

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 82 Week ending October 17, 1959

JOE (Mr. Piano) HENDERSON

EVERY
6^D
THURSDAY



New
**'Golden
Guinea'**
Releases

special reviews



Pye Group Records:
(Sales) Ltd.,

10a Chandos Street, W.1

**FOR REALLY BIG! DIVIDENDS
JOE HENDERSON'S
"TREBLE CHANCE"**

PYE 7N 15224 (45 & 78)

AND PYE "GOLDEN GUINEAS"



BIASED BRYCE

SO reader John Goddard (DISC, 3-10-59) thinks I'm biased? OF COURSE I'M BIASED. A collection of 6,000 records; twenty years of close contact with all the leaders of the jazz movement; personal friends such as Wally Fawkes, Mick Mulligan, Chris Barber, Monty Sunshine, George Webb, Lonnie Donegan, Beryl Bryden, Big Bill Broonzy; hearing and talking to Hampden, Basie, Teagarden, Hampton, a collection of some fifty books on jazz; an intimate association with jazz OF ALL KINDS dating back to about 1938 ENSURE that I am biased—but biased in favour of good jazz, and PREJUDICED against bad—OWEN BRYCE.

HERE AND THERE WHEN people say that British artists cannot compare with the Americans, their opinion may be based on record sales.

But we should not overlook that America's population is three times that of Britain's; therefore, sales of 300,000 here compare very favourably with a million in the States.—A. GEE, Swampton Bungalow, St. Mary Barne, Hants.

(And the titles issued each week far outnumber ours.)

ROCK TAG

HAVE readers noticed the trend for pop singers to consider it a crime to bear the rock 'n' roll tag?

Many who have gained their fame this way declare that they do not want to be tagged a rock star, and forsake that which won them popularity and the medium in which their fans admire them most.—J. HAYES, 23 Elmswood Avenue, Manchester, 14.

(That's because rock itself is gently giving way to other forms of music.)

THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED

... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

PRIZE LETTER

This is what Juke Box Jury needs

REPLACE the panel of Juke Box Jury by typical teenagers, says reader F. P. Gilbert! (DISC 10-10-59.) What a ludicrous suggestion!

Admittedly the programme needs livening up, but whatever one thinks of the present panel, they do at least have some musical and show business know-how, and they do present their opinions explicitly, coherently, and often with humour.

The average teenager's standard of critical appreciation, in contrast, appears to be limited to "smashing" and "lousy."

What then does Juke Box Jury need?

That's easy—a few decent records! —J. ROUND, 31 Bridge Road, Cookley, Nr. Kidderminster.

BUYING MORE

RECENTLY I lashed out to buy my first LP—"Cliff" by Cliff Richard and The Drifters. I think this is the greatest, and I now intend to purchase more of Cliff's discs.

By the way, Miss Holland, (DISC 22-8-59) surely the screaming girls are part and parcel of the Cliff Richard performances, giving him the right atmosphere. If I were a girl, I would not be able to help screaming when Cliff sang! —J. F. HOPKIN, Ganes Farm, Kington Magna, Dorset.

(What do you do at the moment when you hear Eddie Gormé?)

1969....

WITH the constant progress in equipment, I wonder what will be our source of entertainment in 10 years time? Perhaps the G.P.O. will have installed a "Top Ten" service linked to the telephone system, or even a teletape recorder, enabling us to see and hear our favourite artist. —D. C. GORDON, 44, Moss Side Road, Glasgow, S.1.

(Complete with commercials?)

OPINION

IN DISC (26-9-59), Jack Good stated that up and coming rocker Ronnie Hawkins is "soundwise, terrific on disc."

In the same issue, Don Nicholl gives Hawkins one star for his latest record and says, "Need Your Lovin'" sounds "like a knife scraping across marble."

I respect these gentlemen for their knowledge and it seems very unusual that their opinions should differ so much. —R. D. MARRIOTT, 53, Wheatacre Road, Clifton Estate, Nottingham.

(Don was referring just to one disc, Jack to the singer.)

COLOURFUL

IN Sweden we have had colour records since last February, and they are very popular. M.G.M. discs are green, Columbia yellow, H.M.V. red and Parlophone blue.

Jack Good ought to know that Elvis Presley now has 29 golden discs and not 16.—TOM LUNDEN, 2, Scheelegatan, Stockholm, K., Sweden. (Anyone willing to give them a trial here?)

WINNER'S LP

CAN we not be told which LP the "Post Bag" winner chooses each week? It would certainly be most interesting to readers.—TIMOTHY NORWOOD, 28, Pierrepont Road, West Bridgford, Notts.

(Sorry, too many difficulties.)

DON'T WORRY

I AM grateful for the "cut price" labels now available. Admittedly, many of the tracks on the LPs are copies of the work of well-known artists, but there are some originals. Top artists have no need to worry, however, for their records will always be bought.—B. MACDONALD, 10 Alfield Road, West Derby, Lancs.

(Have a look at our "Golden Guinea" reviews on pages 12-13. The discs are not cut-price, but remarkably good value.)

ENCORE!

I WENT to see The Weavers on their current tour and was very impressed with the consistently high standard of their work.

Also on the bill were Sonny Terry and Brownie McGhee whom I had heard but never seen. They were wonderful.

I hope this package show returns very soon to these shores, for I will be one of the first to buy a ticket.—L. ALDEN, 3, Johnson Street, Cleetham, Manchester, 8.

(Popular folks!)

STAR STUFF

I ENTIRELY agree with Don Nicholl (DISC, 3-10-59) that Bobby Darin is star quality. To be a pop star, I believe that the following must be achieved:—(a) a very good record in the Top Ten, and (b) a few more discs in the Top Twenty following the first big hit.

Bobby Darin is certainly moving on these lines.—C. LODZIAK, 8, Station Road, Whittlesford, Cambs. (Star material.)

DISSIMILAR

I F reader J. Delaney (DISC 3-10-59) believes that Cliff Richard fans will ever stop denying that their hero is a copy of Elvis, he had better think again. No staunch fan will ever admit that his favourite singer is a copy of anyone else.

There is no resemblance between Cliff and Elvis. And all Cliff's hits have been pure Holiday talent, and would have still sounded the same if there had never been a Bing Crosby. —JEAN GRIMWOOD, 286, Spring Road, Ipswich, Suffolk.

(Seems all our stars copy someone—or do they?)

KEN'S RIGHT

KEN GRAHAM reviewed Mike Holliday's new LP so differently from other critics and I agree with all he wrote. I never miss an opportunity to hear Mike sing, and it makes me mad when people say he is an exact copy of Bing Crosby. That wonderful voice is pure Holiday talent, and would have still sounded the same if there had never been a Bing Crosby. —JEAN GRIMWOOD, 286, Spring Road, Ipswich, Suffolk.

(Seems all our stars copy someone—or do they?)

LET'S LAUGH

THERE seems to be a definite scarcity of comedy records—that is why I welcomed the breakthrough recordings by David Seville and the Chipmunks.

It is a pity that British comedy records are not hitting the high spots, although Peter Sellers had done well with his LP, but he should make more singles. —JOHN WATERFIELD, 55, Avondale Terrace, Devonport, Devon.

(When we want a laugh, we play our pre-war Stanley Holloway discs.)

HOW ABOUT....?

DUANE EDDY is the world's top guitarist? In my opinion, this guy has not even started yet.

How can anyone speaking of guitarists forget to mention Barney Kessel, Tal Farlow, the late Charlie Christian and Johnny Smith? —N. CHADWICK, 59, Lower Antley Street, Accrington, Lancs.

(Any other returns in the Guitar Stakes?)

VERSATILE

SO Mr. R. Collinson (DISC 3-10-59) S thinks that Bill Haley is no good! But his fall in popularity was due simply to over-publicity. It is only in Britain that Bill is out of favour.

Don't forget that he is a versatile artist. He has recorded a good C and W number and also a strict tempo waltz. As for this modern trend of "beat up the oldies," Bill did this with his LP "Rockin' the Oldies"—N. JOHN D. RHODES, 33, Fairfax Road, Chiswick, W.4.

(Bill's latest is reviewed on page 4.)

HE'S GOOD

I WAS very glad to see the name of Peter Kraus mentioned twice in DISC recently.

When I visited Heidelberg this summer I also was very impressed by his recordings. I think that it is a great pity that few good foreign artists are introduced over here. We hear few songs which are not British, American or Italian, too.—PATRICIA THOMPSON, 55, Chiswick Road, North Wingfield Derby.

("Morgen" is doing well here.)

Cover Personality

"Mr. Piano"

JOE HENDERSON was born in Glasgow, went to school there, and when he was fifteen, formed a school jazz band. He continued his jazz kick when he left school by joining a new Scottish jazz combo as their pianist, but somewhere along the way it folded, and Joe turned photographer—in the R.A.F.

As soon as he was demobbed, however, he found a job with one of the music publishing concerns.

"After my arrival in the Alley," said Joe, "I spent some time playing out new songs. Many of them became hits, but it was not until Pet Clark heard a song and then asked me to play for her on various occasions that I actually had any direct dealings in the business."

"I don't know why, but when I appeared on television with Pet, several people sat up and took notice, and well, here I am today."

Eight years ago he wrote "Flirtation Waltz" and it has now become a standard. He has also written "Somebody," "No One," "Why Don't They Understand," and "Trudie" among countless others.

"Trudie" has been in the sheet music hit parade for no less than 16 months. "I checked after a year to find out whether this was a record—and it was," said Joe.

"Between 60 or 70 different discs have been made of it, and in South America they have brought out about 12 cha-chas of the song."

"Trudie" was originally written as the theme music for the film, "The Man Inside."

Other films that Joe Henderson has successfully written music for include "The Gay Dog," "Made In Heaven," and more recently "Idle On Parade" in which Tony Newley made hits out of Joe's "Idle Rock-A-Boogie" and "Sat'day Night Rock-A-Boogie."

Said Joe: "I have just completed a musical score for "Jazz Boat," which again stars Tony Newley. He has recorded another of my numbers from the film called "Someone To Love." I'm certainly being kept busy."

Three years ago he formed Henderson Music and since then has published a string of numbers, including several of Petula Clark's recent hits.

Just recently, Joe was asked to compose a number called "Golden Guinea" for Pye, which they were hoping to record with a lush string backing. Being ultra busy, Joe mentioned this to Pet and she wrote it for him.

"She beat me to the post!" he says, "and there is a twist. Pye liked the music, so with her as the composer I shall now be recording some of her material."

Joe and Pet have formed a very successful business partnership, and you can hear them both on the B.B.C. Light programme on Tuesdays in "Pet and Mr. Piano," a programme in which they sing and play their way through twenty-six numbers in half an hour.

J.H.

Somethin' New From The American Charts

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2/6



CLIFF RICHARD

Watch out for an exciting announcement in DISC next week

NEIL SEDAKA
OH! CAROL



RCA-1152 45/78


JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 10)

Last Week	This Week	Title	Artist
1	1	MACK THE KNIFE	Bobby Darin
2	2	HERE COMES SUMMER	Jerry Keller
6	3	SEA OF LOVE	Marty Wilde
3	4	SWEETER THAN YOU/JUST A LITTLE TOO MUCH	Ricky Nelson
4	5	THREE BELLS	The Browns
7	6	ONLY SIXTEEN	Craig Douglas
9	7	'TIL I KISSED YOU	Everly Brothers
—	8	TRAVELLIN' LIGHT/DYNAMITE	Cliff Richard
—	9	PEGGY SUE GOT MARRIED	Buddy Holly
—	10	SOMEONE	Johnny Mathis

Published by courtesy of "The World's Fair."

SHOUT
THE ISLEY BROTHERS



RCA-1149 45/78

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending October 10)

Last Week	This Week	Title	Artist
2	1	MACK THE KNIFE	Bobby Darin
7	2	PUT YOUR HEAD ON MY SHOULDER	Paul Anka
1	3	SLEEP WALK	Santo and Johnny
4	4	'TIL I KISSED YOU	Everly Brothers
3	5	THREE BELLS	The Browns
9	6	TEEN BEAT	Sandy Nelson
5	7	I'M GONNA GET MARRIED	Lloyd Price
—	8	MR. BLUE	The Fleetwoods
8	9	RED RIVER ROCK	Johnny and The Hurricanes
—	10	POISON IVY	The Coasters

ONES TO WATCH

Deck of Cards	Wink Martindale
Don't You Know	Della Reese

TOP TWENTY

CLIFF HEADS FOR TOP ONCE AGAIN

'Travellin' Light' jumps to fifth position

Compiled from dealers' returns from all over Britain

Week ending October 10

Last Week	This Week	Title	Artist	Label
1	1	Here Comes Summer	Jerry Keller	(London)
2	2	Only Sixteen	Craig Douglas	(Top Rank)
8	3	Mack The Knife	Bobby Darin	(London)
3	4	Living Doll	Cliff Richard	(Columbia)
19	5	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
6	6	'Til I Kissed You	Everly Brothers	(London)
5	7	Mona Lisa	Conway Twitty	(M.G.M.)
9	8	Three Bells	The Browns	(R.C.A.)
4	9	Lonely Boy	Paul Anka	(Columbia)
7	10	Someone	Johnny Mathis	(Fontana)
15	11	Sea Of Love	Marty Wilde	(Philips)
11	12	Forty Miles Of Bad Road	Duane Eddy	(London)
12	13	Just A Little Too Much	Ricky Nelson	(London)
10	14	China Tea	Russ Conway	(Columbia)
16	15	High Hopes	Frank Sinatra	(Capitol)
14	16	Peggy Sue Got Married	Buddy Holly	(Coral)
13	17	Heart Of A Man	Frankie Vaughan	(Philips)
17	18	Broken Hearted Melody	Sarah Vaughan	(Mercury)
—	19	Makin' Love	Floyd Robinson	(R.C.A.)
18	20	Lipstick On Your Collar	Connie Francis	(M.G.M.)

ONE TO WATCH

You Were Mine - Tommy Steele



From "Living Doll" to crinoline doll. Cliff Richard examines one of the many costumed dolls that Pye recording star Miki designs and makes. With them (left) is Miki's husband, Griff. (DISC Pic.)

HE'S SENSATIONAL!
DAVID MACBETH
SINGING
"MR. BLUE"

PYE 7N 15231 (45 AND 78)

SANTO and JOHNNY
"SLEEP WALK"

PYE INT 7N 25037 (45 AND 78)



Pye Group Records (Sales) Limited, 10a Chandos Street, W.1

Anka writes two hits with that Top Twenty stamp

Don Nicholl Tip

The sign that indicates a potential Hit Parader.

PAUL ANKA

Put Your Head On My Shoulder; Don't Ever Leave Me (Columbia DB4355)

PAUL ANKA is riding very high again and he should keep right on doing so with his latest release. "Put Your Head On My Shoulder" is a languid ballad with the hint of a beat in it.

One of Anka's own compositions, it is put over strongly by the boy and he gets fine support from Don Costa's orchestra and chorus. Not particularly original, but it has the Midas touch. Another Anka composition for the time being is "Don't Ever Leave Me." Slower and with a more pronounced beat, this half will pick up what custom ignores the top deck. Has the right sound for juke loungers.

THE WAILERS

Tall Cool One; Road-Runner (London HL8958)***

THE WAILERS are not members of a vocal group, but of an instrumental team. Team with a treachy sax and rhythm noise.

They plough through Tall Cool One on a steady beat and might well draw plenty of custom. Tune is not up to much, but the sound should suit the jukes.

Similarly on the flip side when the deep guitar has plenty to say for itself. Rhythmic entry that lives up to the picture of its title.

HENRI RENE

Destiny; La Shabla (London HLP8960) ****

NORMALLY, I'm with those who object to people messing around with old, familiar tunes. Here, however, I'm firmly on Henri Rene's side as he directs his lively orchestra and chorus through a modern arrangement of the famous Destiny waltz.

Rene stirs up a storm on this one, using his chorus as part of the orchestra in a similar fashion to that introduced by the Kirby Stone crew. A slick, toe-tapping treatment which, far from objecting to, I applaud heartily. La Shabla weaves its tricky little spell on the reverse, though Rene's production is not quite so revolutionary as that Danny Roma brought us last week.

NEIL SEDAKA

Ring A-Rockin'; Fly Don't Fly On Me (London HLW8961)***

NOT a new Neil Sedaka recording... but his very first. Ring A-Rockin' is the original demonstration disc that brought him to the company's notice. Getting its first release on this side of the water, it proves that Neil's certainly improved since those days. But it could also grab plenty of sales.

Fly Don't Fly On Me is a steady beat item with finger-snapping effects. Routine material.

JACKIE WILSON

You Better Know It; Never Go Away (Coral Q72380)***

JACKIE WILSON sets off on his high-voiced horse for a quick ride into You Better Know It. Dick Jacobs plants a swift orchestral and choral backing behind the star, who could achieve some of the Ray Charles kind of success with this shouter. Plenty of excitement... like a young, rocking, male Sophie Tucker, if you can imagine such a thing!

Never Go Away allows Jackie more latitude for wandering around the high whoops. Latin beater this,

which bored me a little, I am afraid. Things seem to be stilted and contrived this time.

BILL HALEY

Joey's Song; Ooh! Look-a-There, Ain't She Pretty (Brunswick O5810)***

NEW try from Bill Haley and his Comets comes with Joey's Song, which I find oddly attractive despite the somewhat dated feel about it. Not a wild rocker but a useful Latin beater using the rhythm and the sax simply and quite melodiously. Tune's quickly into your ear and the side may grow on plenty of people. No vocal.

There is a vocal from Bill on the flip, however. He husks a steady shuffler as if he were a new Louis Prima. Amusing and not unpleasant, but average fare only.

GRACIE FIELDS

Little Donkey; The Carefree Heart (Columbia DB4360)****

TIMED, undoubtedly, for the Christmas market is Gracie's Little Donkey. Lyric based on the Nativity and sincerely worded, is sung simply and with Gracie's unerring sense of touch.

Your weekly DISC DATE with Don Nicholl

PAUL ANKA is back with another winner this week and I fancy there'll be plenty of teenage fans only too eager to accept the invitation to "Put Your Head On My Shoulder." This disc I've tipped for the Twenty, but there are others, too, from the bag, which could run away with heavy sales.

The range is from Gracie Fields to The Poni-Tails. Astonishing to find Gracie able to hold her own in today's pop market... but whenever she's given the right song (and the right season) she's still a world-beater.

Melody is attractive and easy to remember. All in all a very good Christmas ballad that ought to sell as many as Gracie's version of "Mary's Boy Child".

From "The Love Doctor" comes the song "The Carefree Heart, a gay warbler which Gracie whirls merrily.

REG OWEN

Ginchy; Kazoo (Pye-International N25040)***

REG OWEN'S orchestra — still looking for another "Manhattan Spiritual"—blow a dark storm around Ginchy on this release. The big band noise is striking and the melody's catchy, but it is one that will need a lot of work to move in the market.

Kazoo certainly lives up to its title, with musicians blowing the tune through those little tin trumpets beloved of kids throughout the years. The kazooes are surrounded by the big band and chorus to produce a fairly novel instrumental. More commercial, to my way of thinking, than Ginchy.

THE PONI-TAILS

I'll Be Seeing You; I'll Keep Tryin' (H.M.V. POP663)****

THE PONI-TAILS join battle in the revival of I'll Be Seeing You, and very stiff competition they are going to be. The girls turn out on a comfortable performance with a likeable beat and their sound should attract thousands of ears.



Not particularly original, but there is the Midas touch about Paul Anka's latest.

Love Doctor") is the kind of romantic ballad which benefits from the liquid voice which Cardinali possesses. Though I think the number is not one for quick parade success, this performance could knock up some very suitable sales. In English this time.

DEAN WEBB

Streamline Baby; The Rough And The Smooth (Parlophone R4587)***

DEAN WEBB sings what might well be classed as another version of "Livin' Doll." Only this one's called Streamline Baby. Sounds very much after the cut of the other bill, and Webb plays the likeness for all he's worth.

Ken Jones directs the rhythm backing.

The Rough And The Smooth is a film title song... a quick little beater which Webb raps out competently while Jones whips up the guitar accompaniment.

THE ISLEY BROTHERS

Shout (Part I and Part II) (R.C.A. 1149)****

ONE thing, the title is right. It's a shout all right! From the first call into the frantic big group work behind the male lead.

This is a wild, rocking, spiritual-type of number and it certainly will not fail because of any lack of noise. The Isley Brothers, whirl it around on to the other side of the disc with "Yeah-yeahs" and plenty of wild whooping. An infectious free-for-all which actually goes quiet for a second or two on the second side!

Yes, it could be a big seller.

BOBBY DAY

Ain't Gonna Cry No More; Love Is A One Time Affair (London HL8964)***

THE "Rockin' Robin" boy is back again, and this time Bobby offers a shuffling beater, Ain't Gonna Cry No More.

Male group work with him and there is a rather muffled backing using all the old rock ingredients. One that could climb, though, because it has verve and a good juke approach.

Love Is A One Time Affair switches mood and performance completely. A slower effort with banjo plonking as Bobby sobs out the lyric.

MICHAEL COLLINS ORCHESTRA

Selection from "The Love Doctor" (Parts I and II) (Columbia DB4356)***

"THE CAREFREE HEART," "Loose In The Foot," "Light In The Heart," "Promised," "Who Is? You Are!," "Rich Man, Poor Man," and "I Would Love You Still."

These are the numbers chosen from The Love Doctor by Michael Collins for this disc and he directs a concert orchestra in a very melodious performance of the selection.

JERRY LORDAN

I'll Stay Single; Can We Kiss (Parlophone R4588)***

RON GOODWIN weds a beat rhythm section to plenty of strings for the backing to Jerry Lordan's declaration, I'll Stay Single. The side just does not quite happen for me, though it is hard to put a finger on the reason.

Lordan is listed as part composer of that deck and he gets sole writing credits for the easy rocker, Can We Kiss.

Far, far removed from practically anything Guy's done on disc before, this ballad could do some very effective sleeping.

Heartaches By The Number follows the pattern we have come to expect from Mitchell over the years. A brash little chorus number with whistlers and banjo-plunkers enjoying themselves. Guy chants this one for pretty solid sales.

ROBERTO CARDINALI

Ciao Ciao Bambina; I Would Love You Still (H.M.V. POP662)***

YET one more version of the Modugno song... this time from young ballad boy Cardinali. Roberto opens up in Italian—and stays with the language. I think his chances would have been improved had he sung part of the song in English. For all that, however, a good side.

Geoff Love directs the orchestra and chorus.

I Would Love You Still (from "The

Tune is good as ever... with a production of this calibre it should sell as well as it ever did, too.

I'll Keep Tryin' lists along with a young love idea and the girls sing it smartly. Sound is more crisp on this half to match the material.

WES VOIGHT

I'm Movin' In; I'm Ready To Go Steady (Parlophone R4586)***

A STURDY rock 'n' roll offering is Wes Voight's I'm Movin' In. Taken on a steady beat, this one has undertones of violence that I'm not too keen about, but I must admit it has got a very commercial appeal.

Voight sounds as if he is suffering from a surfeit of pickled onions every now and then, but ought to seize plenty of juke time.

I'm Ready To Go Steady is a quicker rocker which Voight sings in nasal fashion. Runt of the mill beat performance and production.

GUY MITCHELL

Two; Heartaches By The Number (Philips PB964)***

SOMETHING of the mood and sound we found in "Sleepwalk" is placed behind Guy Mitchell as he sings the gentle ballad, Two. Title may not mean much to you, but lyric explains it well... two arms to hold you, etc.

YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

I'll Never Fall in Love Again

JOHNNIE RAY PHILIPS

Woo-Hoo

THE ROCK-A-TEENS COLUMBIA

Both from the American Hit-Parade

142 CHARING CROSS ROAD, W.C.2. — COV. 1651

No Big Beat this week but the Country discs have come rolling in and warrant their own section

The sisters are in good voice—and you know the song.
Compromise switches the mood completely. This is a bright, bouncing, romantic effort which the girls chant happily. Cute 'n' clever stuff.

THE LOUVIN BROTHERS
You're Learning; My Curly Headed Baby

(Capitol CL15078)***
TWO songs written by Ira and Charlie Louvin with **You're Learning** turning up on the top. Twosome have a very sentimental way with sentimental songs.

You're Learning is a slow C, and W, ballad that they chant soulfully to a good guitar backing.

No relation to a more famous **Curly Headed Baby** of song is the flip number. Instead it is a slightly quicker Western romancer. The boys handle it in unison on a clip-clop raft.

HANK THOMPSON
I Didn't Mean To Fall In Love; I Guess I'm Getting Over You

(Capitol CL15074)***
HANK THOMPSON and his Brazos Valley Boys with two of Hank's own compositions.

I Didn't Mean To Fall In Love is a liquid little Western romantic ballad which Thompson sings warmly while the boys place a typically smooth country band backing behind them.

I Guess I'm Getting Over You has the Hawaiian guitar sliding soulfully behind Thompson as he sings of the romance which is past. Easy on the ear.

HYLO BROWN
You Can't Relive The Past; Thunder Clouds Of Love

(Capitol CL15075)***
YOU Can't Relive The Past is a good old fiddle sawer in the

best C, and W, traditions, and Hyló Brown has the voice to match. A real "gawn" boy as he sings his song full of corny romantic philosophy. Tune is one you can remember at once, and there is no doubt the side will appeal to many.

Thunder Clouds Of Love is a quicker item which Hyló whips along with those fiddles again. Smooth performance and production.

SIMON CRUM
Morgan Poisoned The Waterhole; I Fell Out Of Love With Love

(Capitol CL15077)***
SIMON CRUM is the non-de plume Ferlin Husky chooses for himself whenever he feels the urge to take a humorous swipe at the kind of music which provides him with such a handsome living.

And here Crum pops up in his strangled voice to lay the blame on Morgan. Every time Simon is sitting pretty with four aces in his hand, seems like the rest of the players got to go because Morgan has poisoned the water hole. Good for a chuckle, but goes on too long.

I Fell Out Of Love With Love strikes me as the better half—the more subtle shot of the pair. Crum (or Husky if you prefer) has girl trouble, of course, but he makes a better joke out of it than most of his country cousins.

TOMMY COLLINS
Little June; A Hundred Years From Now

(Capitol CL15076)**
OKLAHOMA lad Tommy Collins has done well over here before, usually with strict corn belt

humour. Here he frisks up a non-sensical romancer. **Little June**, with deliberately awful lyrics, June-tune-moon-and-noon stuff which Collins shoots out crisply, but which somehow just misses the target he was trying to hit.

The other half slows down the tempo, and also pulls Tommy into the more ordinary brackets of Country fare. One of those I'm-bound-to-get-over-this-busted-romance ballads which the characters enjoy.

TONY BRENT
For Ever, My Darling; Worried Mind

(Columbia DB4357)***
TONY BRENT keeps surprising people by popping up with a seller whenever it seems he has been forgotten. Such could be the case again with his version of **For Ever, My Darling**. Tony really works at this ballad, pounding a slow beat and pulling out plenty of power. Male chorus and rhythm support him well.

Worried Mind confirmed the growing belief I felt, on the other side, that this coupling really belongs in the C, and W, section. So that is where we will put it. And it goes with a strong recommendation to spin.

WINK MARTINDALE
Deck Of Cards; Now You Know How I Feel

(London HLD 8962)**
DECK OF CARDS is based on an old army story, and those of you who have been in the service may have come across someone who can use the cards as a Bible. Personally, I don't like it.

For those who DO like this religious trick, however, Wink Martindale narrates the story solemnly.

I am placing this coupling in the C, and W, section because it is rather after the pattern of the old cowboy yarners. **Now You Know How I Feel** is a broken-heart slow beater.

Don Nicholl

C and W Country Western

SANFORD CLARK
Run Boy Run; New Kind Of Fool

(London HLV8959)***
MR. CLARK has done some useful stuff in the past and he has made a pretty potent half here with the Country drama **Run Boy Run**. You may know the flavour of the number if not the actual song... story about a kid who has killed and is on the run from the law. Sanford's easy Western style is well controlled.

New Kind Of Fool is a lighter and more romantic in concept. Sanford whips up a pretty little froth for this one. Melody is catchy and the performance is as smooth as you could wish for.

THE MCGUIRE SISTERS
Red River Valley; Compromise

(Coral Q72379)***
CONTINUING the reviving fortunes of **Red River Valley** here come The McGuire Sisters, but NOT with a rocking version. Instead the girls roll out the smoothest of ballad treatments which will find tremendous appeal with pop and C, and W, fans alike.

The Dick Jacobs orchestra backs the girls and sets them in a mellow Western frame. A fairly lush, and very sentimental performance, this half has the feel of money about it.

D.N.T. ANOTHER SMASH FOR THE KINGSTON TRIO

THE KINGSTON TRIO
A Worried Man; San Miguel

(Capitol CL15073)
A GREAT OLDIE—"It Takes A Worried Man To Sing A Worried Song"—bobs up under a shortened title for The Kingston's new top deck. The Trio slip into first gear after a twangy banjo-guitar opening and produce a catchy half that will be jingling the cash registers overtime.

You will find the tune familiar, but I think you will agree that this is one of the most enjoyable, polished productions you have heard. It deserves to be another smash for the team.

And what fine coupling! "San Miguel" is a strange little story about a Mexican hired hand in love with the glamorous daughter of the ranch. Beautifully told by one of the boys alone and packing quite a punch.

This one could creep up and take over the disc given half a chance... well out of the rut, and head and shoulders above most things in the field at the moment.

NB:—I remember British Bob Cort having quite an American success a while back with his version of "A Worried Man"—wonder if Decca will bring it out again to fight The Kingston Trio?

TWO TO TOP THE CHARTS



Frankie Vaughan

Singing "I ain't gonna lead this life"

"Walkin' Tall" PB931

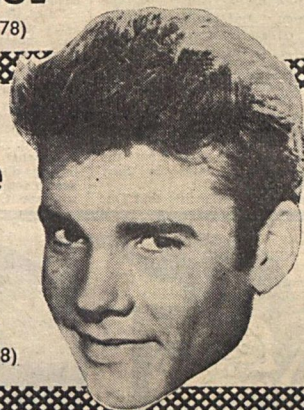
(45/78)

Marty Wilde

"Sea of Love"

"Teenage Tears" PB959

(45/78)



PHILIPS Records

Stanhope House, Stanhope Place, London, W.2.

JACK GOOD

TOP SONG-WRITING TWOSOME DOC AND MORT ARE HERE TO WORK

NOT long ago I introduced you to the most successful song-writing duo of all time. Since last winter they have scored with 14 numbers in the American Top Fifty, and their hits have included "Teen-ager In Love."

The hit-writing twosome are Doc Pomus and Mort Shuman. Doc is the one who looks for all the world like a short, stocky Long John Silver, with a rather James Robertson Justice-like face, adorned with raven black hair. He is 34, married to a beautiful blonde singer (classical!), and has a 16-month old daughter. He used to be a rhythm-and-blues singer when, as he put it, there was no money in it.

Mort Shuman, only 21 years old and single, also used to be a singer. Both are first-rate musicians. Both work very hard.

And both are now in England. Why have they come? Specifically to write songs for a new Little Tony record. Of course, this record will not be on the market until Tony's latest "Hey Little Girl" has had its fling, but it will be put in the can fairly soon and held in cold storage.

Royalties

Why, you may ask, does a very successful song-team like this bother to come over from the States to write songs for our own artists?

Well, first of all, the number of records that a Craig Douglas, Cliff Richard, or Marty Wilde can sell over here is by no means chicken-feed, even compared with the massive Stateside sales.

So the song-writers' royalties on records sold in this country can be considerable. And people who look ahead, as Doc and Morty do, realise that our best artists have a big potential for sales in the States.

Doc and Morty have naturally been taking a close look at teenage talent over here and reckon that our best artists can be favourably compared with their American counterparts. But they are very different from the current American idols in their approach.

In Britain, all the artists that Doc

and Morty have seen have been strongly influenced by Elvis Presley, and are not suffering because of it.

In America the singers influenced by Presley are not doing very well at all.

There, the kids go for the Avalon style—that is, without the bumps-and-grinds and various other heavy, sexy movements and without the fruity Presley-type vocalising. The Avalon style is cute, rather dynamic, with a light, teenage voice and spring-heeled, but restricted, movement.

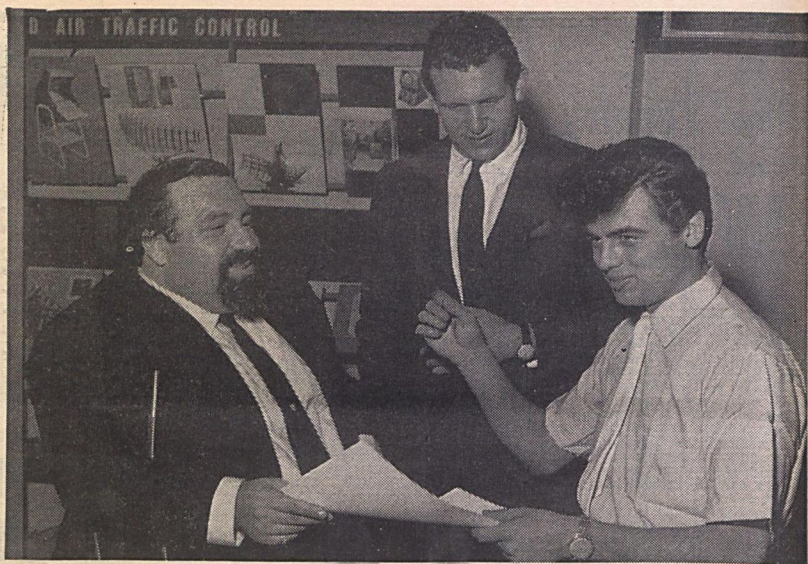
Pruning

Another difference between our boys and the Americans is that in the States a star artist in a package show would go on stage to do two, or certainly no more than three songs. Here they are expected to go on for at least a quarter of an hour.

No doubt that why our boys learn a bit more stagecraft than do the Americans but, personally, I could well see a bit of judicious pruning of the stage acts of some of our artists—especially in package shows, where of necessity the material gets a sameness about it.

People tend to go on for too long, and the whole thing becomes a drag. In consequence, some of our top-of-the-bill names suffer. By the time the curtain goes up on their act the public may have been bashed into bored submission.

The only artists in the pop field



Doc Pomus (left) and Mort Shuman, two of America's most successful song-writers, are in Britain to write a new number for Little Tony (right).

who do well out of a situation like this are those rare comic spirits like Dickie Pride who are welcomed with tremendous enthusiasm at these package shows not only for their own (and in Dick's case, considerable) talents, but for the sheer relief of seeing and hearing something different.

One last feature worthy of comment. Touring with an American package show will be a 16-piece band. Very different from the meagre backing that goes out on the road with our boys.

But in spite of all these aspects which favour the American stage presentation, we have many things to be proud of in our world of teenage entertainment. Notably, according to Doc and Morty, the range and polish

of some of our top-liners, and the fact that our audiences are at once more critical and possibly also better behaved.

RIGHT SOUND

ONE of the hardest things to get on British beat records is a vocal group backing with the right sound. In this country they all sound so square, singing with a corny vibrato and a clarity that would do credit to Covent Garden but which does irreparable damage to a teen platter.

Two examples of this sad intrusion can be found on the latest Mike Preston disc, "Mr. Blue." The

number just cried out for a vocal backing of teenage voices, flat, muzzy and adolescent, instead of the trim women's guild sound that has been given us. Similarly, a disc called "Try Again," by new name Nicky Papas, is ruined by a "Who's for tennis?" vocal group

If you want to hear the sounds that sell records in the vocal group line, listen to The Fleetwoods' version of "Mr. Blue" and in another style, the chorus on every Lloyd Price record.

I don't really expect that we will ever achieve this sort of sound in Britain, however. For one thing, our session singers do not listen to American records of this kind, so they do not know what is wanted. And even if they knew what was wanted, and wanted to sing that way, they just could not do it.

JOHN WELLS INTERVIEWS MILTON SUBOTSKY AND LEARNS—

The tape craze is a major threat to American 'singles'

American teenagers, with "too much" money to spend could be a threat to the U.S. record industry, wiping out the singles market.

That isn't just scare talk, either, according to Milton Subotsky, American film producer and rock 'n' roll writer—he wrote "Baby Baby" who appeared in Saturday's "Juke Box Jury."

"The big thing occupying the brains of the record industry in the States just before I left recently was this question of money-spending teenagers," he told me.

Just like Britain it has been teenagers who kept the record industry alive—because they have the money to spend.

"But with too much money to spend now, they don't buy record players but pour the dollars into tape recorders."

"Now, you don't need me to tell you what that means. Instead of buying discs, they wait until they hear a song on the radio or television and tape it.

"Nowadays, a pop singer is lucky if his single reaches a sale of 200,000. "And that's the main reason why our American companies are concentrating on LP albums. The kid's don't bother to tape them."

Record companies in the States, continued Mr. Subotsky, are likely to demand a much higher royalty every time a disc is played, on radio or TV.

Only source

"There are also negotiations going on back home at the moment to collect a royalty every time a disc is played on a juke box," he added.

"If more American teenagers buy tape recorders, the jukes will be just about the only source of income that the companies will receive from 45s."

Mr. Subotsky, an enterprising American, is in Britain to push his latest film "The Last Mile," which stars Mickey Rooney, and to make three more pictures—one of them a horror film, featuring Dennis Lotis.

Before last week-end's appearance in "Juke Box Jury," Milton Subotsky had appeared in "What's My Line?"—and beaten the panel.

He made a big reputation in America for the rock 'n' roll films he produced. One of the most famous was "Disc Jockey Jamboree." I wondered if he were going to make more of the same kind.

"Nobody, man, just nobody, will go to the cinema these days in the States just to see their top disc stars sing rock 'n' roll. A couple of years back, sure, but not any more."

Was this because rock has crumbled, I asked.

"Not entirely. You see, two years ago when I made my rock films, kids couldn't see their rock idols unless they came to the local variety theatres.

"Today, as soon as a record is released, the artist is plugging it on TV and they can see him. That didn't happen a few years back. . . . TV wouldn't touch rock singers."

Milton Subotsky paused. "I reckon

that rock is finished in the States. Everybody there is scratching his head, trying to stumble on the next craze."

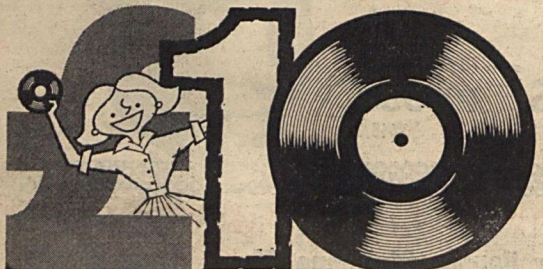
"It's long overdue. At the moment there's a lull in the business while everyone waits for the new sound."

"And if I knew what it would be like, I'd be making a fortune right now. I know what it won't be. It won't be ballads, Latin American or cha-cha—or, for that matter, any other sound that we have heard to date. They've all been tried and failed."

"But I know what the basic structure of the craze will be. It will be something that the kids can participate in. Look what happened when rock first started. The audiences went wild and "participated" in it so much that they ripped seats to pieces and drowned singers' voices with their screaming."

"The new craze could be a new beat which will let them join in by providing a new dance. It might be something they can all sing to."

"But when it does hit our two countries, rock will be as square to the kids of 1960 as Glenn Miller and the bands of my day are to the post-war generation."



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MODERN JAZZ



LEON CALVERT could be one of the surprises of the new eight-piece Tony Crombie band.

LONDON'S CLUB BATTLE OPENS

THE BIG BANDS ARE IN IT, TOO

CLEAR the decks and roll those drums! The call to arms is on! The autumn season is officially here. With it comes the annual struggle for supremacy on the London modern club scene.

This year, more than ever, the customer looks like calling the tune, for it seems that there will be a bigger choice of clubs than the West End has known in a week of Wednesdays.

Both the Marquee and Flamingo are, or will be, open more nights each week. Then, around November 1, former Couriers co-leader, Ronnie Scott, opens his own club in Gerrard Street (on the redecorated "New Yorker" premises). Johnny Hawkins has his own place in the same street on Sundays. What with the "Flam" a few yards away, they should rename it "52nd Street"!

BY TONY HALL

Then there are the thriving, jiving mid-week suburban clubs-in-pubs, Tubby Hayes has his own place at Acton, At Ilford on Tuesdays, "The Plough" packs them in to hear The Jazzmakers. Don Rendell, Bert Courtney and the "Committee" have their own "gaff" at High Holborn on Mondays. There are other places, too. And before long, there will be more.

Rivalry

The rivalry between Sam Kruger's Flamingo and the N.J.F.'s Marquee is remarkably friendly. Only on Saturdays are both clubs open for modern. Modernists can go to Wardour Street on Wednesdays (starting soon), Fridays and Sundays, and Oxford Street on Thursdays to catch the best in British jazz.

To my mind, the most interesting aspect of the pending "battle" between the big boys this year is the increased use of "big" bands.

The Marquee has Humph on Tuesdays and the Dankworth Band on Thursdays. When John's men are out of town, The Downbeat Big Band moves in to "dep." Though I have a feeling that this mainly-for-kicks crew (whose existence I revealed exclusively in DISC) could turn out to be the most exciting attraction of its kind in the country. Their first gig is on October 22. Don't miss it.

From what I hear, it has all the fire and fury and stomping spirit of its earlier editions, plus a precision and

controlled dynamism which makes it really "somethin' else!" The rhythm section has Shannon, Napper and Seamen.

Also feeling the urge for a different sound, the Krugers have come up with the new eight-piece Tony Crombie band, which made its debut last weekend at the "Flam." From what I heard at rehearsals, this should be the best thing of its kind since the raving Ronnie Scott band of 1953-55. Crombie and Stan Tracey are writing the "book." The personnel includes: Leon Calvert, Les Condon (trumpets); Al Newman, Bobby Wellins, Harry Klein (saxes); Tracey (piano, vibes); Kenny Napper (bass), and Crombie (drums).

Surprises

Club Eleven "veteran," Calvert has never blown better in his life than lately. I think that he and excellent, young, quietly-tough, tenorist Welling will be the surprise solo successes in this band.

It will be interesting to see whether there are sufficient fans to pack out all these places. Maybe there will be some new converts to the cause. As it stands at the moment, I should say that the numbers are not really enough. So, of one thing you can be sure. The clubs will have to set—and maintain—higher standards of music, presentation and comfort than ever before in the history of British jazz. Or some will soon fall by the wayside.

We are slowly losing the 'greats'

TRAD OMER SIMEON IS DEAD

THIS has proved a bad year for the jazz greats, Sidney Bechet, Lester Young, Baby Dodds, Billie Holiday, Boyce Brown, Lawrence Marrero all passed away. And now it is the turn of Omer Simeon.

A lot of newcomers to jazz will not recognise the name. Yet

Other bands with which he played included the Erskine Tate, Lionel Hampton, and Earl Hines big bands.

To the jazz record collector he is best known for his work with Jelly Roll Morton's Red Hot Peppers, "Black Bottom Stomp" and "Shreveport" being outstanding.

Terry's best

IT will be the biggest thrill of Terry Lightfoot's life when his band plays the same bill as the Kid Ory Creole Jazz Band.

Studious looking Terry, whose appearance is as unlike that of the recognised trad jazz band leader as could be, has had a somewhat chequered career. Unsatisfied with his band policy he has three times done an Artie Shaw and ditched the group to reform with modified style and personnel.

His present band, with Alan Elsdon, is without doubt the best he has had. Pity is that Terry's own clarinet playing has had to be amended to suit the self-imposed limitation of the band's present desire to get back into the revivalist groove.

No doubt the stimulation, inspiration and competition of the fabulous Ory band will bring out the best in the boys. I look forward with interest to see what they will make of it.



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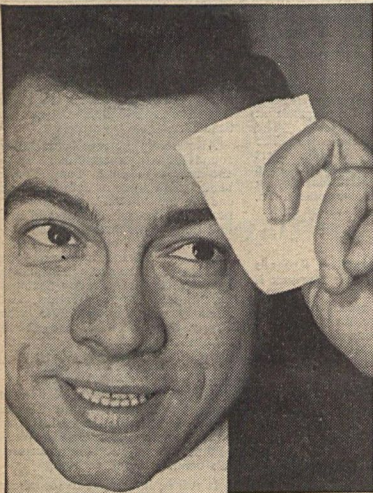


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Mario Lanza left two LPs 'in the can'

One-of carols-out soon

MARIO LANZA, who died suddenly in Rome last week, left behind two LP albums still to be released. The first to be issued will be "Lanza Sings Christmas Carols..."

Fans injure Billy Fury

BILLY FURY is now touring Ireland with a badly cut hand. It was injured immediately after he made his Irish debut, when fans mobbed him.

She's a cutie, too

SALLY KELLY, reputedly the smallest girl in show business—she's only four foot six—is to have her first disc released by Decca, Sally, who tours with Marty Wilde, has cut "Little Cutie..."

RETURNED-MINUS ONE

MARTY WILDE has got his scrapbook of press cuttings and photographs back. The book was taken last week when Marty was appearing at the Granada, Woolwich. Immediately his manager offered a reward if the over-keen fans returned it—a tea party with Marty.



HARRY BELAFONTE, his wife and son arrive back in America after their European tour for the Broadway opening tonight, Thursday, of his film "Odds Against Tomorrow."

Continental look in new pop show

GEOFF LOVE, Noel Harrison, Pepi Jaramillo and Janie Marden are to be the resident team in a new series of TV programmes to start on October 25. And many top Continental recording artists are in line for guest appearances, some comparatively unknown over here.

To be called "Sentimental Journey," the show will run for six weeks on the ITV network and is intended for late night viewing. Discussing the programme with DISC, producer Ken Carter, described it as a mixture of nostalgia and travel, intended to bring back memories of Continental holidays.

Stars for charity

A SHOW within a show, designed on the lines of ITV's "Oh Boy!" is one of the big attractions of a charity concert at London's Princes Theatre next Sunday (6.30 p.m.). Artists appearing will be the John Barry Seven, Jackie Dennis, Lana Sisters, Liddell Triplets and Sylvia Sands.

The remainder of the concert will be compered by Bernard Braden and Phelix Bowness and other artists taking part include Desmond Lane, Dick Francis, Marie Hyde, The Dagenham Girl Pipers, Dennis Coleman Singers, The Three Squires, Tommy Fields, and Terry Wayne.

'BREAK' FOR CHRISTMAS

LESTER FERGUSON becomes the first American male to play principal boy in a British pantomime—"Puss in Boots" at the Grand, Wolverhampton.

1959... 1960... 1961 PERHAPS!

Everyone wants 'B.M.G.' tickets

SO you want to go to a performance of "Boy Meets Girls"? Well, so do a lot of other people. So many, in fact, that some of them can expect to wait two years! That, said a spokesman for A.B.C. TV this week, is the current back-log of requests to be met for the Saturday evening show.

may have lost because it is not in the same 'rock' pattern as 'Oh Boy!' have been more than made good by increased interest from adults," DISC was told.

"When the new series first started we did receive criticism from viewers but now there is little adverse comment coming in."

No major changes are planned for the show other than a certain amount of "sharpening up of the edges" in the next few weeks, DISC learns. One example quoted was that soon two songs will follow the signature tune before Marty Wilde makes his first appearance.

"That's just a little bit of showmanship which will occupy a good five minutes of the show," said A.B.C.

Disc Bits

DUFFY POWER makes his radio debut on October 17. He is booked to sing five numbers from the B.B.C.'s "Saturday Club."

SCOTTISH comedian Jimmy Logan, may record an EP of his summer show "Five Past Eight" for E.M.I. next year. This will be his third label.

THE King Brothers, Edmund Hockridge and comedian Arthur Haynes are to appear for six weeks at Coventry Hippodrome, commencing October 26.

WITH the return of the popular radio series, "Take It From Here" on Thursday, October 22, the music spot goes to Sid Phillips and his orchestra. Vocals will be by Toni Eden.

FAMOUS blues singer Pearl Bailey is to tackle her most challenging film role—as a blues singer in M.G.M.'s "Ever For Each Other."

ATV announced this week that Pat Boone will be coming over to appear in "Sunday Night At The London Palladium," probably next month.

A NEW song has been written for romantic ballad singer Dean Martin for him to sing to Judy Holliday in a forthcoming M.G.M. film, "Bells Are Ringing." The song, "My Guiding Star," is the one number not in the original New York musical.

SCOTTISH ballad singer Jeannie Robertson makes her first visit to London on October 22 to sing at a folk song concert at the Royal Festival Hall.

THE Phonograph Operators' Association, who operate juke boxes throughout Britain, are giving £5,000 to the Variety Club of Great Britain, the children's charity organisation.

'RECORDS MAGAZINE'

—There's a full-colour portrait of Louis Armstrong and Danny Kaye, from the film "The Five Pennies", on the cover of the October issue. 16 pages of pictures and features to interest all record enthusiasts; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.

Advertisement for 'TOP HITS' magazine featuring logos for Decca, London, Coral, and Durium records.

Advertisement for Winifred Atwell's 'HONEYMOON' album, featuring a cartoon illustration of a man carrying a large record.

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S.O.S. BALL

ROLL UP

THERE is still time to get tickets for the "Starlight Ball," arranged by the Stars Organisation for Spastics, at the Empire Pool, Wembley this Saturday.

Disc Stars appearing include Bernard Bresslaw, Ronnie Carroll, Roy Castle, Petula Clark, Alma Cogan, Lonnie Donegan, the Dallas Boys, Craig Douglas, Dennis Lotis, Vera Lynn, Anne Shelton, Dickie Valentine and Shani Wallis.

All celebrities will do a cabaret spot, and music for non-stop five-hour dancing will be provided by bands of Acker Bilk, Joe Loss, Humphrey Lyttelton, Cyril Stapleton, the Malcolm Mitchell Trio, Mick Mulligan, Andre Rico, Ken Colyer, Frank Weir, Reg Wade and Peter Roy.

Jones Boy in car crash

JOHN PADLEY, of the Jones Boys group, was detained in hospital after a week-end road crash in the fog at Harrogate, Yorks.

He was travelling with another member of the group, John Harrison, in a chauffeur-driven car from Carlisle for a show at the City Hall, Sheffield, when their car crashed into a house.

Padley injuries were believed to be serious but Harrison was released from hospital after treatment for facial cuts and abrasions.

TONY BRENT left Britain on Monday for a six-week tour of East and South Africa.

CROMBIE BAND FOR STATES?

THE new eight-piece Tony Crombie band, which made its debut at the Flamingo Club in London on Saturday (see DISC Pic above, with Tony on drums) is planning a tour of the United States.

Manager Jeff Kruger flew to New York this week to discuss dates.

The Americans might well get to know the Crombie band before the tour, however, for the TV series, "Man From Interpol," which features Tony Crombie, his augmented band and his original music, is to be released in America before it starts over here. While he is there, Kruger will superintend the release of Crombie's disc of the Interpol theme music on the Top Rank International label. Initial reaction to the disc ranges from "sensational" to "very encouraging."

Kruger also plans the release in the States of jazz LPs by Ronnie Ross, Ronnie Scott, Eddie Thompson, Tubby Hayes, Tommy Whittle—and Crombie.

U.S. film for Frankie?

HOLLYWOOD want Frankie Vaughan for a film role and DISC understands that American directors have already approached Britain's singing star, now currently appearing at the swanky Dunes Hotel, Las Vegas.

Frankie Vaughan has been booked for further seasons at The Dunes for 1960 and 1961.

Callboard

(Week commencing October 19.)

- SHIRLEY BASSEY—Prince of Wales Theatre, London (season).
- EVE BOSWELL — Alhambra Theatre, Glasgow (season).
- MAX BYGRAVES—London Palladium (season).
- TONI DALLI—Empire Theatre, Liverpool.
- DEEP RIVER BOYS — Hippodrome, Brighton.
- JACKIE DENNIS — Theatre Royal, Hanley.
- DALLAS BOYS—Finsbury Park Empire.
- EDMUND HOCKRIDGE — Coventry Theatre, Coventry (season).
- MICHAEL HOLLIDAY—Empire Theatre, Leeds.
- KING BROTHERS.—Coventry Theatre, Coventry (season).
- KEN MORRIS & JOAN SAVAGE—Coventry Theatre, Coventry (season).
- PETERS SISTERS—London Palladium, (season).
- THE RAINDROPS—Hippodrome, Manchester.
- FANNY SISTERS—Empire Theatre, Liverpool.
- DICKIE VALENTINE—Empire Theatre, Glasgow.
- DAVID WHITFIELD—Finsbury Park Empire.

Cliff Richard on 'Saturday Club'

CLIFF RICHARD heads the cast of the B.B.C.'s "Saturday Club" on October 24. With him will be Garry Downes, Ken Jones Five, Don Lang's Frantic Five, Joan Small and Acker Bilk's Paramount Jazz Band.

This will be the first of two "Saturday Clubs" to be aired while the regular production team, headed by producer Jimmy Grant, are crossing the Atlantic to record "Tip Top Tunes," the new B.B.C. programme featuring Gerald and his Orchestra.

Compere on October 24 and also the following week will be Jim Dale. He has been appearing in Southern TV's "Take It Easy" show.

In line for the show on October 31 are The Rayburn Rock Band, Dennis Lotis, Bill and Brett Landis, Ken Jones Five and The Malcolm Mitchell Trio.

Checkmates in cabaret

EMILE FORD, leader of The Checkmates, who won our recent Vocal Group Competition at the Soho Fair, has been signed to appear on ATV's "Disc Break" next Tuesday.

Dates for the group include one-night engagements both in and out of London, a forthcoming tour of the Gaumont Circuits and an appearance in cabaret at the Bread Basket Ball at the Empire Rooms, Tottenham Court Road, London, on October 19.

LONNIE DONEGAN is likely to make his third trip to the States next year. The Atlantic label, who release his records in the U.S., have asked him to go over for recording sessions.

THE CRESTS

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PONI-TAILS
I'll be seeing you
H.M.V. 45-POP668 (45 only)



Lloyd Price
I'M GONNA GET MARRIED
H.M.V. 45-POP650 (45 & 78)



ROCK-A-TEENS
Woo-Hoo
Columbia 45-DB4361 (45 only)

'POP' FANS! get the disc news of the month in 'RECORD MAIL'—a 16-page paper, price only 1d., obtainable from your record dealer

TOP RANK RECORDS NEW RELEASES

TWO numbers from the film "We are the Lambeth Boys"
JOHNNY DANKWORTH and his ORCHESTRA
We are the Lambeth Boys
 coupled with
Duet for 16
 45 - JAR. 209

A great new coupling (from the U.S. Charts) by the boy with the "Tallahassee Lassie"
FREDDY CANNON
Okefenokee
 (pronounce it OH-KEE-FEN-OH-KEE)
 coupled with
Kookie Hat
 45 - JAR. 207

The delightful sound of children's voices at their best
THE JUNIOR CHORALE
Little Donkey
 coupled with
The Christmas Star
 45 - JAR. 212

Here these boys ROCK the oldies!
THE BENTLEY BROTHERS
Ma! She's Making Eyes at Me
 coupled with
Yes, we have no bananas
 45 - JAR. 208

Two top-teen offerings from the States
SANDY NELSON
Teen Beat
 coupled with
Big Jump
 45 - JAR. 197

WADE FLEMONS
Slow Motion
 coupled with
Walking by the River
 45 - JAR. 206

ERRATIC—BUT MARIO WAS A GREAT ARTIST

MARIO LANZA
 The Loveliest Night Of The Year
 The Loveliest Night Of The Year;
 Siboney; Valencia; Granada;
 (R.C.A. RCX1930)****

I RECEIVED this record for review on the day of this artist's untimely death and thus the tragedy was brought home to me more fully. I have always admired Mario Lanza's superb artistry, though at times criticizing his work as being erratic. But few artists, if any, can possibly be perfect all the time. The first and last tracks of this album display the talents of the Mario Lanza I admired, but the others fall slightly below his best.

THE BIG BOPPER
Pink Petticoats
It's The Truth Ruth; Walking Through My Dreams; Pink Petticoats; That's What I'm Talking About.
 (Mercury ZEP10027)***

NOT the best from the late Big Bopper by a long way. I reviewed some of the numbers here when they were released in LP form and if you remember I was only impressed with a few tracks then. I don't think even his fan club will put themselves out too much to add this to their collection.

ARTHUR ("Guitar Boogie") SMITH
Guitar Boogie; I, H. Boogie; Hard Boiled Boogie; Hi Lo Boogie.
 (M.G.M. EP695)****

THIS sounds a little dated now compared with when it was first heard about ten or so years ago. **Guitar Boogie** was a big hit as you can see from Arthur Smith's billing above.

Some of you may still like this music—in fact, it is only recently that Bert Weedon made quite a hit with his similarly-styled "Guitar Boogie Shuffle."
 I don't think this one will set the world aflame.

SARAH VAUGHAN
After Hours
Like Someone In Love; Three Little Words; I'll String Along With You.
 (Mercury ZEP10030)*****

HERE is an extract from one of Sarah Vaughan's best ever albums recorded during a performance at

EPs

Chicago's London House. All the intimate night club atmosphere has been captured and as the guests mainly consisted of top show business performers you can imagine that Miss Vaughan was at her peak of delivery. The audience is wonderfully appreciative and deservedly so, as Miss Vaughan and the musicians give a delightful performance.

PATRICK O'HAGAN
Macaulay Mine; Cookies And Mussels; The Green Glens Of Antrim; The Minstrel Boy.
 (Beltona IEP75)****

RICH-VOICED Patrick O'Hagan is ably backed here by newly-wed conductor Eric Rogers and his Orchestra.

The popular Irishman is in fine voice and the record should appeal to his countless followers. I don't think, however, that he can number many teenagers among these.

Mums and Dads will love this and, of course, the Irish element throughout the country.

DEBBIE REYNOLDS
Delightful
The Mating Game; Speak Low; Canoodle Rag; Right Away.
 (M.G.M. EP694)****

BY recognised standards Debbie Reynolds is no Ella Fitzgerald or Peggy Lee as far as vocal artistry is concerned, but she certainly is one of the most attractive personalities in show business today.

She delivers her songs gaily and easily and has rarely failed to please a discerning public with her recordings.

This one has "winner" written all over it.

Ken Graham

THE BEST IN MODERN JAZZ BY TONY HALL

Previn presents the lot!

ANDRE PREVIN AND HIS PALS
Gigi

The Parisians; I Remember It Well; A Toulouse; It's A Bore; Aunt Alicia's March; Thank Heaven For Little Girls; Gigi; She Is Not Thinking Of Me.
 (12in. Contemporary LAC12144)

PERSONNEL: **André Previn** (piano); **Red Mitchell** (bass); **Shelly Manne** (drums).

IF sales were the yardstick of success—and his "My Fair Lady" album sold like a bomb—then André Previn could be called the most popular pianist in jazz today. The jazz-fringe record-buyer could, I suppose, be pardoned for presuming that Previn is fantastic. Because here, in one man's piano-playing, he can hear, all rolled into one, bits of Art Tatum, Bud Powell, Horace Silver, Erroll Garner, Teddy Wilson, Fats Waller and countless others.

Just in case you're not reading between the lines, I must hasten to underline the fact that these gigs; interpolations of other people's styles are superficial in the extreme. In fact, Previn is the most free-borrowing

Shearing stands still as a stylist

pianist around, with little or nothing of his own to offer.

Yet, despite (or maybe because of) this, he has an instantly recognizable sound. What's more, I'm sure he doesn't blatantly copy for the sake of copying. I think he's probably very sincere. And he definitely does swing in his own sort of way.

One final thought: Wouldn't it be wonderful if the people who dig the parts where Previn plays Powell or Silver were to actually move on to Bud or Horace! Or is that too much to ask?

GEORGE SHEARING—DAKOTA STATION
In The Night

From Rags To Riches; I'm Left With The Blues In My Heart; Pawn Ticket; In The Night; Easy; I Hear Music; Senior Blues; Confessin' The Blues; Splittin'; The Thrill Is Gone; The Late, Late Show; I'd Love To Make Love To You.
 (12in. Capitol T1003)***

PERSONNEL: **George Shearing** (piano); **Emil Richards** (vibes); **Jean "Toots" Thielmans** (guitar); **Al McKibbon** (bass); **Percy Price** (drums) plus (track 7) **Armando Peraza** (bongos, conga) and (2, 4, 6, 8, 10, 12) **Dakota Station** (vocals).

SHEARING'S current Quintet shows very little change in the basic conception it has had for nearly ten years. Except that, on occasions, the drummer is now allowed to play sticks. On this showing, Shearing himself seems to have stood still as a stylist.

Belgium-born Thielmans is a goodish jazz guitarist. Richards a competent modern vibesman, ex-Billy Taylor drummer Brie keeps good time and Al McKibbon has either got weary with it all or lazy. Because he doesn't "go" like he used to.

Though I'm very pleased to see tunes by Horace Silver (Senior) and Ray Bryant (Splittin, and Pawn) included, the Quintet's interpretations make them appear very pedestrian works and entirely different from the composers' original conceptions.

Miss Slaton is a near-jazz singer, whose performances combine gimmick effects with a general imitation of Dinah Washington and a rather extraordinary lack of real emotional conviction or depth. Most successful track for her (and maybe the band) is the war-time pop, **Love To Make Love**.

Teddy Johnson's Music Shop

Meet the man who captured Sassie

THE millionaire leaned back in his chair, sipped his coffee and confided: "I gave her a test—and then promptly got her to make a disc. The fee? Ten dollars."

The lady who was the object of our conversation at the Ritz Hotel last week is Sarah Vaughan. And the music publisher and independent record producer? Albert Marks.

This American, in his mid-forties, who put the voice of Sassie Vaughan on disc for the first time, is a tanned, agile and forthright person. We had been around town taking in the jazz. He praised some was objectively critical of others.

He has had plenty of experience in the musical world. "Initially I was with Brunswick in New York. . . I was very friendly with Eddie Duchin and Freddy Martin, and was instrumental in getting them on to the company. . . I also brought in the Casa Loma Orchestra."

After this he went on the road with the Dorsey Brothers band booking and travelling with the crew. "A wonderful outfit—Glenn Miller, Bob Crosby and Ray McKinley were just three of the members," he recalled.

After this he founded the Musicraft label which is where he found Sassie. With her he cut such collectors' items as "Your Blase" (with Georgie Auld) and "Don't Worry About Me" (with Teddy Wilson).

"After Sarah I landed a great deal of other talent. . . Duke Ellington, Artie Shaw, he waxed Gordon Macrae and Kitty Kallen for the first time, oh, and Mel Torme. . . then came Dizzy Gillespie."

This man was a fund of information—and a mine of "know-how" in discs.

The story I liked best was about "the kids" who walked

into his office and asked "Please may we sing for you?" They did—a brace of numbers. "They Didn't Believe Me" and "Peg O' My Heart."

"They hadn't even a pianist—so they just sang. I signed 'em' and recorded 'em." This vocal aggregation's name? **The Hi-Lo's**.

And it was Albert Marks who listened to another vocal group, and packaged them on disc with the title, "Hallo! We're The Axidentals!"

We strolled down into the Marquee Club. It was Election Night—and our vote for music went to the Johnny Dankworth Orchestra. We sat down, ordered

a drink, and listened.

Albert Marks and his wife (formerly Charlie Barnett's singer, Harriett Clark), "flipped" over the trumpet playing of Kenny Wheeler, roared for Kenny Wray, and were staggered (as was I) to hear Johnny D. playing Danny Moss's tenor sax.

Said Albert: "I would like to put that Dankworth Orchestra out on albums. . . it is criminal that they are not heard by a wider audience. They need American exploitation."

I felt amazed when I said that JD was the first artist signed by Top Rank. . . and they still hadn't issued a record of the band!

This chap CHRIS MARTIN packs a real vocal punch.



Here's another one of the beefcake boys

MEET a new boy. He's clean-cut, been doing the rounds, learning the craft for a couple of years before making a stab at stardom.

From Waterloo, the latest batter for your ears, Chris Martin. This ex-tailor's cutter has a voice that, I feel, may well create a big sensation and for H.M.V. he's waxed a powerful first song, "Lonely Street."

Chris is another of the younger group he's 22, who has come from that breeding ground of talent, Esmeralda's Barn, in Knightsbridge. This off-beat haunt of the debs is perhaps the best place in town to hear jazz in the sophisticated manner. The standards—

Porter and Wilder reign supreme—are stock fare.

Chris is an example of a welcome trend in pop-singers, Skinny wrigglers are replaced by rugged characters. . . . Interestingly we have ex-boxer Mike Preston, ex-judo instructor Al Saxon and ex-footballer David Macbeth. I gather that Chris was a member of the Fitzroy Lodge Boxing Club that produced the world title contender Dave Charney.

Of one thing you can rest assured—his Martin packs a vocal punch. I cannot see any logical reason why he shouldn't make a big hit here—he has a good voice (with muscles), excellent looks, and a suave personality.



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STEREO - 27/6

GOLDEN GUINEAS ~ Everybody's

PYE'S 21 SHILLING LP SERIES FOR THE FAMILY CIRCLE

Something for all in new 'golden value' releases

MUM, dad and the kids—the entire family circle—are being wooed this winter by the biggest one-label LP campaign yet seen in Britain.

On Wednesday of this week the second batch of Pye "Golden Guinea" 12-inch long players—12 titles in all—reached the shops, adding to the initial issue of three when the label was launched in August. And by the week-end many dealers can expect to be re-ordering further supplies. The public do not leave "Golden Guineas" lying around for long!

Pye aim to make their new series the "Family Favourite" label; an LP series that does not cater only for one particular interest; an original recording—and not a re-issue of something pressed several years ago—completed with the latest techniques; in short, a record that, choicely presented, sells at a price which represents value for money.

"The 'Golden Guinea' series is not a cut-price effort," said a Pye spokesman.

"The label has been started to sell at 21 shillings; it has not been reduced from a higher price.

"There has been no scrimping and saving on artists and musicians, and we have employed the best-possible recording techniques."

BIG MONEY INVOLVED

Pye have backed big money with big money. The "Golden Guinea" LPs have been introduced on a wave of publicity.

TV time, Press space and giant hoardings in London and the Midlands have all rammed home the "Golden Guinea" message.

And the bill! The launching costs will total something in the region of £50,000.

The first three "Golden Guinea" LPs to come on to the market were "The World's Great Standards", "Porgy and Bess," and "Gypsy Campfires." Their impact, say Pye, was instantaneous. The cash registers began to ring up the guineas very quickly.

The impact advertising launched in London and the Midlands. This "Golden Guinea" hoarding is seen by millions every week at Charing Cross.

From their dealers, Pye learned that 60 per cent of the people buying the first three "Golden Guineas" issued were people who could not be termed regular buyers.

That was a tribute to the company's advertising campaign.

"We know from the popularity of record programmes on the radio that there are hundreds of thousands of people who like listening to music, particularly the lighter classics, but who would never dream of going out to buy a record," a company official said.

"These are the people we want to reach with the new label, those who are not record collectors in the accepted sense of the word."

IN STEREO, TOO

And what a choice there is from the dozen titles just issued... for dad, well, nothing better, perhaps, than some rousing Sousa marches. And while mother irons, new life will be put into her arm by the soothing quality of the "Golden Guinea" Sleeping Beauty LP, or a selection from "Oklahoma" and "South Pacific." The twins can listen to "Songs for Children"... and there are eight other attractive titles if your particular likes are not among the four examples ranging from jazz to the golden era of the big bands.

Eleven of the "Golden Guineas" now on sale are also available in stereo. The price is a little higher... 27s. 6d.

Pye, to help popularise the series still more, will introduce a weekly half hour programme on Radio Luxembourg in which David Jacobs will play selections from the "Golden Guinea" LPs.

The first of these regular Wednesday programmes will be on November 9 from 11-11.30 p.m. with which will be incorporated a dealer competition.

And there will be even bigger news soon when Pye reveal the names of artists lined up for January releases.

THESE 3 ON SALE NOW!

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Here's a Small Slice... The Happiness of You
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ACKER MARVELLOUS!

MISTER ACKER BILK AND HIS
PARAMOUNT JAZZ BAND

*Goodnight Sweet Prince; Breeze; Travel-
lin' Blues; East Coast Trot*

(Melodisc EPM7-94)**

I Still Like Ack

*Bei Mir Bär Du Scheiner; Found A
New Baby; St. Louis Blues; Streets Of
The City; Climax Rag; Monday Date;
Savoy Blues; Sweetie Dear*

(Seventy Seven LP23)**

Mr. Acker Bilk Requests
*Travelling Blues; Delia Gone; Gladiola
Rag; Willy The Weeper*

(Pye NJF1070)**

THREE assured sellers, I am
positive. Yet one of them has
almost nothing to do with the present
Bilk Band. The Seventy Seven is only
really distantly related and the Pye
was recorded 18 months ago before
the band achieved the professionalism
which it now undoubtedly has.

The Melodisc is pretty dire, musi-
cally. At times "Travelling" Blues
sounds pitiful. The Requester has a
dreary, could-not-care-less sound
about it and terrible harmonies.

The Seventy Seven has the benefits
of a glorious cover design in contem-
porary pink, a limited edition of only
100 copies, which should make for
collectors' value, and a lot more guts
about the band than the Melodisc.
Harmonically, it is still very weak,
but some of the tracks go like the
proverbial bomb. Those that do
were made after Ron McKay joined
the band.

DUKE ELLINGTON'S SPACEMEN

*Early Autumn; Body And Soul; St.
Louis Blues; Spacemen*

(Philips BB12259)**

THE SPACEMEN consist of Duke,
with the three trombones, John
Sanders, Woodman and Jackson,
together with soloists Clark Terry,
Jimmy Hamilton and Paul Gonsalves.
And naturally with the usual rhythm
section of Woodyard, Jammy Wood

—on guitar or banjo.
—Of the soloists, Paul Gonsalves
comes off best, particularly on *Body
And Soul*, which is so much allied to
Hawkins that Gonsalves starts with a
handicap. He soon makes it up and
though it would be unfair to say he
actually catches up on the "Bean"
(as Hawk is affectionately known) he
certainly runs him very close.

St. Louis is a tribute to the work
of W. C. Handy; Duke opens on the

piano, keeps to the theme as do the
rest of the band.

Spacemen is turned over to Clark
Terry, to show his paces. He is an ex-
cellent trumpeter, though not in the
"star" category.

I felt about the whole EP that not
enough is made of the three-trombone
section. But then Duke is Duke! Why
should he do what has been done be-
fore?

GEORGE LEWIS' NEW ORLEANS
RAGTIME BAND

My Old Kentucky Home; Panama

(Esquire EP219)**

Gettysburg March; Ice Cream

(Esquire EP215)**

THIS is the classic Lewis band with
Avery "Kid" Howard on trumpet,
Alton Purnell, piano, and the usual
line-up. Recorded in June, 1953, it
shows up unfavourably against the
last two or three Lewis discs I have
had to review.

My Old Kentucky Home is the
biggest laugh of any serious jazz
record in the world. It is even funnier
than the Ted Lewis and Boyd Senter
records that kept us in fits in earlier

DUKE ELLINGTON does
things his way with The
Spacemen!



and cornier days. But then both these
two clowns laughed with us. Poor
George and his legion of diehard fans
cannot see the joke. I find it hard to
believe that no one knew just how
bad parts of this disc are.

On the other hand Panama is one
of my favourites. To those who think
I am biased let me say that among
my best New Orleans records is the
Bunk version of Panama and "Yes
Yes In Your Eyes." Both have a very
similar line-up and both feature
George Lewis. This type of marching
tune suits the band extremely well.

Ice Cream and Gettysburg are
exactly as one expects them to be. We
have heard them both done before by
the band. Joe Watkins sings the vocal.
It is not so good as the original duet
with Jim Robinson and Lewis.

Whether the fire and drive of
Panama will compensate for the
ludicrous Kentucky and persuade them
to invest in the other is another
matter.

PUTTING ON THE STYLUS
Ken Graham's LP line-upLENA HORNE
KNOWS HOW
TO PUT OVER
HER TALENT

LENA HORNE

A Friend Of Yours

*You Don't Have To Know The Lan-
guage; Like Someone In Love; Polka
Dots And Moonbeams; But Beautiful;
Just My Luck; Get Rid Of Monday; A
Friend Of Yours; It Could Happen To
You; Sleigh Ride In July; My Heart Is
A Hobo; It's Anybody's Spring; Ring
The Bell*

(RCA RD27141)*****

YES, Miss Horne, you certainly are
a friend of mine when you con-
tinue to produce recordings of this
superb nature. The songs are by
Burke and Van Heusen, arrangements
by Ralph Burns and Lennie Hayton;
the latter also conducts the orchestra.
With such a talented group com-
piling an album, the solo artist would
not have to be at her best to turn out
a first-class disc. But only her best
is good enough for Lena Horne and
the result is, that what would have
been a very good album has become a
wonderful musical treat.

This album will help you to recap-
tulate the exciting moments of Miss
Horne's recent TV appearance.

THE CHAMPS

Everybody's Rockin'

*Everybody's Rockin'; Chariot Rock; The
Caterpillar; Turnpike; Lavins; Mau
Mau Stomp; Rockin' Mary; Subway;
The Toast; Bandido; Ali Baba; Foggy
River*

(London HA-H2184)*****

RIGHT from now you will glance at
this sleeve and you will know that you
are in for something exciting. And
you will not be disappointed.

The Champs really are the champs
when it comes to giving out with the
solid rocking beat of today's popular
music.

You may not be familiar with
several of the titles, but it will not
take you long to get to like them.
It's difficult to praise any track in
particular but I did like the title
number myself.

THE TEDDY BEARS SING

*Oh Why; Unchained Melody; My
Foolish Heart; You Said Goodbye; True
Love; Little Things Mean A Lot; I Don't
Need You Any More; Tammy; Long
Ago And Far Away; Don't Go Away;
If I Give My Heart To You; Seven
Lonely Days*

(London HA-P2183)*****

I DID not enjoy this one as much as
I did the first big hit single put out
by The Teddy Bears. I found their



THE TEDDY BEARS
make a stilted approach
to their songs.

approach to these songs rather too
stilted to make a lasting impression.
But, no doubt, their own particular
fan club will be rooting for this set
all the way.

The songs are nearly all of top
standard but I have heard better per-
formances on practically all of them.

Not a disc which will go down in
history, in any way, but it's a must for
their fans.

JACKIE WILSON

Lonely Teardrops

*Lonely Teardrops; Each Time; That's
Why; In The Blue Of Evening; The
Joke; Someone To Need Me; You
Better Know It; By The Light Of
The Silvery Moon; Sing A Song; Love Is
All; We Have Love; Hush-A-Bye*

(Coral LV-A9108)*****

USUALLY, when I listen to a
Jackie Wilson disc, I find myself
inexplicably prepared to dislike it. But
before many bars have been played
out the reverse is true and I'm with
him 100 per cent.

Jackie Wilson has an infectious
excitement about his vocal quality
which compels the listener to follow
the song closely and thus get the full
flavour of what the artist is trying to
do.

On some of his slower tunes I was
not so impressed, as vocal flaws begin

to show through faintly. But, on the
whole, this album is excellent for the
teenage market and should sell very
well indeed.

EDDY ARNOLD

*That's How Much I Love You; The
Mills Of The Gods; Wabash Cannon-
ball; How Did You Know; Lovin' Up
A Storm; No One To Cry To; Kisses
Sweeter Than Wine; What A Way To
Die; Singing The Blues; Take A Tiger
By The Tail; Do You Miss Me; Ready
Willin' And Able*

(Camden CDN133)*****

WHEN I first came across Eddie
Arnold, about ten years ago, he
was just breaking out of the then tight
Country and Western field into the
wider, general pop world. After all
this time his roots are still deep within
the Country music style while his
approach has widened.

Memory clouds a remembered and
treasured sound, but to my ears Eddie
has lost just a little of his richness of
voice which brought him his first taste
of fame. However, although the voice
may be thinner the talent certainly
has not waned.

I can safely recommend this to both
Country and pop fans.

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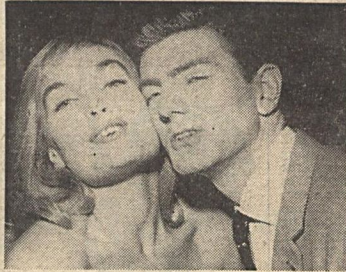
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A SLOW START TO THE BBC's 'FLYING STANDARDS'

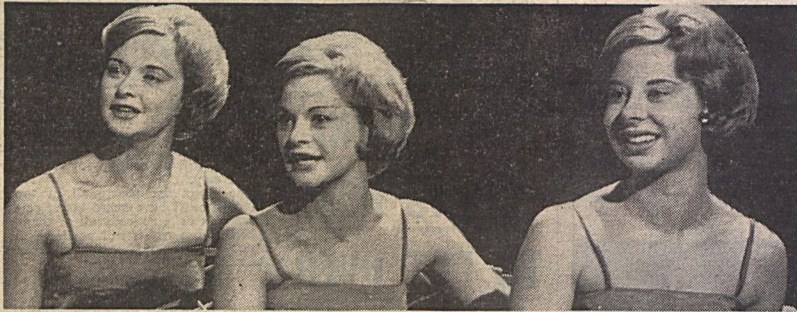


Shirley Eaton and Steve Arlen



"FLYING Standards," the B.B.C.'s new Friday evening TV series scheduled for 13 weeks, should have been one of the slickest presented on television—there were no introductions and no compe—but for me (writes JOHN WELLS) the whole thing lacked pace and urgency. Shirley Eaton was, of course, completely at home and so was Ken Mackintosh and his orchestra, although their music tended to drown some of Jo Shelton's songs.
Highlights were Jo Shelton's success with her first important TV appearance and the punchy manner in which Sylvia Sands put over her numbers.

EXCLUSIVE 'DISC'
PHOTOGRAPHS
BY
RICHI HOWELL



Left: Sylvia Sands. Above: The Three Barry Sisters. Right: Jo Shelton

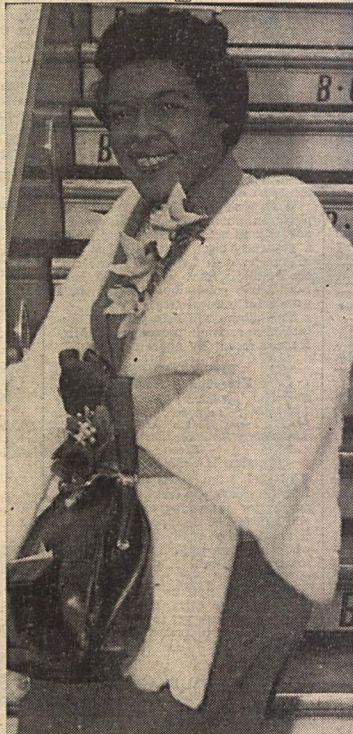
Ken Mackintosh goes over the score with his saxes



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