Maker

AUGUST 16, 1958

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Connie **Francis**

P. 3 EXCLUSIVE

SAIGHMU

Georgia scores on TV



IN THE **NEWS**

FRANK SINATRA

Pages 5 and 8

OSCAR **PETERSON**

Page 7

LONNIE DONEGAN

FRANKIE VAUGHAN

Pages 5 and 16

TERRY DENE

"HE great Satchmo will be back in Britain in the Spring. He is due here during a barnstorming \$35,000-a-week tour that will range throughout the Eastern Hemisphere from January 16 next.

Armstrong's tour with his All Stars opens in Scandinavia, takes in Germany, and will almost certainly include an itinerary embracing Russia, Poland, Czechoslovakia, BELAFONTE GOING Rumania, Bulgaria and Hungary.

Tour discussions

Says Armstrong's foreign tour represen-Says Armstrong's foreign tour representative Ernie Anderson: "Louis will certainly tour the British Isles during the tour—probably late Spring. Arrangements are being made through London agents Harold Davison and Leslie Macdonnell."

New York agent Joe Glaser last week signed contracts for the opening three weeks of concerts in Finland, Norway, Sweden and Denmark. Armstrong, currently starring at the Sands Hotel, Las Vegas, follows up with a trip to Hollywood for his co-starring role with Danny Kaye in "The Red Nichols Story."

In December, Armstrong will film an impor-

In December, Armstrong will film an impor-tant sequel with Pearl Bailey in "Porgy And Bess" for Sam Goldwyn.

And "The Satchino Story" is being prepared by 20th Century-Fox as one of the studio's major productions for 1959.



LOUIS ARMSTRONG

AFONTE GOING TO BLACKPOOL

HARRY BELAFONTE has been set for two II matinée concerts at the Opera House, Blackpool, next Tuesday and Weanesday. Announcing this news, Ian Bevan, of the Harold Fielding Office, told the MM: "It has taken six months of negotiations. We feel we have got something of a scoop!"

European tour

Belafonte had originally intended flying to the Continent after his BBC-TV show this Sunday.

After his Blackpool dates he visits Germany, Monte Carlo, Belgium, Italy, France, Sweden, Denmark and Israel.

See review on p. 10 and picture on p. 16.

ine-town cinema tour by THE long-awaited Duke Ellington Orchestra

will visit nine towns for the Rank Organisation during its three-week tour of Britain in October. Debut of the band, which

has not been to Britain for years, is at London's Festival Hall on October 5. Bookings for Rank are: Not-ingham (6th), Southampton 9th), Kilburn (11th, 12th), lewcastle (14th), Glasgow tingham (6th), Southampton (9th), Kilburn (11th, 12th), Newcastle (14th), Glasgow (15th, 16th), Liverpool (17th),

VIC DAMONE TV 'FAREWELL'

VIC DAMONE, currently end-ing his four-week Variety tour at Liverpool Empire, is scheduled to say farewell to Britain with the star spot in Val Parnell's "Startime" next

No further dates for Vic had been fixed at press time,

Thursday (21st).

Singer Malcolm Vaughan and his partner Kenneth Earle appear in ATV's "Saturday Spectacular" this week-end. The singer is planning a holi-day in Italy with his film-star wife Pier Angeli.

CHRIS BARBER TO SWAP **SWING COLLEGE**

RRANGEMENTS have been completed for an exchange deal between the Chris Barber and Dutch Swing College bands.

Shirley Bassey feted by ABC

This is how televiewers saw American singer Georgia Gibbs when she made her British debut last week-end in "Saturday Spectacular." Georgia flew over from Monte Carlo, where she was appearing in cabaret. Also on the show was a schoolboy skiffle group, The Five Imps.

SATURDAY NIGHT OUT

Shirley Bassey's five years in Show Business are to be com-memorated in an ABC-TV pro-

18 to 11:30 p.m.
It will be seen only in the sorth and Midlands.
Shirley will also be seen in

the first three of a new latenight ABC series, "Eleven Plus," starting on October 5.

The Dutch group will make its appearances in Britain in

two stages.

The band plays Brighton Dome on September 19, London's Royal Pestival Hall on September 20 with the Chris Barber Band, and Bristol Colston Hall on September 21 with Acker Bilk's Paramount Jazz Band.

Return tour

The Dutch boys return to this country on November 6 for more bookings, which are not yet settled.

British blues singer Neva Raphaello w'll be featured with them on all dates.

Birmingham | for journey across the Atlantic. Ellington makes no secret of

Page 16

Cardiff (20th), Birmingham (21st, 22nd), Manchester (23rd) and return to Kilburn (25th, 26th).

Leeds appe

Appearances will be made at Leeds Odeon on October 13 and during the Leeds Arts Festival.

The dates at Rank cinemas will be twice-nightly concerts and there will be no supporting

Personnel of the much-dis-cussed orchestra will include the Duke's veteran altoist, Johnny Hodges. The band has been insured

PLAYER

his dislike of air and sea travel. Muddy Waters at Leeds-see

WIN A 3-D

RECORD

Turn to Page 16

6.5 SPECIAL HONEYMOON



Immediately after his wedding to singer Pam Heagren last Saturday, jazz trumpeter Al Fairweather (r.) rushed to the BBO's Riverside Studios to rehearse for "Six-Five Special." The couple are pictured with Al's best man, Sandy Brown.

MODUGNO ("NEL BLU") IS FLYING TO II S

(Week commencing August 17) Winifred ATWELL Season: Hippodrome, Black

BEVERLEY Sisters Pavilion, Bourne Petula CLARK

Winter Oardens Margate Week: Empire, Liverpool

Week: New Theatre, Cardiff Connie FRANCIS Sunday: Opera House,
Blackpool
Week: Empire, Glasgow
GROUP ONE
Week: Hippodrome, Bristol
Peter GROYES Trie
Week: Pavilion, Liverpool
Russ HAMILTON
Week: Empire, Liverpool

Week: Empire, Liverpool Week: Winter Gardens

Margate Michael HOLLIDAY Season: Hippodrome, Black Audrey JEANS

Week: Winter Gardens
Bournemouth
Don LANG Beason: Central Pier, Black-MACKELL Twins
Week: Nippodrome, Man-

MUDLARKS Season; Alexandra Gardens, Weymouth Ruby MURRAY Wellington Plea Season: Wellingto Great Yarmouth

Bertice READING Week: Royalty, Chester Season: North Pier, Black-Marion RYAN Week: Winter Gardens

Bournemout Harry SECOMBE Season: Palladium, W. Week: Pier Pavilion, Colwyn Bay THREE MONARCHS

Season: Prince of Wales, W Dickie VALENTINE Week: Empire, Edinburgh Frankie VAUGHAN Season: Hippodrome.

Hedley WARD Trie Sunday: Spa Scarborough Ballroom, Beason: Regal, Great Yar-

mouth '
Nancy WHISKEY
Week: Alhambra, Bradford
Marty WILDE Week: Alhambra, Bradford Brothers, Chuck Berry, Prankie Avalon and the Kalin Twins.

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NEW YORK, Wednesday.- Domenico Modugno, whose hit, "Volare" (subtitled "Nel Blu Dipinto Di Blu"), is on its way to the top of the charts, is scheduled to fly in tomorrow.

The Italian gypsy Prince is expected to make a round of TV appearances and to be feted at a special Decca Press Decca reckon his disc is their biggest record seller since

Bill Haley's " Rock Around The Clock." Just arrived in the States is the great Cuban bandleader, Perez Prado, whose RCA Victor record of "Patricia" has been No. 1 in many of the charts for the past several weeks.

SHANI WALLIS

TV dates BRITISH singing star Shani Wallis is expected in the States shortly.
She has concluded a success-

ful appearance in the Austra-lian version of the hit musical, Bells Are Ringing.' She'll remain in the States for several weeks for a series of personal appearances and TV shots.

THE MUDLARKS

Tour talks NEGOTIATIONS are now under way to bring the

Mudlarks to America. Mannie Greenfield has been discussing a deal with Bunny Lewis in England, which would bring the group here not only for TV but for American recording work as well.

LONNIE DONEGAN

Second disc DOT Records will shortly issue its second disc by

Lonnie Donegan. The sides, are "Sally Don't You Grieve," and "Times Are Getting Hard, Baby." An album is also in the works, titled "Lonnie."

EVERLY BROTHERS

In Freed package

A LAN PREED, whose pro-jected British excursion never got off the ground, will take an all-star, 20-act-plus package into the Brooklyn Fox Theatre for 10 days starting August 29 he more traditional other half was on side. Tony Scott er on both sessions.

Burt Korall

was Accordionist Camilleri fronts Ted Thorne (tnr., clt.). Laurie Steele (gtr.), Tim Bell (bass) and Jackle Dougan (drs.).

Camilleri is currently featured accordionist in the Lyric Theatre musical "Irma La Douce."

August 29.
The bill includes the Everly

NEW YORK, Wednesday,-Jack Teagarden is set to eave for an Eastern tour on September 23.

this State Department-sponsored swing are Japan, Korea, Afghanistan, India and Pakistan.

BASSIST Oscar Pettiford in-tends to stay on in Europe after he completes his tour with the "Jazz At Carnegie Hall"

L AST week I produced my first jazz album for Coral Records: a 52nd Street tribute set. Half of the album was devoted to the more traditional sounds; the other half was on the modern side. Tony Scott was the leader on both sessions.

Among the countries Jack and his band will visit during

The group includes Dick Oakley (tpt.), Don Ewell (pno.), Ronnie Greb (drs.), Jerry Fuller (clt.) and Stan Puls (bass). 'Rarin' to go'

the "Jazz At Carnegie Hall"
package.

"I've never been to Europe
before," he told me, "and I want
to stick around a while so I can
see and hear what's going on
there."

With the exception of a few
record dates. Oscar has been
resting up and enjoying himself
this summer. "This has been
my first vacation in years. I
needed it. When I get to Europe
I'll be raring to go !"

First production

especially to have been able Connie Francis likes. to make that tour, and also to be on the scene when girl "And they are singers seem to be having a all performers," chance to make hit records says Connie. But I don't think it's just (continued on facing page) ······· Camilleri Five on

'VE met a lot of people since I've been in show

Of all of them, Nelson Riddle is one of the finest.

business who have helped me and impressed me.

I was on tour for ten

days with Nat Cole and

Nelson Riddle in June.

Nelson is as near to being

perfect in his field as any-

body. He took a lot of

time helping me with

arrangements and with

staging. He also taught

me a great lesson for any

performer: not to take

Wonderful

Nelson was a wonderful experience. Until that tour

I honestly thought Canada

was a frozen frontier land,

but I found that it's a

beautiful country with many

I've been very lucky,

warm, kind people.

My tour with Nat and

critics too seriously.



THERE will be an air-lift of pop stars to the Isle of Man for the "Six-Five Special" programme from the Island's Villa Marina tomorrow (Saturday)

of models for TRUMPET, CORNET AND TROMBONE from Blackpool, Lita Roza will fly from Liverpool, and Jim Dale will travel by plane from Lonnie Donegan and the Five Dallas Boys are being flown in

The show will also spotlight the Ken Mackintosh and Basil Kirchin Bands, who are resident for the season on the Island. NEWCASTLE-UNDER-LYME.— Ken Griffiths and his Music will be the band at the new Crystal Ballroom, to be opened in Octo-ber.

LEICESTER.—An all-skiffle bill at Leicester Palace on August 25 will feature Marty Wilde and Nancy Whiskey.

BIRMINGHAM. - Trumpeter Mike Marshall is to leave the Golden Era Jazz Band for six months on business. Bob Platt will deputise.

LLANDUDNO. - Henry Hall's "Guest Night" is being held at the Odeon this Sunday, It will be followed by the Eddie Calvert Show (24th), Tony Brent (31st) and David Hughes (September 7)

BELFAST.—Humphrey Lettel-ton returns to the Floral Hall for a one-night stand on Sept. 5. SHANKLIN, - Sandy Cairns

and his All Stars are appearing for the summer season at the Pier Ballroom.

BRIGHTON. — Bobby Martin. bandleader at the Hotel Metropole for 25 years, has handed over to saxist Jack Ambrose. Bobby mitments but remain MD.

HASTINGS.

HASTINGS.—Monday's "Teen And Twenty Night" at the Pier Ballroom is now drawing over 900 dancers.

Rabin Ork for one-nighters THE Oscar Rabin Band ended

Peggy Lee (above).

Ella Fitzgerald, Eydie

Gorme, Julie London

and Jeri Southern

are among the

girl singers that

the soundtrack

will be recorded next

Lyceum Ballroom, Strand, on Saturday.

Saturday.
On August 29 it starts a Friday to Monday residency at the Wimbledon Palais. The rest of the week will be spent on one-night stands.
Its first will be at the Royal Star Hotel, Maldstone, on September 10.
Bassist Sammy Stokes takes over from Pete Biannin, who is joining the Bert Courtley Band. The Denny Boyce Orchestra takes over as resident at the Lyceum on August 26. Lyceum on August 26.

Fraser-Hayes Four bow in with EP

The Praser-Hayes Four make their recording debut on Pye-Nixa in October. Their first disc is an EP entitled "Four By Four," in-oluding "Darn That Dream." Their first disc is an EP entitled "Four By Four," in-oluding "Darn That Dream," "Spring Is Here," "I'm Glad There is You" and "How Can I Tell Her."

A new annual semi-pro, contest
—the South of England Dance
Band Championship—takes place
on October 27 at the Royal Ball-

One of the most experienced alto players in the business, Ted does more than his share of sessions and TV work. Spotlighted for his section leading with the Cyril Stapleton Band. Ted has played Selmer all through his career. Find out about the Mark VI Sax by sending for catalogue S.W.19 today.

SAYS CONNIE FRANCIS now in Britain for TV and Variety dates that people want to hear girl importance of the right singers. It's still a matter of song idea for the artist. song material and arrange-And yet the funny thing ments that make the hit. about it all, which proves Right now the kind of material that the public wants—especially ballads— is the kind of thing that you never can tell about the public, is that my latest practically . . record, "Stupid Cupid," is really rock-'n'-roll. girls can do well. So we

thought "Carolina Moon" have a time when fine which is done like "Who's singers like Peggy Lee, Eydie Gormé, Doris Day and Ella Fitzgerald are doing well Sorry Now," would be the side, but it wasn't. "Stupld Cupid" But look at Doris Day's written by two young boys, "Everybody Loves A Lover." Neal Sedaka and Howie It's an awfully cute and catchy song with that swinging, finger - snapping

Greenfield. One is a Juilliard student and the other used to be the office boy at Cromwell Music Co., the publisher who has "Carolina Moon." Except for a song I wrote myself, my next four records will have tunes by them.

The song I wrote is called Till The End Of Forever." It's an Italian song, right in the current vogue I guess you'd say, and I do some of it with Italian

I've been in show business

and Eydie and people Julie London and was Southern. They are wonderful singers with fabulous phrasing. They all have an effortless way of singing and they are per-

> Rock-'n'-roll may have given us a new kind of beat music that kids can dance to, but it hasn't helped the level of performance in this day and

Rock-'n'-roll singers often get by on gimmicks and echo effects they put into a record in the recording studio. But when they get on a stage they have to mime the record to get the same effect.

They never get a chance to build up their performing



Connie Francis makes her first stage appearance at Blackpool this Sunday and follows up with a week at Glasgow.

lucky. I've been in show business practically since I was a baby. By now, I think I know something about what to do on a stage.

For the very same reason, I think Bobby Darin is one of the most promising new three years ago. He was just a kid like I was and he came to my manager's office with a song for me to record It was called "My First

That's another way I was Real Love," and I made the ucky. I've been in show record. My manager George Scheck managed Bobby for a while and got him a lot of bookings from which he gained experience.

Then when he finally made a hit record he was able to follow it up. He's probably going to be a big star in a very short time.

It's a shame that more of the younger artists haven't had the same chance to build up their talent.

(Times: BST/GMT) SATURDAY, AUGUST 16:

12.19-12.45 p.m. A 1: Tatum Trie.
Clifford Brown All-Stars.
1.20-1.36 A 1 2: Camp Meeting.
Choir, Fisk Chorale, etc.
5.45-6.0 L: Piano Jazz.
6.35-7.0 D L: Steve Race.
8.9-10.0 T: (1) Popular. (2) Newport: International Youth Band.
9.0-9.30 W: Jazz Time.
9.0-9.55 J: America's Pop Music.
10.10-12.0 1: Knythm Rend
12.10-1.0 a.m. I: German
12.10-1.0 a

again in the pop field.

arrangement. It shows the

Riddle — near perfect

10 t0-10 t0 B: Eddie Vinsor 11.0-11.55 P 1: Jazz h la Carte. 11.0-11.30 Y: Jazz Gallery. 11.30-1.0 a.m. J: D-J Shows. 12:30-10 Q: Shorty Rogers Ork, 1:0-2:0 E.Q: Dr. Jazz's Library, 2:5-3:0 H-Q: Hollywood-New York. SUNDAY, AUGUST 17:

89-19-9 p.m. T: (1) Popular. (2)
Newport: Interviews with
Christian Kellens and Gilberto
Cuppini. Mahalia Jackson. 10 10 10 30 A 1: Claude Bolling. 10 10 11 0 S: For Jazz Fans (news break 10.30). 10.30-10.58 B: Garner, Miles D., Phineas N., Cohn-Sims, etc. 11.0-11.55 P 1: Jazz Microgrooves. MONDAY, AUGUST 18:

MONDAY, AUGUST 18:
80-10.0 p.m. T: (1) Popular. (2)
Newport: Pete Johnson, Joe
Turner, Ray Charles. Interviews
with Gabor Szabo, Ronnie Ross.
10:10-11.0 S: As Sunday.
10:10-11.0 E: Jazz Programme.
10:30-11.30 app. K: Jazz Hour.
10:35-11.15 Z: Echos of Newport. to Thursday).

TUESDAY, AUGUST 18:
12.0-12.20 p.m. C 1: Rita Reys Trlo,
5.30-5.53 K: Jazz School.
8.0-19.0 T: (1) Popular. (2) Newport: Big Maybelle, Mulligan.
Chuck Berry. Interviews with
Roger Guerin and Bernt C:
Rosenstron. Roser Guerin and Bernt C: Hilversum: 1—402, 2—298.
Rosengren.

10 0-10:20 J: Modern Jazz 1958.

10 8-10:35 B-258m: The Real Jazz.

F: Belgian Radio: 1—484, 2—324. 10 10-11 0 S: As Sunday,

10 30-11 0 N: Jazz Programme. 10:30-11 15 I: German Jazz Festival. 1: See Es

WEDNESDAY, AUGUST 20: 7:10-730 p.m. C 2: Concert Jazz.

8-10 0 T: (1) Popular. (2) Newport: Ferguson, Staton, T., Poewee R., Clayton, Lester Young. Interview with T.

9:30-10:30 F 3: Jazz for Everyone. Z: 10:10-11:0 S: As Sunday. 10:20-11:0 Q: Swing. 11:0 O: Jazz Journal.

11.0-12.0 I: Rhythm Rendezvous. 12.10-1.0 a.m. I: German Swing.

5.45-6.0 p.m. C 1: Pia Beck Trio.
8.0-10.0 T: (1) Popular. (2) Newport: Angelo di Pippo, Randon Weston. Interviews with George Gruntz and Hans Salomorf. 9.30-10 0 P 1: White Notes . . Black Musicians. 10.10-11.0 S: As Sunday 10.15-10.55 F 2: J and K, Tatum. 10.40-11.30 D L: Jazz Club.

11.0-12.0 P: Big Bands. Organ Jazz. FRIDAY, AUGUST 22: 1.20-1.40 p.m. C 2: Erroll Garner. 3.15-3.45 1: Teddy Buckner Band. 5.25-5.55 L: Jazz. 7.10-7.30 C 1: Oscar Peterson Trio. 8.0-10.0 T: (1) Popular. (2) New-port: Don Butterfield. Willie

Smith, Bernard Peiffer 10.10-10.40 C 1: Jazz Music. 10.10-11.0 S: As Sunday. 10 15-1 0 N: Jazz Programme 11.30-1.0 a.m. J: D-J Shows. Programmes subject to change.
The 8.0-10.0 VOA Transmission repeated nightly between 11.0 and 1.0 a.m.

KEY TO STATIONS AND A: RTF France 1: 1-1829, 48 30 359, 379, 445, 498

H: RIAS Berlin: 303, 1: SWP B-Baden: 205, 363, AFN: 344, 271, 547. SBC Stockholm: 1571, 255, 245 306, 506, 49 band. NR Oslo: 1376, 337, 228, 477, 19 25 or 31 bands. Copenhagen: 1224, 263, 210. Monte Carlo: 205

BR Munich: 275, 187, 48.7, SDR Stuttgart: 522, 49.75, HR Frankfurt: 506. 1: 1622 VOA -8.0 p.m.: 13, 16, 19, 31, 4 bands. 11.0 p.m.: 19, 25, 31 band plus 1734 from midnight. Luxembourg: 208, 49.26. SBC Lugano: 568.6. SBC Geneva Lausanne: 393, 31

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"THEY laughed at me when Ted makes his return trip when I said I was visit- to U.S. in October, ing Europe and hoped to look in on some jazz spots."

The speaker was NBC studio musician Bob Rosengarden. "Jazz?" they exclaimed. "What jazz?"

I met Bob a few days after his arrival from New York, "And?" I asked. "It's great!" he told me.

"Over the week-end I've caught some great stuff. That Ganley group, And—Kinsey, is it? The drummer? And Jeremy Lub-

bock.

"Even when we went to see
'The Tunnel of Love' at Her
Majesty's, I heard some great
stuff. There was an alto-player
[Harry Hayes] in the orchestra

Not devoid

B OB had had an inkling from musicians who had toured here—and from Ralph Sharon, with whom he has frequently worked—that London was not exactly devoid of music.

But he had had no idea of its large content.

its jazz content.

"In New York, you have to go in search of it. But here, the people really seem to go for it. Your boys have such opportunities. And it's giving them the chance to produce really worthwhile stuff."

Worshipped

SWITCHING from jazz, he asked me: "You know one of the finest musicians ever to come out of your country? Bob Farnon.

I mentioned that he was Canadian.
"Well, we count him as Brit-

That's where his records come from.

"And he's worshipped by American musicians! They think he's the greatest."

Long distance

IT was on Friday last that Ted Heath found himself sud-denly recording for NBC. The London office rang his Torquay Would he please speak twelve introductory announce-ments that they could tape over the 'phone?

The tapes will be flown to the tates and used in NBC's International Bandstand" "International weekly series featuring the Heath Band.

The series will be running

Who?

WONDER who's going to snap up Alan Clare when he leaves the Koool Kanary at the end of next week.



Night beat

PIANIST Joe Henderson would very much like to meet a Chelsea policeman—just to smooth out a little misunderstanding that occurred at three o'clock the other morning.

It happened this way. Like many other composers, Joe likes driving round the streets at night when working

on a number.

The other night, a theme occurred to him. He got up, brought out the car, and slowly drove from his Byfleet home into London.

into London.

In Chelsea, a policeman held up his hand.

"You all right, sir?"

Joe assured him he was.

"Do you generally drive around the same block, three times, at 10 miles an hour—at three in the morning—dressed like that?"

Joe guined. He was in pylama.

Joe gulped. He was in pyjama jacket and slacks.
"Well, you see . . . I was writing a song."

ing a song.

Proof

IT sounded lame. So he hummed a few bars. And was allowed to procede.

Now he wants to meet that

policeman and (fust to prove he wasn't making it all up) present him with—his Pye-Nixa record-ing of "Trudie."

Sad for saxists

SAD news for the profession, and for saxists particularly. Ill-health is forcing Gordon Beeson to end his long career as friend-in-need to the saxophone fraternity.

"If I can't guarantee the boys the quality job they've always been able to rely upon, I'd sooner pack up," he told me this

Instead, he will confine himself to the manufacture of sax materials.

Sadly, he recalled: "Over the years, practically every big name in the business has called in here.

"Only the other day, Stan Getz told me he wanted to come in and compliment me for repairs I'd done to his tenor. . . .

Green and Gray

IT'S nice to record nice things about the profession. And a nice thing happened recently when Gabriel Music's Max Diamond asked American bandleader Jerry Gray if he would do an arrangement of his composition, "The Green Beret."

With it, he sent a Kordites recording, and suggested some-thing on the lines of the former Glenn Miller arranger's American Patrol."

"Certainly," said Jerry. "I'll do it for 500 dollars [app. £175]."

Horrified, Max explained that this was rather more than he could afford—especially as, himself an ex-Commando, he was donating a percentage of the sheet sales, mechanical fees and his own composer's fees to Commando Benevolent Fund.

" Well. why," replied Jerry Gray. "didn't you say so? "I'll do it for nothing!"

That 'sound'

ONE publisher at least has no illusions about the kind of new sound " he wants to hear. It's the ripple of sheet music selling across the counters.



Ronnie Ross—who returned to Britain last week after his tour with the Newport International Youth Band—is now resident at the Marquee club in Oxford Street.

If it's good, I'll sing it

says EDMUND HOCKRIDGE

If there's a less controversial figure in the whole of show If there's a less controversial figure in the whole of the business I'd like to meet him. And if there is one singing star who is never likely to have a chip on his shoulder that person is busky, ex-Canadian Air

husky, ex-Canadian Air Force PRO, Edmund Hockridge.

But try to type him and you're stopped dead in your "Do you find that a classi-

ally trained voice is a liability in the bop field? "I goaded him. All I got was a disarming smile and: "Not in the least."

I tried again.

"Surely with your operatic training and successes in musical comedy you must hate pop songs and pop singers?"

"Not at all," he drawled, "In fact, my favourite indoor relaxation is playing Sinatra LPs and my collection of early King

and my collection of early King Cole Trio discs.

Won't be typed

"If you want to know my all-time favourite recording," he went on, "it is Tchaikovsky's 'Pathetique' Symphony, played 'Pathetique' Symphony, played by the Chicago Symphony Orchestra. But then I like Brubeck, while two of my favourite LPs are 'Jazz At Carnegie Hall' and 'Percussion In Hi-Fi.'

"You'll gather that I like variety in its literal sense. And I refuse to be typed so far as

variety in its literal sense. And I refuse to be typed so far as my work is concerned.

"True, I've appeared in several hit musical shows, and one of my chief reasons for liking this work is the fact that it is varied.

"But when I have a Sunday concert, which usually means a rather longer act than in Variety and a freer choice of material, you'd be surprised at some of the songs I sing.

"'The Nearness Of You'—that's in my Blackpool act—is always a must.' I usually include a spiritual ('The Glory Road,' perhaps). 'Largo al Factotum,' of course, from 'The Barber Of Seville,' a selection from 'Oklahoma'—and a folk song such as 'The Riddle.'

"In short, if a song is good of its kind—I'll sing it."

JERRY DAWSON

THEN ON TOUR

CARDIFF . Monday, September 8th CAPITOL CINEMA . 6.15 & 8.35 p.m.

SMEFFIELD . Tuesday, September 9th CITY HALL . 7.30 p.m.

ODEON THEATRE . 6.25 & 8.40 p.m. LEEDS . Thursday, September 11th

NOTTINGHAM . Wednesday, September 10th

ODEON THEATRE . 6.15 & 8.30 p.m. **MEWCASTLE** • Friday, September 12th CITY HALL . 6.20 & 8.40 p.m.

GLASGOW . Saturday, September 13th ST. ANDREW'S HALL . 6.30 & 8.45 p.m.

LIVERPOOL . Sunday, September 14th EMPIRE . 5.40 & 8.0 p.m.

BRISTOL . Monday, September 15th COLSTON HALL . 6.30 & 8.45 p.m.

SWANSEA . Tuesday, September 16th BRANGWYN HALL . 6.15 & 8.45 p.m.

BOURNEMOUTH • Wednesday, September 17th GAUMONT THEATRE . 6.20 & 8.40 p.m. LONDON . WALTHAMSTOW .

Thursday, September 18th GRANADA CINEMA . 6.45 & 8.55 p.m.

BIRMINGHAM . Friday, September 19th TOWN HALL . 6.30 & 8.50 p.m.

MANCHESTER . Saturday, September 20th FREE TRADE HALL . 6.0 & 8.30 p.m.

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Frank fights

tagonist of the rights of man, Frank Sinatra, must have taken some satisfaction from starring in "Kings Go Forth."

So far as it goes, it is a sincere film. It certainly isn't a great one. But at least it demonstrates that some Americans are still groping for the demo-cratic ideal.

"Kings Go Forth" doesn't venture beyond a plain statement of anti-Negro prejudice. No solutions are proffered.

Apologia

Sam Leggins (Sinatra), a lieutenant fighting for Uncle Sam, falls for a girl (Natalie Wood) on the French Riviera. She doesn't reciprocate and eventually explains that her father was a Negro.

In many ways, the second film has posed bigger problems for Vaughan. The story is slightly ridiculous. Frankie plays a poor fisherman from Gibraltar, who comes to Eng-

Instead, he finds trouble with the law and highly improbable romance with the daughter of the Justice of the Peace who

Daddy is a good sport, though,

land to make his fortune.

was no fluke,





Tony Brown

discusses Frank Sinatra's latest, widely praised film

KINGS GO FORTH

There is a great deal said in justification of this: he was a great man, swept floors, ran errands and finally worked his way up to become the president of an insurance company. But when a baby was on the way, he and his wife took off to France, "where they have a blindness to colour."

This apologia is, of course, a tactical error in itself.

Sam is floored by the information—goes back to his unit to wrestle with the problem. Heart wins the tussle over prejudice after a week and he returns to the girl. She and her mother practically weep with relief and joy and Sam hits the town with the girl. Then she, with illogicality abnormal even for a woman, ignores him to concentrate on his pal, Corporal Britt Harris (Tony Curtis), a flash Harry of the hi-ya babe variety.

He comes from a rich family

This apologia is, of course, a tactical error in itself.

Sam is floored by the information—goes back to his unit

Vaughan proves it

HERE'S another leap forward and the girl is allowed to take to film fame by Frankie her refined accents back to Frankie's cottage in Gibraltar.

Acknowledging that the outcome is preposterous, the director has furned it into a gag by

He comes from a rich family and went to the best schools, though directly he opens his mouth he steps right out of character. Also, he picked up his cool trumpet style along 52nd Street.

Sensitivity

This girl, having shown remarkable sensitivity on the question of her parentage, proceeds to show a marked insensitivity both toward poor Sam's feelings and to the blatantly spurious charm of the ingallant corporal.

She spends the pight with the

She spends the night with the latter and he promises to marry

her.

"She was just a new kick for me," he explains later when steady Sam demands action on steady Sam demands action on the steady Sam demands action on the steady Sam demands acti the marriage. And to the girl's face he adds, with touching frankness, that in the past there have been girls that he wouldn't take into the best clubs—and they were all white.

Sam is naturally furious and

Sam is naturally furious and



Frank Sinatra, with Tony Curtis and Jazz flautist Buddy Collette, between scenes in the "Kings Go Forth" film.

nurses the notion of murder. The inevitable do-or-die mission intervenes and German bullets beat him to it. The corporal dies in his arms.

The film is riddled with sentimentality of this sort. The major gulps back a lump in his throat while writing home. There is mawkish reminiscence on the part of Sam about leavon the part of Sam about leav-ing his native shore.

Question

The soldiery generally—and quite uncharacteristically, it is to be hoped—are self-conscious about their dangerous and, worse, unpublicised little war.

Does Sam get to marry the girl in the end? The film begs the question by leaving that to the imagination.

The local scenery is glorious and Lieutenant Sam is Frank

and Lieutenant Sam is Frank Sinatra to the life. Natalie Wood is luscious and Tony Cur-

tis almost equally so.

The brief musical moment of the film is worth hearing. Pete Red Norvo group that includes ex-Kentonite Mel Lewis on

Surprise packet

Max BYGRAVES'S showing in "A Cry From The Streets" will astonish those who have regarded him as merely a big personality-boy who sings a little.

His rôle, a wise-cracking elec-trician, is a gift-but none-the-

trician, is a gift—but none-the-less Bygraves shapes up like a man who has more in him than most of us imagined.

Story is sob-stuff about an orphanage redeemed by the ap-pealing nature of the principal infants, Dana Wilson and Colin Petersen. Director Lewis Gil-bert has coaxed beautiful studies from the kids.

May sings his own composi-

Max sings his own composi-tion, "You Gotta Have Rain," and it doesn't hold up the action noticeably.—T. B.

Sexy? Not me! Says **Maxine Daniels**

and the girl is allowed to take her refined accents back to Frankie's cottage in Gibraltar.

Acknowledging that the outcome is preposterous, the director has turned it into a gag by letting the couple take daddy's butler with him.

Vaughan sails through it all with great conviction. His broken English sounds authentic, he stands up to the acting challenge of Jeremy Spenser, who, as his brother, fills the part with powerful understatement.

The title song is absolutely right for the atmosphere and Vaughan projects it with gusto.

AXINE DANIELS stared at a photo of Ella Fitzgerald on my piano. "Isn't she gorgeous?" she sighed. "When I hear people Candoli ghosts the trumpet-like her sing I feel I have no right to be in show business. Then I hear nifty accompaniment from a some of the others and I wonder, after all. . . .

"I love your articles," she said, "Especially that one about the girl singer - Valerie something-who had to sleep in coaches."

"That one," I said coldly, "was written

by Tony Brown."

"Oh dear, I'm always doing that," she said cheerfully. "I told the Kentones that they were wonderful on TV and it turned out to be the Stargazers. And the other night my under-skirt fe'l down in front of the audience."
"How old are you
Maxine? About 18?"

"Goodness, I have been married eight years and I have a daughter of five. My husband is gorgeous—he's a stoker and he's fabulous. When I come home from the night clubs he leaves me a night clubs he leaves me a Thermos and biscuits and he baths the baby."

UNSPOILT

"Being a singer has made no difference to your marriage?"

I asked.
"No. I don't think anything could. If he asked me to leave the business, I would."

London-born Maxine, candid, unspoilt and pretty, started work as a pickle bottler, moved on to become a peanut roaster and progressed to sawing wood

at a glass works Her first singing job was with her grocer who had a semi-pro band. She then joined Denny Boyce—"He's been very good



me"-and has risen very fast.
"Have you a hit record coming up?"

"Well, first of all, I want my records to sell. Then I'll worry about the Hit Parade."

"I saw you on TV the other night. I liked your singing and your taste in clothes."

"Well, I don't want to look sexy, and I can't sing sexy— like Shirley Bassey, for in-stance, and Lena Horne.

"I think Shirley's good," she went on, "I wish I had her drive. But I love Ella.

"I have 16 LPs by her, ten by Sinatra and five by Sarah-but she's too clever for me . . . it's always Ella."

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Julie London's new film is titled "The Beat Generation."

A JAZZ version of Gilbert Indiana—voted the most typical and Sullivan's "H.M.S. American small town—is the location for "Some Came Runhas been pre-

pared as a TV spectacular.

Capitol Records recorded a live performance of Judy Garland at the Capitol Records recorded a live performance of Judy Garland at the Capitol Records recorded a live performance of Judy Garland at the Capitol Records recorded as the Capitol Records recorded records recorded records recorded records recorded Judy Garland at the Cocoanut Grove with Freddy Martin's orchestra for an album to be called "Garland At The Grove." HEADLINES by HOWARD LUCRAFT instrumentals for the Kenton

instrumentals for the Kenton band.

High school girls in Chicago were threatened with expulsion if they continued to wear Elvis Presley army dog tag jewellery.

Lindsay Crosby's first platter for RCA Victor, "One Chocolate Soda With Two Straws," is reportedly a click with the kids.

Marily a Monroe has a contract with RCA Victor so that it looks as though this com-

it looks as though this com-pany will get the "Some Like It Hot" album rights... Jeri Southern is booked to open at the swank Avante Garde here on August 22... Madison.



Jeri Southern

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BOOSEY &

Indiana—voted the most typical American small town—is the location for "Some Came Running," with Frank Sinatra and Dean Martin.

MGM got Debbie Reynolds for "Good Girls Get Married" by giving her full record rights and a new, non-exclusive contract... The newly-wed Dennis Crosbys are having a \$50,000 house built in Beverly Hills... Ruby Braff told KNOB radio boss Sleepy Stein: "I've never found any jazz critic that was competent."

Sight of the week was Temmy Sands, Pat Boone and Gary Cresby getting crew cuts at the 20th Century-Fox barber shop for "Mardi Gras," and eyeing each other like jealous girls to make sure no one was being snipped shorter than the rest.

snipped shorter than the rest.
... RCA Camden has reissued all the old Larry Clinton things on a LP... Van Cliburn may appear in the new film. "The Young People Of Paris."

Four recording companies here are after the rights to the music of "At The Grand." the new musical based on "Grand Hotel." ... The background music for the Harry Belafonte starrer, "End Of The World." consists of dripping water. a steel pipe, a toy train and a guitar, because "in the picture there are only three people left in the world and it would be ridiculous to have full-scale instrumental music."

Pete Candoli

Vicky Lane trumpet man Singer Pete divorced Candoli (35), saying that he "called her vile names and treated her like a piece of furni-ture." but Pete will continue to back her on record dates. . .

A new quarterly magazine called "Jazz" is being put out here by critic Ralph Gleason.

Johnny Mathis bought himself a whole apartment house.
... The tune "Rock Around The Clock" has been recorded over 100 times in 20 languages and, with "The Reluctant and, with "The Reluctant Debutante." is now in 13 motion pictures.

Trumpet man Ziggy Elman "disappeared" from his home last week and was discovered five days later playing in a Long Beach jam session where he "had sought sanctuary from domestic strife."

(ALAN ROGERS)

Melody Maker TOP TWENTY

Max Bygraves

Decca

Artist Label (I) ALL I HAVE TO DO IS **Everly Brothers** London DREAM

CHAPPELL Other disc-Barry Barnett (HMV). (2) HARD HEADED WOMAN RCA Elvis Presley BELINDA (4) WHEN Brunswick Kalin Twins

BOUTHERN Barry Barnett (HMV). (7) RETURN TO ME Dean Martin Capitol (8) ENDLESS SLEEP Marty Wilde Philips ABERBACH Jody Reynolds (Lon); Gene Ross (Par).

(5) TULIPS FROM AMSTER-DAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW
Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Eydie Gorme (HMV); Rikki
Henderson (Emb).

(6) RAVE ON **Buddy Holly** Vogue-Coral

(3) BIG MAN Four Preps Capitol GROSVENOR Stargagers (Dec); Pive Dallas Boys (Col). (9) TWILIGHT TIME
VICTORIA
Jane Proman (Cap). **Platters** Mercury

(12) WHO'S SORRY NOW **Connie Francis** MGM

FELDMAN

Betty Smith (Dec); Johnnie Ray (Phi); Eric Rogers (Dec); Victor Silvester (Col); Nat "King "
Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn
(Dec); Gloria De Haven (M(M); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV);
Benty Carter (Par); Lisa Noble (Dec).

(10) THINK IT OVER Vogue-Crickets Coral (13) ON THE STREET WHERE **Vic Damone Philips** YOU LIVE

CHAPPELL
John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dec); Eddie Fisher (RCA); Buddy
Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny
Dankworth (Par); Gary Miller (P-Niz).

(15) SUGAR MOON **Pat Boone** London SPLISH SPLASH Charlie Drake Parlophone GOOD MUSIC Hobby Darin (Lon). (16) YAKETY YAK Coasters London PROGRESSIVE Paul Rich (Emb).

(-) POOR LITTLE FOOL **Ricky Nelson** London COPYRIGHT CONTROL (-) SPLISH SPLASH **Bobby Darin** London 17

(II) I'M SORRY I MADE YOU **Connie Francis** MGM 18

FELDMAN Frank Froebs (Bruns); Bernadine Read (Bruns); Don Anthony (Par). (14) SALLY DON'T YOU **Lonnie Donegan** Pye-Nixa

GRIEVE ESSEX. (18) PATRICIA Perez Prado RCA 20

SOUTHERN Goof Love (Col). STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—A. R. Tipple, S.E.15; Popular Music Stores, E.6; Leading Lighting, N.1; Rolo For Records, E. 10; W. A. Clarks, S.W.6; Imhots, W.C.1. MANCHESTER—Duwe Wholesale, I.d., 1; H. J. Carroll, 18. BRIGHTON—Dobell's Record Shop, 1. PORTSMOUTH—Weston Hart, Ltd. CRAWLEY—S. C. Withers. SLOUGH—Hickies. BLACKWOOD—Glyn Lewis. Ltd. HULL—Sydney Scarborough, Ltd. SOUTHAMPTON—The Record Shop. BOLTON—Engineering Service Co. BOURNE-MOUTH—Beales. MIDDLESBROUGH—Sykes Record Shop. WORTHING—J. W. Mansfield, Ltd., NewCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers. Ltd., LEEDS—R. S. Kitchen, Ltd., 1. EDINBURGH—Bankparts Music Stores, Ltd., 1. LIVERPOOL—Nems, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 5.

Week ended August 9, 1958

1. (2) THE ATOMIC MR. BASIE (LP)

Count Basie (Columbia)

2. (1) MY FAIR LADY (LP) Shelly Manne (Vogue)

3. (4) MR. ACKER BILK RE-QUESTS (LP) (Pyc-Niza) 4. (5) DAVE DIGS DISNEY (LP)

Dave Brubeck (Pontana) 5. (6) BACK COUNTRY SUITE

(LP) Mose Allison (Esquire) 6. (3) SOUTH PACIFIC IN HI-FI

(LP) Chico Hamilton (Vogue) 7. (8) A TRIBUTE TO MADGE

(LP) Becond City Jazzmen (Bequire)

\$. (-) WAY OUT WEST (LP) Sonny Rollins (Vogue)

9. (-) GERRY MULLIGAN - PAUL DESMOND QUARTET (LP) (Columbia-Cjef)

10. (-) ART TATUM (LP) (Columbia-Clef)

STORES SUPPLYING INPORMATION POR JAZZ RECORD CHART

LONDON—Dobell's Jair Record Shop,
W.C.2. BELPAST—Atlantic Records.
MANCHESTER—Hime and Addison,
IAd., and Record Rendervous. BIRM.
INGHAM—R. C., Manse'll. Ltd., 5;
The Diskery 5. REWCASTLE—J. O.
Windows, IAd., 1. CARDIPP—Ony
Radio (Cardiff), Ltd.

AMERICA'S

As listed by "Variety "-issue dated August 18, 1968

1. (3) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca) (1) PATRICIA

Perez Prado (RCA Victor) (2) POOR LITTLE FOOL Ricky Nelson (Imperial) 4. (4) EVERYBODY LOVES A

LOYER Doris Day (Columbia) 5. (8) LITTLE STAR

Blegants (ABC-Paramount) 6. (16) JUST A DREAM Jimmy Clanton

(ABC-Paramoune) 7. (5) FEVER Persy Lee (Oapitol) 8. (9) WHEN Kalin Twins (Deeca) 9.(16) IF DREAMS CAME TRUE

(7) WILLIE AND THE HAND JIVE Johnny Otis (Capitol)

11. (17) KING CREOLE Elvis Presley (RCA Victor)

12. (6) REBEL ROUSER Duane Eddy (Jamie) 13. (15) SPLISH SPLASH Bobby Darin (Atco)

14. (10) NEL BLU DIPINTO DI BLU Dean Martin (Capitol) 15. (10) YAKETY YAK

Consters (Atco)

16. (20) ENCHANTED ISLAND Four Lads (Columbia)

17. (19) HARD HEADED WOMAN Elvis Presley (RCA Victor) 18. (-) GINGERBREAD

Frankie Avalon (Chancellor) 19. (14) MY TRUE LOVE

(-) BIRD DOG Scott (Cariton) (-) DEVOTED TO YOU

Everly Brothers (Cadence) Reprinted by permission of "Variety."

Twenty top tunes

THIS copyright list of the 20 best-L selling songs for the week ended August 9, 1968, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheers.)

1. (1) TULIPS FROM AMSTER-DAM (F) (2/-) Cinephonic (3) ON THE STREET WHERE YOU LIVE (A) (2/6)

Chappell (2) ALL I HAVE TO DO 15 DREAM (A) (2/-)

(5) TRUDIE (B) (2/-) Henderson (6) BIG MAN (A) (2'-) Grosvenor

(7) I MAY NEVER PASS THIS

WAY AGAIN (A) (2/6) Chappell I. (4) STAIRWAY OF LOVE (A)

8. (9) RETURN TO ME (A) (2/-) Southern

9. (13) THE ONLY MAN ON THE ISLAND (A) (2/-) .. Bron

18.(11) I GOULD HAVE DANCED ALL HIGHT (A) (2/6) Chappell

11, (10) WHO'S SORRY NOW (A)

(8) TWILIGHT TIME (A) (2/-) Victoria

13. (15) YOU NEED HANDS (B) (2/-) Lakeview

14. (14) A VERY PRECIOUS LOVE (A) (2/-) Blossom 15. (12) SUGAR MOON (A) (2/-)

16. (16) WHEN (A) (2/-) Southern

17. (18) LITTLE SERENADE (P) (2/-) Macmelodies

18. (17) BOOK OF LOVE (A) (2'-) Prancis Day 18. (-) ENDLESS SLEEP (A) (2/-) Aberbach

20. (-) PATRICIA (A) (2/-) Latin-American

A-American; B-British; P-Others. (All rights reserved.)

No Oscar

N earlier days if I had suggested that Oscar Peterson was somewhat overrated as a pianist I would have been broken on the wheel.

Today, I suppose, I will merely be inundated with irate letters.

The worst that can hap-pen, I imagine, is that some reader of kindly disposition will hope that I am run over by a ten-ton truck—which was once suggested by a Presley admirer whose ten-der susceptibilities I had offended.

But honestly—can anyone find anything to justify the Peterson idol worship in "Soft Sands," an LP of pretty-pretty piano playing laced with strings and choir?

True, it was obviously aimed at the commercial market, but this doesn't mean that the interpretations have to be uniformly dull and uninspired. Even Andre Previn is capable of far better. And several British pianists I could name.

Sorry. No Oscar for Oscar on this occasion.

Sorry: No Oscar for Oscar on this occasion.

Titles: Soft Sands; My Old Flame; It Happens Every Spring; (I Don't Stand) A Ghost Of A Chance: Chanel; Serenade In Blue; You Took Advantage Of Me/Song To The Stars; Moonglow; Echoes; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night.

(HMV CLP1180)

(HMV CLP1180)

Jim Bakus

HERE'S a crazy record! Delicious! features Jim Bakus and Friend having a little tête-â-tête over a bottle of champagne. And Jim's viliainous voice suggests one of those seduction scenes in the days of the Silents. But after a peculiar opening the monosyllabic dialogue dissolves into crazy laughter, calling to mind one of those laughing records made famous by the late Charles Penrose.

And all this is heard against a plano theme that is certainly worth listening to.

plano theme that is certainly worth listening to. I Need A Vacation, another

gimmick effort, is no match for the first side. (London HJL8674)

The Poni-Tails

BORN TOO LATE, an engaging tune, is delivered in plain-tive and appealing fashion by The Poni-Tails, who sound like a typical bunch of Hollywood high school kids—vide innumerable

With the right plugs, this could even make the Hit Parade.
Come On Joey Dance With Me is a sort of C&W effort wedded to Kwela Jive.

(HMV 45-POP516)

Frankie Avalon

BLUE BETTY, a rock number that is good for jiving, is packaged in Presleyish style by Frankle Avalon.

Glinger Bread, a contemporary twist on the timeless sugar and spice theme, should register most with the five to ten age group (HMV 45-POP517)

The Strollers

SEEMS as though The Strollers SEEMS as though The Strollers are belatedly trying to cash in on the "Swinging Shepherd" phase with their stylings of Swinging Yellow Rose Of Texas and Jumping With Symphony Sid.

Both these are cast in the Moe Koffman mould. But they're still good—and the flautist takes of on an ear-bending solo flight.

(Vogue Pon 9113)

(Vogue Pop 9113)

LaVern Baker

Lavern BAKER'S bluesy voice is set against a rock vocal-organ background in Harbour Lights—a new dressing of the oldie.

Effective—but LaVern is more at home with Whipper Snapper, a fast rocker that affords her full scope for her blasting vocal de-(London HLE8672)

King Sisters

THE King Sisters have taken What's New—that attractive number by ex-Bob Crosby bassist Bob Haggart—and given it a breathtaking up-tempo vocal

treatment.

I prefer the number in its original setting—the tempo is really too fast—but at least this is different.

More effective is the cha-cha-styled The Thrill Was New.

(Capitol 45-CL14893)

Frank Sinatra

PRANK SINATRA'S treatment of the Monique theme from the film "Kings Go Forth" hardly proves a trump. More entertaining is The Same Old Song And Dance, a sort of softshoe number in swingtime. Frankle's batting on a good wicket here.

(Capitol 45-CL14904)

Charile Drake

COMEDIAN Charile Drake has understandably registered with his version of Splish Splash, which has an engaging beat provided by the Ken

Mitch Miller

IN Rock-A-Bye in Beardland, Mitch Miller, America's "Mr. Starmaker," offers an oboe nevelty which appears to make use of the multi-tracking device.

Best thing about this is the

O Oscar

Peterson

title.
The Key, from the film of the same name, features the sax of Jimmy Caroll and male vocal chorus. Pleasant listening, but not another "Laura."

(Philips 45-PB847)

Lady is a Square and now acout implied Read PICTUREGOER's investigation of this intriguing new film and the personal feelings, failings, and the future of its top-line stars!

BOONE versus PRESLEY

Rivals from discs to films! Just see the latest news on these great pop singers and get what they say about each other! It's all in this week's PICTUREGOER, out now!



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OUTNOW

cturegoer

TO ensure that the jukebox industry acquires recog-nised status, the makers and the operators (who distribute the machines) have formed the Phonograph Operators' Associa-tion, with Cecil Jones, head of the "Bal-Ami" firm, as first chairman.

When I spoke to him, Mr.
Jones made two vital points:
"Our association with the record companies is not

HUBERT W

DAVID

so far reach-ing as we should like," he said. "It he said. "It is essential that we meet their representa-tives regu-larly to smooth over the many

knotty proan industry which is only in its

His second point concerned the dilatory response to the POA's demand for a wider variety of 45 r.p.m. records. With the

demand for a wider variety of 45 r.p.m. records. With the advent of the 200-player jukebox, the great problem is to find enough records.

A hundred double-sided discs are needed to fill the box—and the Top Twenty even over a period of, say, two months, will only cover perhaps 30 discs in all. The idea is to have a number of standard recordings in the

The idea is to have a number of standard recordings in the cabinets—instrumental novelties, show and film selections, etc.—so the jukebox may eventually become an important factor in a record company's policy.

As the machines will use only 45 r.p.m discs, the disc companies need to get together with the POA on every possible occasion, especially as we are promised a real price war in records.

The operators decide which records are to be introduced and, as an operator may control 40 or 50 machines, he is, in effect, his own disc-jockey.

With this difference: he gets advance pressings of all new material, but he cannot just spin a record once and discard it if it doesn't click. He has to take the gamble of buying his records for use in the boxes before they are heard on the air.

Now, as Pat Brand said in his "On the Beat" column a couple of weeks ago, coffee bar patrons don't look for unfamiliar titles or unfamiliar names before pressing the button.

So while such stars as Pat Boone and Elvis Presley are an automatic choice, the operator's life is made a little easier. But the introduction of new artists with "chancy" songs provides him with a headache.

Apart from guaranteeing a regular supply of records, the operator needs to pay the insurance on the machine. This is not exceptionally heavy, for, contrary to what you might think, the boxes do not get rough use.

The operator must also have his Phonographic Performance licence for the use of the records themselves, and pay his fee to the Performing Right Society for the right to play what is recorded on the discs.

I shall tell you next week how the songwriters and the publishers are affected by all this.

Songwriters

This coupon entitles you to free advice on any one song or lyris you may have written, OR answer to a songwriting

query.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 30, 1958, for readers in Britain; until September 30, 1958, for foreign and Colonial subscribers.



NATRA (HE MAY TOUR) IS NO To sing with **Heath Band**



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In the Buffet Clarinet there

Is an intangible magic

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ter or soul. It responds

- it has balance - it

sings. It has its own

voice. The fact that

the world's great-

est artists play

Bullet speaks

for itself.

Says his pianist

FRANK SINATRA may visit Britain next summer-Hollywood film commitments permitting.

This news was broken to the Melopy Maker by planist Billy Miller, the Sinatra accompanist who is currently touring Britain with Vic Damone.

"Frank has to complete three movies by the Spring of 1959," says Billy. "He may then decide to visit Britain. At present, filming keeps him so busy that his singing appearances are limited to around eight or 10 weeks of the year. He couldn't consider any British offers until next year.' Billy Miller dispels the myth that Sinatra is "difficult.

Temperament, but . . . "I've been with Prank for seven years," he said. "I respect and like him. He is a natural musician. He knows what he wants and will fight for it if necessary. But despite his 'tough' reputation, I've always found him easy to get on with.

"Sure, he has a temperament—but he never, as is popularly constant." supposed-goes to extremes.

Boost to morale "The film 'From Here To Eternity' was a turning point in his career. He wasn't doing so good just before that. His success in the movie gave a big boost to his morale. He saw everything

"Please don't think he always has a chip on his shoulder. We country as "The Dancing King ave lots of fun!"

'King of Kwela'

week to demonstrate a new ver-sion of the kwela set to rock

Tommy Whittle takes over at Dorchester Whittle will take an 11-

Surprised

new disc team

CHAPLIN AT GARGOYLE

Pianist Clive Chaplin is cur-rently depping at the Gargoyle Club, Soho, while Reub Ballen

or 12-piece orchestra into London's Dorchester Hotel on September 29. The management have de-

Delaney claims to be spending £1.000 on new equipment, rang-ing from a 3s. 6d. police whistle to a £130 set of chromatic tubu-

guest soloist and singer Gene
Williams will make his BBC
début.

The band starts one-nightstands at Shrewsbury Music Hall
on September 12 and plays its
first date in London at the Hammersmith Palais on September
15. It will be introduced to TV
viewers in "Six-Five Special" on
November 1.

The Polka Dots vocal group
was added to Johnny Duncan's Blue Grass Boys for two
Columbia titles last week.
Scheduled for issue on August
29, the numbers are "My Lucky
Love" and "Gelsha Girl."
Johnny and the Blue Grass
Boys are currently touring Scotland. Tonight (Friday) they are guest soloist and singer Gene Williams will make his BBC viewers in "Six-Five Special' November 1.

at many London night spots, including the Edmundo Ros Club and Jack of Clubs, the Society. Colony, La Ronde and Lido Restaurants and the Dorchester Hotel.

tour American bases, Johnny leads Johnny Scriven Cliff Ball (bass) and Don Hunt (pno.).

6.5 stars appearing in "Six-Five Special" on August 30 include Jim Dale, Ronnie Carroll, Don Rennie, Geraldine Farrar and the Teddy Foster and Rory Blackwell bands.

Taking over Saxist-leader Dave Shand takes over the Chris Curtis Band at the Trocadero Restaurant, W., from August 25. Chris has been admitted to the West Middlesex Hospi-tal, Isleworth, with a chest

George Birch, who have been at the hotel for eight and six years, respectively.

"Grantham and Birch have given every satisfaction." said director of entertainment Jack Pallon. "It is simply felt that after such a long term a change is indicated.

"The bands have been playing well, with no sign of the lethargy which can creep into a long engagement. It has been a very happy association throughout and the management have treated the musicians with courtesy and consideration."

Grantham leads an eight-piece band and Birch a six-piece.

PARIS, Wednesday.-The French cap **Duncan-Polka Dots** Mecca for European jazz fans at pre American stars topping the list of attractors.

On the Left Bank, drummer Kenny Clarke who will tour Britain with the Carnegie Hall packer next month, is at the Club St. Germain, while tenorist Barney Willen is at the Left Bank Club. The was provided the Disposed Barney Britain to the Company Residence Residence as Provided the Disposed Barney Britain to the Company Residence as Provided the Disposed Barney Britain to the Company Residence as Provided the Company Residence as P awarded the Django Reinhardt Prize as F jazzman at the recent Cannes Festival.

Capacity crowds

At the Cameleon Club, Rue St. Andre es Arts. Johnny and the Biue Grass
Boys are currently touring Scot-land. Tonight (Friday) they are at Galashiels, tomorrow at Haddington, and at Rosewell (17th). Ayr (18th). Ardrowsan (19th). Hawick (20th). Carlisle (21st). Dumfries (22nd) and Keiso (23rd) ienting wi Alix Combelle, Lloyd Thompson and others, will be back at the club in September. For New Orleans fans there is the Ma Quintet at the Caveau de la Huchette, and of the same street Le Chat Qui Peche is starring Donald Bird, Art Taylor, Bobby Jaspar, Doug Watkins and Wast Davis.

Vaughan and Sims At the Trois Maillets, Bill Coleman is res-guest attractions including Vic Dickenson

August visitors to the Right Bank will fine the Blue
Note has replaced the old Ringside, with Zootsims and
Sarah Vaughan frequent visitors.

Kenny Clarke (above) in action in Paris.

Lonnie Donegan in autumn 3-D list

DYE-NIXA, the recording concern that "jumped the gun" in June with the first stereo discs, plans a big campaign to make the pop public 3-D minded. A spokesman told the MM: "All future Pye Group pop

EP and LP recordings will be issued in both stereo and **CONNIE FRANCIS** monaural (regular) form." Lonnie Donegan will make his stereo bow with an LP to be released in September. And the first stereo single disc to be issued will spotlight Marion Ryan. FLIES IN FOR

Petula Clark-another Pye-Nixa star-has made a stereo EP of Christmas carols for immediate release overseas. Meanwhile, the powerful EMI CONNIE FRANCIS arrived at and Decca recording concerns this week fired the first shots in their corrections.

on the map.

Same price Announcing their first releases
—advance news of which was
given in last week's MM—they
revealed that their prices for
stereo discs would be the same
as for the present monaural LPs.
Pye-Nixa are at present marketing their stereo LPs at approximately 20 per cent. more than
their regular LP releases.

French TV

week).

Spectacular news Rushing on for the top four

Four of Britain's top enter-tainers—Frankie Vaughan, Dave King, Benny Hill and Norman Wisdom—have been signed to star in a series of their own "Spectacular" shows on ATV. The shows are scheduled to start next month at peak view-ing hours on Saturday evenings and will continue through the New Year.

VARIETY & TV

Lyttelton fans beat the Weather

Disc knock-out

Decca's newest singing dis-covery, 23-year-old Mike Preston, whose first record will be issued on September 1, is a former Army and ABA boxing champion.

Stars and religion

Booked for ABC-TV's religious series "The Sunday Break" are singer Cy Grant and planist Dill Jones this Sunday (17th) and planist-singer Jeremy Lubbock and singer Bertice Reading on August 31.

WHEN Jackie Dennis sang
In his home-town of
Edinburgh this week, his 18year-old sister, Margaret,
who has been Hi for several
weeks, was brought from
hospital to see his show and
wish him luck.
She was taken to the
Empire Theatre by taxl,
accompanied by a nurse, on
Monday night. Jackie said:
"It was such a thrill and
helped me a lot, I was a wee
bit nervous singing in my
home-town for the first
time."

JACKIE DENNIS

Deeps here again for another tour

The Deep River Boys are due in Britain next month for a six-

The Artists' Choice Blues singer Jimmy Rushing is expected to televise from Paris and play a concert at Rouen before his British tour with the Humphrey Lyttelton Band, which opens at Barnstaple on October 2 (not September as reported last

Rushing does a brief German tour with Humph from Septem-ber 18 to 23. ACCORDION British bookings following
Barnstaple are: Birmingham
(4th), Exeter (6th, 7th), Croydon
(10th), Leeds Festival (14th,
15th), Sunderland (16th), Darlington (18th), Edinburgh (20th),
Newcastle (23rd) and Sheffield

Marion Keene off for German date

Singer Marion Keene goes to Germany on August 26 for a fortnight's cabaret at the U.S officers' hotel in Weisbaden. She broadcasts in BBC "Midday Music Hall" on August 15 and appears in a pre-recorded AR-TV "Dickie Henderson Show" on August 29.

She returns home to televise in Stanley Black's BBC programme "That Old Black Magic," on September 10.

Mary McGowan quits Stompers to marry

Singer Mary McGowan is quitting Glasgow's Olyde Valley Stompers after six years—to marry leader Ian Menzies' brother Bob, an officer in the Merchant Navy.

"I have myself to blame for losing one of my biggest assets—I introduced them," said trombonist Ian.

No successor has yet been fixed No successor has yet been fixed for Mary, who was a tailorest before joining the Stompers.

TOP OF THE POLL

Chris Barber was voted into first place in a musical popularity contest at Repton Public School, Derbyshire, last week.



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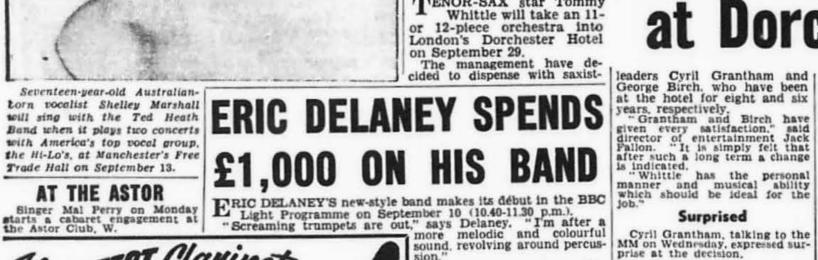
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BALLAS BUILDING, CLIFTON ST., LONDON, E.G.2

nd hosts of British, American

and Continental clarinetists.

Guest stars Pianist Bill McGuffie will be

VIENNESE singer Lisa Desti flew to Germany yesterday (Thursday) for a 16-day season at the Palla-dium Theatre, Dusseldorf. starting tomorrow (Saturday). She may follow this with a month at the Ronacher Theatre, Vienna.

Lisa has starred in cabaret

Leaving The Johnny Wilt-shire Quartet leaves the Latin Quarter Club, W., on August 23 to

complaint. Back British bongo drummer Guy Warren, who has been playing in the States for the past eight years, planed into London last Thursday. He was en route to Ghana, where he is fixing a three-month tour with British musicians,

Sunshine— South African dancer Jimmy Kirkbride arrived in Britain this week to demonstrate a new ver-HEAV storms and drizzle was the weather fore-case for Sunday. But 200 fans ignored the weather man's gloomy prophesy to travel on the Humples Lyttelton Club's annual Riverboat

mather? Baking sunshine all the way im a five-minute shower. A aboard the MV "Viscountess," was amond to Chertsey and back, with stops Anglers' public house, Walton, and at the the 10-hour trip were the Humphrey and Al Fairweather - Sandy Brown Playing Lyttelt

ter Arthur Hall was on board and took tasive shots for the "Melody Maker."

fit, soon after the start of the Shuffle, sleeved dancers with baritone-saxist Joe in the foreground, while, centre, the statellon Band is seen in action with right) trombonist John Picard, pianist it drummer Eddie Taylor, Humph, altoist and Joe Temperley. And (right) the Photogra these e Pictured (and Joe Temperley, And (right) the ······

nt with Lafitte Saury

day afternoon. A "riverboat shuffle" was being staged by the EMI record organisation on Thursday, when Connie was scheduled to meet the Press and disc-jockeys in a novel trip down the Thames from Westminster Pier to Greenwich. Connie stars in ATV's "Saturday Spectacular" tomor.ow (Saturday), appears at the Blackpool Opera House this Sunday, and opens at Glasgow Empire for and opens at Glasgow Empire for the week on Monday (see p. 3).



BRAVO, MR. BELAFONTE

HARRY BELAFONTE is brilliant all right. Six curtain calls and a standing, cheering crowd packing the aisles in front of the stage at Kilburn's Gaumont State on Monday left no doubt of the audience's verdict

ence's verdict.

But what makes him so?

In fact, some of ounger admirers detrated their affection houting "Harry" and ig to him. He politely i back.

Harry even got away with that odd lark of making different sections of the audience compete in community singing. Surely that proves his control!

A special word for Harry's accompanists—Millard Thomas, Vic Messer (gtrs.), Norman Keenan (bass) and Daniel Barra-ganos (conga drums)—who did the job more tastefully, unobtrusively and completely than I have ever heard before.

The pit orchestra under the direction of conductor Robert Comman acquitted itself exceptionally well except on "The Saints," who sounded as though they were marching in wearing seven-league boots. waved back.

When he started "selling" his songs we mere males saw what the girls were getting at. He drove home the soul stirring "Take My Mother Home" with fiercely burning eyes; he tossed across the humorous "Man Smart—Woman Smarter" with an infectious grin and a few fancy steps; and he presented "Danny Boy" with sad simplicity and compelling power.

It was the work of a

It was the work of a skilled performer all the way

Ella-but with Mel, not Frank!

GOSH, not an Ella and Sinatra LP! For my money, I think an Ella and Mel Torme LP would be super. I think they are the best singers-Michael Lazio, Yugoslavia.

OWe'll settle for both,

Wide

I AM a keen fan of Elvis Presley, and I get annoyed with people who say all his songs are the same.

Take three—"Don't Be Cruel," "Hard Headed Woman" and "Paralyzed." All are completely different. No doubt his great talent as a rock-'n'-roll singer is that his repertoire of songs is wide.—Nick Hill, Hillmorton,

But what makes him so? His voice is soothingly pleasant but hardly of outstanding quality. His sincerity is doubtless 100 per cent. genuine, yet at times it seems slightly affected. And his proud attitude can make him appear aloof from a seat in the stalls. I would pin down his success to three things: (1) his good looks, (2) his general acting and entertaining ability, and (3) his superbaccompaniment. Harry's handsome features had every woman in the audience on his side the moment he stepped on stage. In fact, some of his younger admirers demonstrated their affection by shouting "Harry" and waving to him, He politely waved back.

When he started "sell-ing" his sones we mere community singing. Surely that To suggest that reader J. Cottis should listen to "Skiffle Club" to hear folk singing is an insult to true folk singers. Contributors to "Skiffle Club" think that if they have a beard, a washboard and a high-pitched passal voice they are folk pitched nasal voice they are folk singers, whereas the rubbish they produce is mainly "pops"



with guitar accompaniment.— K. L. May, Hudders jield.

OHey fellahs, what's happened to your sense of humour? By the way, listen in on August 23. There won't be any skiffle fea-

Amazed

I HAVE read with amazement letters claiming the superiority of American artists. This

which American artists. This is not so.

Which American artist can compare with the vitality of Frankie Vaughan, the originality of Tommy Steele and the sincerity of Malcolm Vaughan?

—Roger Lawson, Upminster,

•We're certain many readers will offer to tell you, Roger.

Nat's story

I THINK it is time somebody got a film producer interested in making a film featuring Nat Gonella.—Andrey Drayson, Addlestone, Surrey.

OHe deserves this kind of



Nat-a film?

They notice!

THE best trad. band in Britain Scrap 'em Lightfoot band. It has improved a tremendous amount this year. -D. Mawes, Norbury.

OSee, Terry? Some people notice . . .

Dated

ISN'T it about time record companies released American recordings over here earlier? We get records which are often more than three years old, and sometimes the group on the record has broken up by

Meson, St. Helens, Lancs.

the time it reaches us .- Brian

OIn fact, some of the "coolest" sounds are practically mainstream by the time we hear them! LP WINNER.

Yes, please

WHAT a marvellous sound-track the MJQ provided for the film "When The Devil Drives." Judging by the audi-ence reaction I should say that more jazz soundtracks by the MJQ would be very welcome.—
D. W. Mead, London, E.17.

OBetter than all that mushy

Switch off

So the BBC Television Service is to regale us with yet another "Ha Ha, aren't black men comical, pathetic halfwits" show. It is to be hoped that all discerning readers will show sufficient respect for their fellow men to see that the family TV set is either switched off or over at 8 p.m. on Saturday.—H. R. Mitchell, Bromley, Kent.

• We're with you. LP WIN-

OWe're with you. LP WIN-

ISN'T it about time record companies scrapped and replaced them with 45s? Andrew Watson, Glasgow, E.1.

OFrankly, we don't know. What do YOU think, readers?

Warning

SURELY one buys a longplaying record for its musical content, not its "value-for-money." I would rather buy a are often more than three years money." I would rather buy a old, and sometimes the group good record lasting perhaps on the record has broken up by only 30 minutes than a record

Mel Torme (above) would be a better

disc partner for Ella than Frank Sinatra.

suggests a Yugoslavian reader.

—the MM gives away LPs for interesting letters. Our address is: Readers' Let-ters, The M E L O DY MAKER, 189, High Hol-born, London, W.C.1.

containing twice the amount of inferior music for the same

Nevertheless, I feel that the purchaser should be warned in advance of the playing time he is getting. — Bryan Davies, Brighton.

Good idea, LP WINNER.

Capital!

RECENTLY I had a com-I sent the record to Capitol with the complaint and within three days I had a letter of apology and, within the week, a new record arrived. All credit to Capitol.—A. A. Smith, Bournemouth mouth.

Other companies please copy.

▶ Well done

I TUNED in to "Family Favourites" last Wednesday and was delighted to hear Elia, Sinatra, Brubeck, Shearing, Eartha Kitt, Mel Tormé, Satch and Trummy Young. Congratu-lations to Tim Gudgin for lifting the programme out of its normal rut. — D. Hutton, Uxbridge, Middx.

OAnd keep up the good work,

RESULTS of the "Down Beat" International Jazz Critics' Poll were announced last week. In the big-band category, Duke Ellington won easily over Count Basic. The Modern Jazz Quartet led the combo division

Miles Davis nosed out Dizzy Gillespie on trumpet; J. J. Johnson won on trombone; Lee Konitz, alto sax; Stan Getz, tenor sax; Gerry Mulligan, baritone sax; Tony Scott, clarinet; Thelonius Monk, plano; Ray Brown, bass; Freddie Green, guitar; Max Roach, drums; Milt Jackson, vibes; Jimmy Rushing, male singer; Ella Fitzgeraid, female singer.

In the New Stars category,

Fitzgerald, female singer.

In the New Stars category,
Art Farmer won on trumpet; Jimmy Knepper, trombone; no contest in alto sax;
Benny Golson, tenor sax;
Tony Scott, baritone sax; no
contest in clarinet; Bill
Evans, piano; Wilbur Ware,
bass; Jim Hall, guitar; no contest in drums; Vie Feldman,
vibes; Ray Charles, male

singer; no contest in female singer.

Dizzy GILLESPIE's group now features only Dizzy's trumpet and a rhythm section comprised of Junior Mance, piano; Sam Jones, bass; Marcelino Valdes, conga drums, and Lex Humphries (formerly with Lee Morgan in Philadelphia), drums.

BURT KORALL'S first chores as A&R man for Coral Records were two seasons with Tony Scott. First date featured Tony and Pee Wee Russell in a clarinet duet on "Love Is Just Around The Correr"

on "Love Is Just Around The Carrier."

John personnel were Joe Thomas, trumpet; Jay C. Higginbotham and Wilbur De Paris, trombones, Ben Webster, tenor sax; Sonny White, plano; Al Casey, guitar; Oscar Pettiford, bass; Denzil Best, drums.

Scott's second date included Red Rodney, trumpet; Jimmy Knepper, trombone; Al Cohn, tenor sax; George Wallington, piano; Oscar Fettiford, bass, and Roy Haynes, drums.— LEONARD FEATHER.

The 1958 SOUTH of ENGLAND will be held on

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hensive stocks of current hits for your selection

THERE are great days ahead for everyone who-regardless of style

First, only three weeks away, is the "Jazz From Carnegie Hall" package not out-of-this-world, perhaps, for those started to follow who when that phrase was in vogue. But definitely a gas for modernists.

At the same time, the excellent and amiable Jimmy Rushing will be back, then—surely the biggest attraction of all—Duke Ellington. Duke's Willie Cook has lately been replaced by Harveld been replaced by Harold Baker, but this should not adversely affect either the section or solo strength.

And after that, the return of Count Basie and the first British tour by Buck Clayton's band.

Basie's band, very much a known proposition, is sure to be popular once more. I hope he will take a few fresh soloists on board, though, and bring new numbers for Joe Williams —if he should still be with the

Basie influence

BUCK Clayton's group looks likely to prove different from anything we've had here before: a small swing band playing a relaxed type of main-stream music which owes much to the Basie influence.

For Clayton himself I have always felt considerable admiration. His playing is the epitome of style, good taste and thorough musicianship.

It took him a long while to become a recording bandleader.

become a recording bandleader, but his French-made records soon showed him to have wider capabilities than we had sus-pected from the evidence of his work with Basie.

At his peak

A ND the arrival of the Clay-ton Jam Session series, on

Philips from U.S. Columbia, earned him full if belated recognition in this country.

who-regardless of style or era-admires the Top People of jazz.

First, only three weeks away, is the "Jazz From Carnegie Hall" package—

First, only three weeks away is the "Jazz From Carnegie Hall" package—

Tecognition in this country.

From these, and his LPs with Rushing and Frankie Laine, it became clear that Clayton was still at his peak as an instrumentalist, also that he could turn out useful arrangements.

He and most of the musicians present on the sessions were

present on the sessions were representative of a type of strongly swinging jazz—rooted in the traditions of the Thirties—which made use of the Thirties which made use of technical advances without apeing classical practice in any way. Neither dixieland nor modern, the music was labelled—by Stanley Dance-mainstream.

Perfectionist

WHEN you speak to Buck Clayton you find that the music he plays is the music he believes in, not an uncommon state of affairs among jazzmen

of real merit.

He is concerned, above all, with melodic ideas and the technical command that enables you to perform them faultlessly with a swinging



Dickie Wens

Something of a perfectionist, he is tough in his judgment of bass players and drummers, hard on himself and the records

he has made. Of his latest Philips album, for example, he remarked: "I don't particularly care for anything about that record. Nothing went right; even the studio we normally use was studio we normally use was of experience that will tell when occupied, and the room we used gave the music a dead sound."

He is not an admirer of the bop or cool schools and doesn't pretend to be. When George Wein asked him, after a Lyttel-

ton Club session, how he had enjoyed the band, and observed that "they looked as though they enjoyed the music," Buck smiled in agreement and added: "They sure don't play no bebop."

Discipline

I GOT the impression that Clayton was meticulous in his approach to any engagement. He assured me that the band he was bringing over was carefully picked and would be well rehearsed.

"Believe me, we're not go-ing to put on a jam session," he said. "That's an impractical thing to do with five horns, anyway, and truthfully I prefer the sound of music which has been in some way prepared or organised. I'm going to write arrangements for the entire concert.

"Of course, with these men I have in mind, the odd number can be jammed safely because they have all graduated through the big bands—they all know the ropes, have what I call musical discipline."

Through the mill

THIS matter of big-band training is close to Clay-ton's heart. Time and again he referred to musicians who had "come up through the bands," and he seemed to feel sympathy for the young player who lacked this necessary upbring-

ing.
"In my day," he said, "you couldn't make a name except with a good band. You went through the mill, building up your lip, technique and ear.
"It gave you a background, a sense of proportion. You

and a sense of proportion. You didn't expect to be a star overnight; you mastered your instrument, and by the time you made a name you knew how to handle any situation." handle any situation."

big-band training, the sort of experience that will tell when we hear him in company with Emmett Berry, Dicky Wells. Earl Warren and Buddy Tate—all graduates of Basie bands. And it is the sort of experi-



ence, no doubt, called on by ballroom, then I play for my-Clayton when he worked with self, and I'm hard to please." son at Brussels two or three weeks ago.

Somebody asked Buck how he got on with Bechet, suggesting that he probably ran into trouble. Clayton gave the question proper consideration and said, quite gravely: "I enjoyed working with Sidney."

Serious Bechet

HE enlarged on it: "You know, two or three guys told me I might find it hard going. But I went out prepared to work with Bechet to the best of my ability. When he played lead, I played a third below. I saved my ideas for the trumpet. saved my ideas for the trumpet solo, and there were plenty of

"You get plenty of solos with Sidney—he's not one of those guys who won't let anyone solo but him—and I thought he was a good leader. You know what struck me right off about him? He's serious about his music. I like that. I'm kind of serious myself.

"I mean, I take my music seriously—always do the best I'm capable of. Do you know what I mean by that? If I'm playing a date in an empty

Billie 'Impressed'

BILLIE HOLIDAY, in her book and in private conversation, spoke of the favourable impression made on her by Clayton when she worked with Basic 20 years ago.

It is easy enough to under-stand her enthusiasm. To match his handsome appearmatch his handsome appearance, Buck possesses an agreeable, almost imperturbable, nature which, together with his musical talents, could hardly fail to charm any lady interested in good jazz.

HE looks forward keenly to the coming British tour, and tells me that Wells and Tate, too, are ready to go.

"When I get home and break
the news that it may not be
till next year, they'll both be
disappointed," he said as I saw
him off from the airport last
Friday

I hope the men he has chosen will all be able to make the trip. The decision to bring over Clayton's band was a wise one. I expect it will please and surprise us locals, and even jolt a few of the prejudices which lurk in the best-ventilated corners.

THE WRECK OF THE OLD '6.5'

HAVING a free Saturday evening last week I looked in on a dear old

Remember "6.5 Special "? That was the show everybody talked about—kids raved about it, musicians jeered at it, parsons preached about it and every bathtub Elvis Presley looked upon it as the gateway to the bigtime.

Well, the old dear is still trundling along, puffing a little heavily now and with the brave look of an erstwhile ex-press which has been relegated to a branch-line.

It was with a twinge of nostalgia that I recognised all the old, familiar fittings.

Distaste

There was the audience, looking perhaps more trapped and wooden than usual, either gyrating resolutely on the dance floor or picked out in close-up eyeing the performers with undisguised distaste.

And, of course, there was the sound balance, which did quite well by the skiffle con-testants but collapsed in a heap before the more subtle voicing of the Fairweather-Brown All Stars,



somehow or other, it

wasn't the same.
Anger, stupefaction, horror, derision, terror—all aroused in turn by the programme in its hey-day—are at least posi-tive emotions.

The present show induces nothing stronger than mild keep a show like "6.5 S boredom which, from a cath-running at full steam.

artic point of view, is a poor substitute. Not a whimper, let alone a shriek, did I hear when Terry Dene was an-nounced.

And, indeed, it would have been almost indecent to have greeted with involuntary cries the soberly dressed young man positively glowing with marital bliss who treated us to some mild songs in a mild

Scared?

Bertice did her best to try and whoop things up, but her pop-eyed, mugging enthusi-asm proved to be clinically non-infectious.

The decay of the old "6.5"

The decay of the old "6.5" = it even sounds like a skiffle title—is a phenomenon of contemporary show business.

What happened? Did the BBC get scared of all the hubbub? Did the defection of the original Big Three—Douglas, Murray and Mills—knock the show for six?

the show for six?
The most likely explanation is, I think, that show business has not yet come up with anything as dynamic as rock-'n'roll or skiffle which, for all
their horror, did give people
-something to talk about.
It takes more than jolly
jingles and dreary ballads to
keep a show like "6.5 Special"





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their form. Thanks, Allan, Stan
Jones, Art Eliefson, Stan Wasser.
Salaams also to Hank Shaw, Jeremy
Lubbock, Tony Kinsey, Les Condon,
Lennie Breslow, Benny Goodman, etc.,
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Goodman, etc. Emiceed by Yony Hall.
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BIRDLAND,
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7.30. This week: TOMMY WHITLE,
EDDIE THOMPSON, KEN SPRANG. BRENTWOOD JAZZ CLUB. "White lart" Hotel, 7.30: Micky Ashman Jazzband.

Street, Tottenham Court Road, 7.30-

CROYDON JAZZ CLUB, Star Hotel, London Road: ALEX, WELSH DIXIELANDERS.

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e SATURDAY

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WILL HASTIE QUARTET
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• SUNDAY

AFTERNOON, 3-6 p.m., CY LAURIE Jub; Bill Brunskill's Jazzmen. EVENING, 7.15-10.45; Sonny Morris

AT COOK'S FERRY INN: GRAHAM STEWART SEVEN, JOHNNY PARKER 3, ALAN ELSDON. AT THE CELLAR: THE CITY RAM-BLERS and STEVE BENBOW. Musicians open session.

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Bob Brookmeyer ! hits top form

BOB BROOKMEYER QUINTET (LP)
"Traditionalism Revisited"

Louisiana (a); Santa Claus Blues (a); Truckin' (b); Some Sweet Day (a); Sweet Like This (a); Jada (a); Don't Be That Way (a); Honeysuckie Rose (b).

(Vogue 12 in. LAE12108-384, 3d.) (a)—Brookmeyer (valve-tmb., pno.); Jimmy Gluffre (okt., thr., bari.); Jim Hall (gtr.); Jee Benjamin (base); Dave Bailey (drs.). (b)—Same personnel, except Raiph Pena (bass) replaces Benjamin. All 13, 16/7/57, USA. (Am. World

THIS is a most interesting album and, for my money, is the best Brookmeyer to date. One of the most quoted and articulate of jazzmen, Brookmeyer is modernist in outlook yet a great respecter of traditions and a man who knows, and likes, what went before him.

For this set he has chosen eight tunes associated with much earlier jazz musicians. The result is unusual and most satisfying.

fying.

On "Sweet Like This," for example, Brookmeyer plays King Oliver's 16-bar chorus note for note, whilst Giuffre reproduces Dave Nelson's 12 bars of trumpet

note, whilst Gluffre reproduces
Dave Nelson's 12 bars of trumpet
on clarinet.

At his best on valve trombone,
Brookmeyer also shows up as an
inventive and swinging planist.
Hitherto his chief fault has been
the lack of light and shade in
his playing—everything remaining on one level without climax
or change of direction. On this
LP he builds his choruses neatly
and with plenty of contrast.

Giuffre, although hardly my
favourite reed man, is an admirable foil for Brookmeyer and
never actively offensive. Guitarist Hall solos well and with Benjamin and Balley—who joined
Gerry Mulligan's rhythm section
for his British tour—provides an
easy, swinging background for
the front line.

Only one track, "Honeysuckle

easy, swinging background for the front line.

Only one track, "Honeysuckle Rose," falls below the album's general high standard. The Fats Waller number seems to have little inspiration for the group and my attention tended to wander before its end.—Bob Dawbarn.

A 'wailer'

GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)

Blues In Time: Body And Soul; Standetill: Line For Lyons: Wintersong; Battle Hymn Of The Republican; Fall Out.

(Columbia 33CX 10113-37s, 6[d.) Mulligan (bart.); Paul Desmond htto); Jee Benjamin (bass); Dave alley (drs.). Howywood. August,

THIS is the first local release to feature Paul Deamond away from the Dave Brubeck Quartet. It proves that, like Milt Jackson, he is more of a "waller" away from the confines of his regular setting.

Desmond's tone remains as cool and gentle as usual, but his phrasing, on his long solo on "Blues In Time," for example, shows more fire and attack than we have come to expect.

we have come to expect,

Even so, it is Mulligan who dominates the record. Not only the arrangements but also the free-blowing ensembles bear the imprint of his personality.

Both saxists are melodic improvisers and complement each other's playing excellently. Messrs. Benjamin and Bailey popup again as the rhythm section and give the usual satisfaction.

There are no weak tracks on the LP, which can be highly recommended.—Bob Dawbarn.

I to be—contributes vocals which are superficially Wallerish to "Easter Parade" and "Weeper"; Bilk himself deals with "Delia Gone," a most acceptable song.

"Marching Through Georgia" lends itself quite well to a formal

Unerring

HANK JONES QUARTET (LP) Moonlight Becomes You; Relaxin'
At The Camarillo; Minor Contentions; Sunday in Savannah;
Spontaneous Combustion.

(London 12 in. LTZ-015118-37s. 6id.) Jones (pno.); Bobby Jaspar (flute); Paul Chambers (bass); Kenny Clarke (drs.). Possibly mid-1956. USA. (Am.

Hank Jones's piano is always worth hearing. Though he rarely reaches the heights of jazz inspiration, his playing is always tidy and thoughtful. He never falls to swing, albeit lightly, and his chordal sense behind other solosists is unerring.

His colleague here, Belgium's Bobby Jaspar, has a good tone on flute and a neat, liquid phrasing.

on flute and a neat, liquid phrasing.

For me, the high-spot of the record is the bass playing of Paul Chambers. Both in the rhythm section and as a soloist he is superb. His bowed solo on "Relaxin'" has rarely been bettered. All-in-all, this is excellent music for quiet moments or as background to late-night conversation, but it is unlikely to raise anyone's blood-pressure. — Bob Dawbarn.

Revivalist

ACKER BILK PARAMOUNT JAZZ BAND (LP)

"Mr. Acker Bilk Requests " Travelling Blues (a); Delia Gone
(b); Gladiola Rag (c); Willy, The
Weeper (a); Dardanella (b);
Franklin Street Blues (b); Easter
Parade (c); Marching Through
Georgia (c).

(Nixa Jazz Today NJT513-27s. 16d.) Bilk (clt.); K. Sims (tpt.); J. Mortimer (tmb.); J. Hawkins (tenor-bjo.); E. Price (bass); R. McKay (drs.). (a) 5/3/58, (b) 6/3/58, (c) 7/3/58. London. (Pye-Niza.)

IF a visitor from Baluchistan came to me demanding to know what British "Revivalist" jazz was all about, I'd have no hesitation in giving him this LP to swot up.

The band achieves roughly what it sets out to do, which is to play the kind of New Orleans jazz popularised by George Lewis. And in the process it manages to sound utterly British.

enthusiasm on the faster numbers.

Somebody—Ron McKay, I take it to be—contributes vocals which are superficially Wallerish to "Easter Parade" and "Weeper"; Bilk himself deals with "Delia Gone," a most acceptable song.

"Marching Through Georgia" lends itself quite well to a formal New Orleans style treatment. Joplin's "Gladiola" is played in the required "correct" manner, and a spirited "Travelling" bears an unexpected resemblance to the earliest Lyttelton band at several points.

Although the overall sound suggests that the Paramount band was nurtured on Chris Barber, this LP calls to mind during its run almost every British "trad" group I ever heard.

I would have found Bilk's music more remarkable ten years ago, but apparently this is the way thousands like it today.—Max Jones.

Primitive

"Whoopin' The Biues Wash Bonny Terry"

Don't You Hear Me Calling You: Silver Fox Chase; Werried And Lonesome Blues; Greyhound Bus Station; She Is A Sweet Woman; South Bound Express; You Don't Want Me Blues; Tell Me Little (Melodisc MLP518-29s. 101d.)

Terry (voc., harmonics) with Woody Guthrie (voc., gtr.). Brownie McGhee replaces Guthrie on "Orey-hound Bus Station."

WITH five LPs out already, and more to come, Terry should soon be as strongly represented as any blues singer in the British lists. Which is odd, because his reputation rests largely on his instrumental skill; for

on his instrumental skill; for years singing was no more than a side-line.

On this album Sonny sings two strong, basic blues—"Worried And Lonesome" and "Sweet Woman"—in a stark fashion and with a tone and accent which remind me of such blues primitives as Lewis Black of early Columbia days.

"South Bound Express" is the descriptive train piece already issued on EPM83. Guthrie plays guitar and drawls comments on this, as he does on "Silver Pox Chase" (which partnered it on the EP release). In my time I have heard quite a few versions of Terry's hunting epic; this seems to be as ingenious and vivid as any.

"Don't You Hear Me Calling"

The band achieves roughly what it sets out to do, which is to play the kind of New Orleans jazz popularised by George Lewis. And in the process it manages to sound utterly British.

It is fair to say that the technical standard of the musicians overall is not high. But trumpet and clarinet (a devoted Lewis man) get around the firstruments well enough to express their ideas, and no one seems to be critically affected by the



Bob Prookmeyer—a modernist who respects tradition.

woody's walking guitar rhythm. McGhee's accompaniment is a match for Sonny Terry, whereas track on the record.

Of the more conventional blues performances, the plaintive guitar playing not very well regreyhound Bus Station" must

Lapsule Reviews

ALAN LOMAX (LP) American Song Train-Vol. I

This Train; Kicking Mule; Mary Anne; Hattie Belle; The Lone Green Valley; Railroad Bill; Ridin' In A Buggy; Jumpin' Judy; Saturday Night; In The Wilder-ness; Black Black; Johnson Boys; The Two Sisters; Doney Gal; Inchin; Alone nohin' Along. (Nixa NPL 18613-354, 10d.)

ALAN LOMAX (LP)

Alan Lomax Sings Great American Ballads

American Ballads
Jolly Roving Tar; Long John; Git
Along Little Dogies; Jesse James;
John Crossed The Water; The
Boll Weevil; Old Shoes And Leggings; The Grey Goose; PoLazarus; Tee Roo; Do Come Back
Again; Darlin' Corey; When You
Go A-Courtin'; Buffalo Skinners;
Frankie.

(HMV CLP 1192-35s. 10d.)

THE name of Alan Lomax means so much to folk collectors that it is difficult to consider his records objectively. For, let's face it, he isn't blessed with a great voice.

However, there's no doubt that he brings a breath of authenticity, especially to "white" songs like "Git Along Little Dogies" and the beautiful "Do Come Back Again."

like "Git Along Little Dogies" and the beautiful "Do Come Back Again."

The HMV tracks are mainly solos, with banjo and guitar accompaniments by Guy Carawan and "Nick Wheatstraw."

The Nixa sides form virtually a skiffle concert, with solos and ensembles by Peggy Seeger, Carawan, John Cole and Sammy Stokes.

And while one could criticise the balance in places, such com-plaints are insignificant against the value of having modern recordings of 30 fine folk songs. A formidable addition to any library.-J. N. S.

SANDY PATON (EP)

Sandy Paton Sings East Virginia Blues: Roving Gamb-ler; Every Night When The Sun Goes In; Cool Golorado, (Jazz Collector JEA1-13s. 7|d.)

Sandy Paton is at present singing with Folksong Unlimited at the Cranbourne, W.C.2.

And anyone whose taste runs to unpretentious ballad-mongering should make a point of calling in.

For Sandy has a pleasant voice and immaculate intonation. It follows, though, that a straightforward song, which rests more on melody and beat than on interpretation, needs different treatment—and Sandy hasn't the range to give it.

With two ballads on this record I find it well worth having.—
J. N. S.

MEL TODD (EP) Wandering Wide With Mel Todd

I've Been Working On The Rail-road; Black is The Colour; Hush Little Baby; The Little Pig; Must I Go Bound; The Day Columbus Landed Here; Gambling Blues. (Envoy EVP 101-12s, 10id.)

MEL TODD has nothing like the artistry of Paton, though he has more of the ramyou-damn-you approach which doesn't hurt a song like "Working On The Railroad." Even so, the tender "Black Is The Colour Of My True Love's Hair" is handled beautifully.

Though neither this nor the Paton disc is a aignificant addition to the recorded folk repertoire, if their release is a sign that a new form of popular music—easy-to-listen-to ballads and folk songs—is to grow up alongside the mouthings of Tin Pan Alley, then I for one shan't complain.—J. N. S.

WILLIAM CLAUSON (LP) Viking Of Song

Viking Of Song

Cancha' Line 'Em: The Troubadour;
Strawberry Fair: The Tinmaker
Man; Barbara Allen; One-Eye'd
Riley: Blow The Wind Southerly;
Sometimes I Feel Like a Motherless Child; Johnny Sands; 500
Miles; The Eric Canal; The Sally
Gardens; Early One Morning;
Hi-Dum-Dee-I-Oum; Haul Away
Joe; The Cork Leg; My Love le
Like A Red Red Rose; John
Henry; I Love My True Love; Old
Joe Clarke. Joe Clarke,

(HMV CLP 1194-35s. 10d.)

IP you like the "Trotting To The Fair" type of folk song —you'll probably like this. Otherwise leave severely alone. —J. N. S.

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Around and About Back to the

THE second British tour by New Orleans clarinettist George Lewis, scheduled for September, has been postponed.

Promoter Paddy McKiernan told the MM: "The Musicians' Union said that the quota for American exchanges this year was already full."

McKiernan now hopes to arrange the tour for late January or early February. Lewis will be accompanied by the Chris Barber Band.

Heading for Town

THE Dennis Roe Quintet is in line for a London night-club residency when its summer season at the Hermitage Hotel, St. Peter Port, Guernsey, ends next month.

Dennis (tpt., vcls.) leads Bill Davy (pno.), Roy Fisher (tnr.) and Tony Barber

By the sea

CUITARIST - TROMBONIST
of Cedric West, who has been
at London's Celebrité Restaurant
with the Tim-Wu-Kee Six for the
past three years, is now leading
at Brighton's Club Mambo.
Puture Monday night guest
stars at the club include Harry
Klein (August 18), Kathy

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BARGAIN

A N electronic violin owned by Frank Thomas, resi-dent leader at the Clarence Hotel, Finsbury Park, has

Hotel, Finsbury Park, nas been stolen.
It was originally brought to this country by Stephane Grappelly. "It is easily identifiable," says Frank. "It looks like the skeleton of a violin,"

NJF executive

BRIAN HARVEY has been appointed Deputy Secretary of the National Jazz Federation.

For the past four years he had been manager of Doug Dobell's Charing Cross Road jazz record shop and was also manager of "77" Records.

Back again

ACK FILMER, onetime bassist with Eric Winstone and Maurice Winnick, returned to London last week from Kenya, where he plays at the Torra Hotel.

Helping hand

JIMMY ABBOTT'S Band and the Westenders Skiffle Group last week-end played a benefit dance at the Regal Ballroom,

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A Nelectronic violin owned

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Tommy

Bonnyrigg, Midlothian, in aid of the family of planist Rodney Oliver, who died recently.

Over £60 was handed to Mrs Oliver and her two daughters.

Birthday treat

CHICHESTER Jazz Club celebrates its third birthday on September 2 with a visit by the Jazz Couriers.

Coincidence

BRISTOL'S Avon Cities
Jazzband on September
5 opens new club premises in
the Worrall Rooms, Clifton.
The opening coincides with
the issue of a 12 in. Tempo
LP entitled "Avon Cities
Jazz."

Arrival

PHIL KAHL, chief of American Kahl Music, arrives in Britain next week to set up a London off-shoot for his firm.

Take over

MILLS MUSIC has signed agreements to handle the trade of the Gabriel and Lakeview Music firms.

Gabriel is owned by Eddie Calvert and Max Diamond and Lakeview by Max Bygraves.



No. this is not a shot from a Mack Sennett comedy. It's Cyril Stapleton and singers Penny Nicholls and Ronnie Hilton. They were wearing the crazy swim suits for a comedy interlude at a carnival at Mere, Scarborough, last week.

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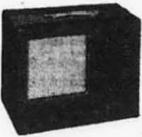
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HERE'S your opportunity to win a "space age" record player and 25 EPs. The machine, a mains portable, is a 4-speed autochanger and plays stereo-phonic—or 3-b—discs as well as standard singles, EPs and LPs.

This is all you have to do: just think up a catchy name—the shorter the better—for the new cut-price record label being launched by Musical and Plastics Industries, Ltd.

The label was to have been called Jupiter, but will have to be changed for trade reasons.

Postcards only

Write your new name on a POSTCARD and send it to: The MELODY MAKER, 189, High Holborn, Lon-don, W.C.1.

But don't delay. Entries close first post next Thursday (August 21).

The copyright of any name chosen will be vested in Musical and Plastics Industries, Ltd. In the event of a chosen name being submitted by more than one competitor, MPI reserves the right to substitute an appropriate cash prize.

GERALDO PICKS RAY GORDON

Raymond Gordon will conduct the 18-piece orchestra being pro-vided by Geraldo for the luxuri-ous "Talk Of The Town" due to open on the site of the London Hippodrome in September.

Gordon has worked for Geraldo for five years and for some time has been bandmaster on the liner Mauretania for West Indian cruises.

The Latin-American band will be the Hermanos Deniz Cuban Rhythm Band, currently appear-ing at the Dominion Theatre. There will also be a strolling

UDDY WATERS, described by Big Bill Broonzy as "the finest living Mississippi blues singer," has been added to the all-star bill at the Leeds Festival in October.

FOG KEEPS THE DANKWORTH ORK FROM GUERNSEY

The Johnny Dankworth Band was fogbound at Southampton last Friday.

The band was due to fly to Guernsey for three days' appearances at the New Theatre Ballroom—its first trip outside the British Isles. But the plane was unable to make the flight owing to fog over the island.

The boys returned to Town but were able to fly over on Saturday.

Alan Clare leaving the 'Koool Kanary'

Pianist Alan Clare leaves the Koool Kanary next week, and will freelance until taking up a new club residency.

Decca are next month issuing an LP made up of recordings taken last Pebruary at the Star Club, where Alan was previously

Entitled "Round The Clock,"
it features him in what was a
seven-hour session with Kenny
Napper, Eddie Taylor, Bobby
Kevin, Don Rendell, Bob Efford,
Bob Burns and Ray Premru.

Jane Powell here

Hollywood actress and film star Jane Powell arrived in London from Vienna on Monday for a three-day visit en route for the

She had been on holiday in

State Occasion



A triumphont Harry Belafonte pictured arriving at the reception which followed his smash-hit opening at the Gaumont State, Kilburn, last Sunday. With Harry is his wife, June. The show is reviewed on page 10. He is due back in the States the first week in October.

JOIN IN AND SING'

The Maple Leaf Four, organist Jackie Brown, the Radio Revel-lers and Bob Brown's Singers are among stars slated for a Thurs-day night Light Programme titled "Join In And Sing."

Starting on August 28, it will be heard between 9.31-10 p.m. for 18 weeks,

Bank Holiday week.

rankie Vaughan show iş of Brighton

Go Lucky," broke the boxoffice record at Brighton Hippodrome during August

Waters opens at

Jazz Today Unit.

Festival on October 16 and 17, and will appear on the same bill as Britain's all-star

Immediately afterwards, he starts a provincial tour of at least seven days with Chris Barber's Jazz Band, opening at the City Hall, Newcastle, on October 18.

Mississippi style

Muddy Waters was born in 1912 at Stovalle, Mississippi. His real name is McKinley Morganfield. Adds Big Bill Broonzy: "Muddy's real. See the way he plays guitar? Mis-

sissippi style-not the big city

Britain at the Newport Jazz Festival, has been added to the Jazz Today Unit. He will play alto, baritone and tenor.

Another attraction is pianist Lennie Felix—who will appear in addition to pianist Dill Jones. The Jazz Today Unit's shows will be compered by Jack Higgins, of the Harold Davison

Ronnie Ross, who represented

Figures were over a quarter

higher than the previous best, attendances, attained by the Laurence Olivier show, "The

Laurence Olivier show, "The Entertainer."

Associated British Pathé, who distribute Frankie's films, have organised a Frankie Vaughan Special from Victoria to Brighton at 2 p.m. next Wednesday. The train will accommodate 200 fans, who will pay 12s. 6d. for the fare, a seat and packed meal.

After the Brighton season ends, Frankie will take a brief vacation and is due to go to the States on September 29, chiefly for television appearances.

He is due back on October 20 for a Boys' Club concert at London's Festival Hall and will then

on a 10-day clubs in Cumberland, S Wales, Somerset and Sussex.

staged at London's New Victoria Cinema. The encore shows take place at 5.30 and 8.30 p.m. on Sunday. September 7—the day after the ail-star American unit makes its British bow at the New Victoria. SCALA MUSICIANS SAY Two more London concerts will be held at the Walthamstow Granada on Thursday, September 18. Impressions gained from the members of the band said that they were still going to carry on playing, and there had been no intimation that they are going to carry on playing. Two more London concerts will be held at the Walthamstow Granada on Thursday, September 18. "Jazz From Carnegie Hall" stars J. J. Johnson, Kai Winding, Zoot Sims, Lee Konitz, Oscar Pettiford, Kenny Clarke, Phineas Newborn and Red Garland.

GUITAR ENTHUSIASTS!

The Great CARLOS MONTOYA

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are going to carry on playing there despite the recent interim injunction defeat by the Scala Ballroom. Ltd., in which they attempted to restrain the Musicians' Union from interfering in its affairs.

Stan Fielding's Band played there on Monday night and while Fielding was on holiday at Nice

amenco

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JAZZ

by Mike McKenzie) 3/-

BOOKINGS for the "Jazz From Carnegie Hall" package show have flowed in so fast that another two concerts are being

Walthamstow, too

DON RENNIE HAS PLANS FOR TV

SINGER Don Rennie has two Special "lined up for August 30 and September 13 and a TV series of his own due in the

Autumn.

"It has a special format and I can't divulge any details at this stage," Don told the MM.

He is in Variety at Chester next week and follows this with Middlesbrough and Hull. Don airs in "Workers' Playtime" on September 9 and in "Mid-day Music Hall" on September 12.

Robert Earl tour of South Africa

Robert Earl has a concert tour of South Africa scheduled for three weeks "towards the end of

the year."

After this week's Variety at Newcastle and next week at Rhyl, he goes to the South of France for a three-week motoring He appears in BBC-TV's "Six-Pive Special" on September 13,

Together again

For the first time in more than six years, Hedley Ward and his Band and the Hedley Ward Trio are to appear together. The Trio was formed by Hed-ley Ward in 1948.

TWO'S COMPANY

Lorrae Desmond will supply the vocal spot when "Mr. Bent-ley and Mr. Braden" returns to the Light Programme on August 28 for a 13-week series.

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Appearing:
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SUNDAY, AUGUST 17th — CALIFORNIA IN ENGLAND
SATURDAY, AUGUST 23rd — NEW BALLROOM, GUILDFORD

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