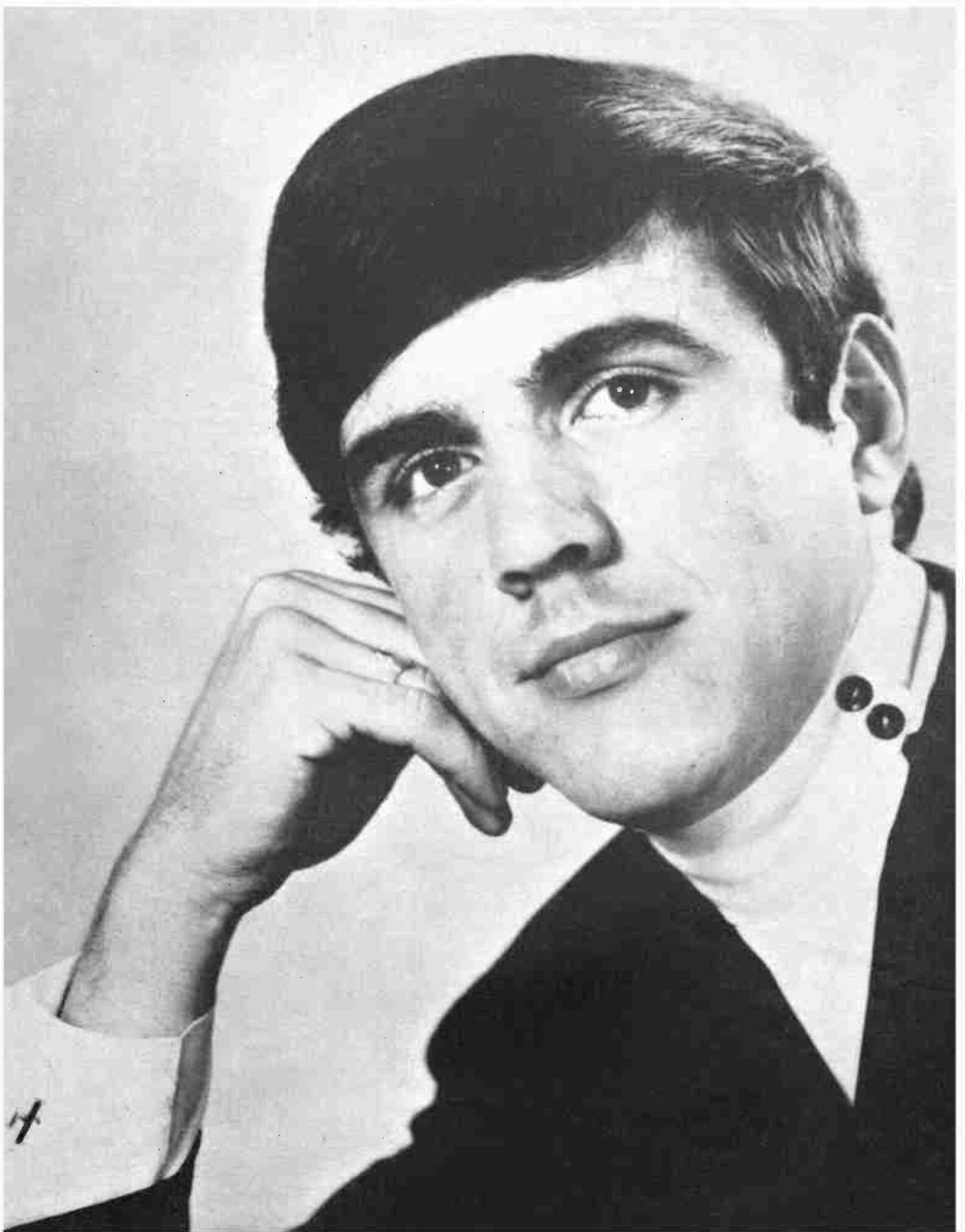
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- LET'S TAKE A SPIN**
with Shaw Taylor
on Mondays, 7.45 p.m.—8 p.m.
- RUSSELL TURNER'S RECORD CHOICE**
on Mondays, 8.30 p.m.—9 p.m.
- NEW GEAR**
with Alan Dell
on Mondays, 9.45 p.m.—10 p.m.
- RAY'S ON . . .**
with Ray Orchard
on Mondays, 11.30 p.m.—12
- CLEAROSIL'S RHYTHM AND BLUES TIME**
with Shaw Taylor
on Tuesdays, 7.45 p.m.—8 p.m.
- SAM COSTA'S CORNER**
on Tuesdays, 9.30 p.m.—10 p.m.
- THE JIMMY YOUNG SHOW**
on Tuesdays, 10 p.m.—10.30 p.m.
- DANCING PARTY**
with Alan Dell, Muriel Young and Marie Cartmell
on Tuesdays, 11 p.m.—11.30 p.m.
- RAY'S ON . . .**
with Ray Orchard
on Tuesdays, 11.30 p.m.—12
- RECORD ROMANCE**
with Jimmy Young
on Wednesdays, 9.15 p.m.—9.30 p.m.
- DAVID JACOBS PLAYS THE POPS**
on Wednesdays, 9.30 p.m.—10 p.m.
- RAY'S ON . . .**
with Ray Orchard
on Wednesdays, 11.30 p.m.—12
- LET'S TAKE A SPIN**
with Shaw Taylor
on Thursdays, 7.45 p.m.—8 p.m.
- INVENTIC TIME**
with Shaw Taylor
on Thursdays, 8 p.m.—8.15 p.m.
- DAVID JACOBS' STARTIME**
on Thursdays, 9 p.m.—9.30 p.m.
- NEW GEAR**
with Alan Dell
on Thursdays, 9.45 p.m.—10 p.m.
- RECORD ROULETTE**
with David Jacobs, Margaret Stredder and Russell Turner
on Thursdays, 10 p.m.—10.30 p.m.
- JIMMY YOUNG'S RECORD DATE**
on Thursdays, 10.30 p.m.—11 p.m.
- RAY'S ON . . .**
with Ray Orchard
on Thursdays, 11.30 p.m.—12
- THE FRIDAY SPECTACULAR**
with Shaw Taylor, Muriel Young, Ray Orchard and Guest Artists
on Fridays, 10 p.m.—11 p.m.
- RAY'S ON . . .**
with Ray Orchard
on Fridays, 11.30 p.m.—12
- LET'S TAKE A SPIN**
with Shaw Taylor
on Saturdays, 7.45 p.m.—8 p.m.
- THE NIGHT IS YOUNG**
with Jimmy Young
on Saturdays, 8.30 p.m.—9 p.m.
- THE DAVID JACOBS SHOW**
on Saturdays, 10 p.m.—10.30 p.m.
- SHOWCASE**
with Alan Dell
on Sundays, 8 p.m.—8.30 p.m.
- CAROL DEENE PRESENTS . . .**
on Sundays, 9.15 p.m.—9.30 p.m.
- THE SAM COSTA SHOW**
on Sundays, 10 p.m.—10.30 p.m.





★ ★ ★ **DAVE CLARK**

is up amongst the top sellers yet again with his newest disc release "Thinking of you baby" (Columbia DB7335).

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, Encore, Stateside,
M-G-M, Liberty, United Artists, Verve

Vol. 7. No. 9 (Published the first Friday of each month) September, 1964

GERRY'S FERRY

1^{d.}



GERRY and The Pacemakers have no intention of being left out of the film stakes—you'll be seeing them soon in Suba Films' "Ferry Cross The Mersey." Here is Gerry with charming co-star Julie Samuel. Cilla Black and The Fourmost make guest appearances in "Ferry Cross The Mersey," and Photo-Mail this month devotes (on pages 7, 8 and 9) three pages to scenes from the film.