

HAVE BIG BANDS HAD IT?—See Pages 2 & 3

Melody Maker

September 5, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Craig Douglas
See Page 7

PROBE INTO BIRDLAND BEATING-UP

From REN GREVATT and BURT KORALL

NEW YORK. Wednesday.—New York Police Commissioner Stephen P. Kennedy is to probe the alleged beating-up of jazz trumpeter Miles Davis by two Broadway cops outside the famed Birdland jazz club.

A battered and bleeding Davis was hauled away in a squad car. Only police reinforcements stopped an angry mob of onlookers from joining in a fracas that jammed the sidewalk and blocked traffic.

INTERNATIONAL 'LAGOON'



American singer Ethel Evans is at an engagement in New York's Hotel Plaza. Corrected after her smash hit appearance on "The Ed Sullivan Show," W. last weekend.

STAN TRACEY IS LEAVING HEATH

STAN TRACEY, pianist and vibraphone player with Ted Heath for the past two years, leaves the band on Sept. 28. I want to thank the band on writing such words with such late grace," Wrote bold the Midland, Wednesday. "Although I get on very well with Ted and his band, I have decided to make a new start with a trio and quartet. I have really had enough of big-band work."

Such was Stan's statement when he left the band. "I am writing a new trio and quartet with Heath, but an LP has been recorded with him and me. This month in London, it is intended to go to America. I am looking for a trio consisting of Stan, myself, Eddie Harris (drums) and Danny Basper (bass)."

Ted Heath had not said a word concerning his personnel.

Off to the races

Ted Heath and his boys will give their services to a horse racing tournament in October at the Royal Hospital of St. John at Greenwich Park on Saturday, Oct. 10.

The Club is presenting a race meeting with four races in the afternoon and five in the evening. The band will play an hour's programme before the races.

Jazzman Artie Shaw, "Swingin' Outta Town," is playing at the Flamingo Club on Saturday in a session with

Connee Boswell and his wife, Connie Boswell, on Saturday night.

SINGING JAYNE



Photo star Jayne Mansfield has had a date—with the job—since her last visit to Britain. She is shown here with American star for "Too Hot To Handle" at Euston Studios. They are pictured rehearsing the scene in which Jackie Ward's love companion, Janice, falls over unconscious. (AP Wirephoto)

PETE MURRAY OUT OF 'JURY'

PETE MURRAY will be missing from BBC-TV's "Juke Box Jury" when it starts its new series tomorrow (Saturday). He has refused to accept the BBC's new contract terms.

Pete told the MM: "My 13-week contract has just come to an end. The BBC wanted me back on a week-to-week basis. This would mean it doesn't pay me to accept any other Saturday bookings as I wouldn't know whether the BBC would be wanting me more than a week or not. So I turned it down."

Producer Russell Turner commented: "Pete has been wonderful on the show but we feel that a change was about due so no one can go on for ever."

Taking Pete's place tomorrow is BBC-TV's Eric Bremmer.

BELAFONTE SAILS FOR BRITAIN

NEW YORK. Wednesday.—Harry Belafonte, Under Secretary of State, arrived yesterday.

He will appear "live" for BBC-TV on September 28 and tape ten television presentations for the network. Belafonte will also sing in the New York City Opera's "Carmen" on September 29.

Belafonte's "Broadway" tour will include a visit to the Royal Albert Hall, London, on September 29.

Belafonte will be joined by his wife, actress Dorothy Dandridge, and his mother, Mrs. Belafonte.

Belafonte's manager, Mr. George Shulman, says Belafonte's tour will be his first major international tour.

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Coming attraction

Electrotonian Tim, Chairman of the week, signed with all his acts and his management representation.

The most recent contracts signed at the studio were those of the vocal group, the Four Bambikies, Mr. Commissioner on

September 12.

ON THE BEAT

with PAT BRAND

Is there a closed shop in modern jazz? What chance has a new group of breaking into the London club scene? Or for an established group to hold its place against star competition?

These questions are not new. But they have been sparked off by the coming of the "new" British Jazz Garrick Quartet from the National Jazz Federation's Marquis Club.

And now that they have arrived, the rest of the jazz public are waiting to see what other unknown modern groups will try to answer them.

ARE the same few modern groups dominating the work? Of course they are.

IS this a good thing? Yes and no. You because first-class arrangements that you can get. No, because audience demand variety of sound and sight.

SO club management want new groups? Desperately. Why, then, don't they book them?

Too high

THE answer is a resolute: *"Because they are rare."*

To be brutally frank to all the aspiring modern jazz bands, management let it be. The few are such as to be almost unassimilable by "unknowns."

And management, to keep their patrons, dare not let them standards fall.

THE result is that there are, of sufficient prestige in warrant, semi-assimilated groups who would be the first to see that the virtual impossibility of grouping men around them of similar calibre.

And club rentals are too big for managements to pay such a group to learn.

The key
WHAT has N.J.F. Executive President Ian Stirling Predicted in his "closed shop"? Then who should we discover Michael Garrick and the Marquis in a back spot at the Marquis for over a year?

"But we cannot, and should not, present the same group over and over again," he said.

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rights, and other places—including, we hope, like BBC, whom we have asked to audition it.

New groups? We're always looking for new talent. We audition any band that approaches us. That's our job. We have to find something worthwhile.

Right?

So—is the shop closed? Yes. But the key to the door is alight.

When?

WE are going to hear the first jazz versions of "Look Up Your Daughters."

OFF-BEAT

ALMA COGAN was telling me the story of the worried arranger who had to leave his manager sleeping.

"I've got to work these days until I'm at night and day, and everything's wanted yesterday, as it were, so I'm getting no sleep and not eating regularly. I'm getting distract too much and I'm getting to feel ill. I've got to go to bed at 10 o'clock, but I just can't sleep. The moment they've stopped talking, it's service."

The psychiatrist patted him on the shoulder. "Never mind. I'll tell you what to do about it."

The arranger nodded up.

"About what?"

When the show Alty Brand—

13-hour day

BED at 3, up at 11. That's the working day of trumpet Al Dandridge, drummer the on-

stage Casino with Jimmy Silver's Band at the Astor.

Which may be why, day after day, he dreamt of a London boxer and never thought in jazz at the man's trumpet.

He did, though, and he recognised his 42nd Century stolen months ago from the Casino...

Guess who said...

A NEW musical policy for America, I suppose? I would suggest a Dixieland band with three pianos.

Sh?

ONE of our rock pretenders bases his interpretations on the music of an American star that they began calling him Little Sir Echo.

But shouldn't it be Little Sir Echo Chamber?

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★★★

VOLUME in VEGAS

CALL it the modern Gomorrah, the entertainment centre of the world, the millionaire's playground, the tawdiest town on earth—Las Vegas is all of these. A shrine built in honour of the mighty dollar, it sprouts from the desert plain like a sandcastle on a deserted beach.

I drove in from Kingman, Arizona, winding through the mountains to Boulder Dam, where steel pylons stride the hillsides and generating stations hum in the valleys, in testimony to the uneasy partnership between Man and God.

Vegas is a horizontal city, not a vertical one like Chicago or New York.

It is a great mistake to imagine that every American who comes to Las Vegas is a scraper, or even honest, at all. There are taller buildings in Liverpool than there are in Vegas or Hollywood.

Night life

The Las Vegas Strip, which is the central night-life belt, consists of single-story luxury hotels, each of which tries to book a stranger cabaret; all the same, the atmosphere and attraction is constant: each has its own casino.

My hotel, the Stardust, was typical. The main entrance, overlooking the site of the Horse Guards Parade, contained the usual reception desk and cloakroom, with a coat room, two restaurants, a lounge-bar and an enormous gambling area.

On the far side of the hotel, a row of fruit machines were pulled simultaneously by an occasional shower of sacks, and something I shall never forget, though it was surprising enough. Las



American Journal
by STEVE RACE

Vegas is only expensive if you have to pay for every silver dollar in the States; now seems to have found its way to that southern tip of Nevada, where a meal for two can run down to five euros—and even in the same denomination, or more.

You needn't eat every night in the accompaniment of Peggy Lee or Jayne Mansfield Glamour Hostess. The only time we cracked a bottle of beer—for a loop was for his hair—(the same charge, incidentally, as for a dozen glasses of perfume).

Pop singers

The average visitor to Las Vegas seems to have between \$50 and \$60, a fact which may account for the preponderance of slightly "green" entertainers. As far as I can see, George Burns, Dennis Day, the Mills Brothers, Mickey Rooney, Connie Russell, Ted Lewis and Paul Whiteman.

But the better pop singers of the day are well represented, including the likes of Eddie Fisher, Paul Putter and Diana Carroll, plus the Da Capo Sisters and Jane Fonda. As far as I can see, the best singing is done by the local Belmoni Big Band, the Lamberts—Strudwick—Doris Day, and the small army of Ventures, Tom Pachar, Wally Mannion and Red Marvo.

No American town I know can offer such an array of star names at star time.

On a warm, tropical, starlit night, with a cool breeze, a swishing skirt and a ravishing blonde, one could really gain the town red. I had the rare good fortune to meet one, so I set out to paint it pink.

My chance for dinner was Eddie Gorrie. Despite a

reserved table, the El Rancho Hotel crew were unable to minimize, quelling assignments to a row of gambling machines. I calculate that this device cost me an additional 100 dollars or so to the management.

The dinner was good, served wine characteristics. American cuisine and the speed of service was delivered, the cabinet

Forty minutes later, as it ended, the lights went up, and Eddie Gorrie, in his tuxedo, stood in the aisle, and we were out of the restaurant, watching the service girls dress in the rear projection.

That's the way they make it in Las Vegas.

Red Norvo is a stirring baritone, performer and Dick Ricci's Orchestra really blows in his accompaniments.

Attentive

Deafness is talk over if it wants to be the American way; since polo our racy London set to shams, applauding enthusiastically and remaining completely oblivious, even though the most brilliant ballad.

This willingness to accept showbiz as a way of life is hard to enjoy it for its own sake—is most noticeable to the stranger in America.



In contrast to most of the music in Las Vegas, Red Norvo's music is pleasant. Here he is with Andie Egan — also appearing in Vegas.

Mannone comes on clapping, singing, and occasionally blowing that New Orleans-born trumpet of his.

When Eddie Gorrie, in the Closed Room Lounge of the New Frontier Hotel, puts on a show that's got to be heard about, it's a sight to be seen.

When Ventura finally laid down his meaning trumper to play a solo, he was

incredibly magnificent. It's incredible. But is it really necessary?

Then in the Copacabana of the Sands Hotel, where Red Norvo plays purringly, piano-music, I found the answer,

LEONARD FEATHER talks about ...

That Birdland beating

ALL Miles was doing was standing outside Birdland, minding his own business. So today he is at home, mending his various wounds.

They include three stitches in his head, the result of his being brutally hit over the head with a metal baton and torn clothing ("disorderly conduct" and "lewdness assault" charges filed against him after two policemen had clubbed him unmercifully because he didn't want to meet along what they called "the street" near the entrance to the cabaret), the ribs, and, worst of all, his wrists, the loss of his cabaret card, which was gleefully seized by authorities immediately after the incident—but Miles can't be sure whether he was to blame, innocent or guilty, before he could come to trial.

Ugly, vindictive

This means that because the police beat Miles up, he is now refused the right to work in any New York nightspot and, as far as he is concerned, he is ugly, vindictive. It seems probable that he may have considerable trouble ever getting back his card. (Police have since offered to return it.—Editor.)

Another whole side of the story one example, it is inexplicable that the detective, who happened upon Miles and the policemen during their argument, began hitting him without any knowledge of what was going on, and hit him particularly hard.

One eyewitness told me: "It was the most horrible, brutal thing I'd ever seen. People were crying out to the man not to kill Miles."

The question that can happen to you if you look like the wrong man in New York—especially if you happen to be exhausted and the policeman happens to be white.

Such incidents, though rare, have been reported for years in the Press, and there is a regular outcry about trying to curb such things. But the incidents continue.

A strong case

Miles, most observers feel, now has a strong case against the city of New York, but it will take him endless unnecessary time, not to mention considerable money, to fight such a powerful enemy, and his chances of winning are still uncertain.

One can only reflect bitterly on the comment of a Swedish visitor who had just arrived in New York and was outside Birdland watching the incident. "Is this," he asked, "the American justice I have heard them boast about so proudly?"

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 Mulholland Drive
sung with
 My Love
 45-JAR 184

REX ALLEN
 One More Sunrise (Morgen)
sung with
 The Little Old Church in the Valley
 45-JAR 188

JIMMY CLANTON
 My Own True Love
sung with
 Little Boy in Love
 45-JAR 189

A bullseye for the Browns!

POP SINGLES

NEARLY 10 years ago, the French vocal group, Les Compagnons de la Chanson, had a hit in Britain with "The Jimmy Brown Song." And the title is still echoing in "Family Favourites" and "Housewives' Choice."

Now, from the U.S. Hit Parade spot in America, comes a new recording of the old favourite. Under its present title, "The Browns," the song is sung by a folky group called simply The Browns (Columbia 1140).

And simplicity is the keynote of this version. It has no wistful-day orchestraled trappings—but a stirring vocal treatment with an edge.

This lightning U.S. hit seems certain to strike its way into Britain's charts, too.

Lloyd Price

I'M GONNA GET MARRIED—These Little Pigs (Columbia 1038) is another record that the new singles will soon begin to dominate. But it's not a new arrival. It's been around since 1956, and it's still going strong, to prove that the winning Hit Parade song can set the U.S. aside with "I'm Gonna Get Married." These Little Pigs, in which Price and his cohorts have a best-

hit in the nursery, makes a charming choice.

Everly Brothers

I'LL KISS YOU, OH, WHAT A GIRL (Columbia 1039) is another hit. So far the Everly Brothers have mounted up six hit records since their first single, "All I Have to Do Is Dream." "Bird Dog," so we can have another one this week. The title track is from the London label, Decca 1667. The brothers are certain to be on the spot.

THE IMPALAS

ON MY WAY (Pete Seeger 1011) the drooping voice of the lead singer and the sub-audible

POP PARADE
 is edited by LAURIE HENSHAW with disc reviews by the MM Pop Panel

working in stereo make up the best rock combination of the moment. The Impalas sound a tribe-sized crowd compared with the current pop connoisseurs.

Johnnie Ray

YOU'RE ALL THAT I LIVE FOR (PE 547) Never Fall in Love Again (PE 548-PE 549). The former two titles, and if either proves a "dangler," he's sure to follow with another. The latter is from the new album, "Richard's Music" (PE 550).

FIRST STEPS is a slow rock fantasia of a French song, the composer's credit for the music & a dancing number with a suggestion of the title.

Petula Clark

A SONG I HAD NOT (PE 551) is the best of the new Petula Clark songs at any time to interest a hit boy. It's back, it's nearly perfect, and it's the kind of record I'd stick my nose out and tip my hat to. Rocking out, rocking out, rocking out, the rock-and-rolled version of the title.

Duane Eddy

40 MILES OF BAD ROAD (The Quatermass Connection 101W) The famous guitar player, Duane Eddy, who has been writing songs for his recording career, Eddy, who has been writing songs for his recording career, Eddy, has a certain flavor up to now. "Peter Gunn" (money spent) is the best.

Eddie Hickey

I AM MAY (PE 552) is a sweetly simple record. Eddie Hickey leaves his cigar with a soft, slow burn to have a look at the pattern. Eddie's home. He gets a gentle hand with some good breathing from the title track, "I Am May," and all is well to a happy, bopped round the old leaves. Lady May would think it was nice.

Ray Sharpe

RED HAIR IN THE SUNSET (Liberator 1020) THE LITTLEST PRINCE (PE 553) are the latest press hits. Both in the British song list, both in the American chart, both mentioned here against a similar book. They're both very varied, though, so it's hard to say which is more pleasant.

Johnny Pearson

WATERFALL (Lone Call the Tide) (Parlo 45-14489) this talented pianist comes up

Blackpool souvenirs

PyE Records have this week issued their own souvenirs from Blackpool.

Last month, a coach party from PyE's home town took four tons of equipment—travelled from London to Blackpool, took over 100 photographs, and spent the week recording three of their top vocalists—Audrey Moore, Shirley Castle, and Cherry Walker—between shows at the Palace Theatre.

BREEZY

Marian records a breezy "Fox March" with the help of the band of the Royal Ulster Constabulary. Her colleague, Shirley Castle, purrs the comedy and farce on the theme of the "Fox Hunt" in "The Fox Hunt Chase," (PE 5525) and then, on the upside, serenely evokes the out-of-doors in "Breezy" (PE 5526), which is more than a bit breezy.

Finally, Cherry Walker begins in with her brand of boozey blues in "I'm a Little Bit of Coffey" (PE 5527), then with "The Song of Lotus Lee," a swishing song with a fabulously Eastern tint.

DISCS TO WATCH

• BILLY Fury—"Angel Face" (Parlo) This fast-moving rocker rocks the party scene. October 11.

• EDIE FEUER—The Last Mile Home" (EDCA 10). On the record battle star, Edie Feuer recorded this title with a touch borrowed from the Eric Rogers' version. Released November 11.

• FATS DOMINO—"I Want You Home" (Chambers). It's a mischievous rocker from the surprise himself. Coming up the American charts like a rocket, choose on the home front. Released: September 11.



THE BROWNS—simplicity is the keynote

since Les Paul's trickery here is not to impress, but to charm. The Browns' voices richly backed by the Michael Collins' guitars, create a clean, clear, and unusually cheerful love call. The title track, however, is certain to be very refined listening.

Russ Hamilton

SWEET SMILE (PE 553) AND SAYING GOOD-BYE (PE 554) (both Columbia 1036) show off the smooth walk that Russ Hamilton has taken since his last record, "I'm a Dancer." His voice is becoming more rounded, more secure, and his guitar playing more relaxed. Rare enough to register.

Dave Barbour

THOUGHT I KNEW (Ordele 1016) Dave Barbour's first solo record is a hit. He's got a real personality, and his voice has some musicality about it.

Bob Summers

EXCITEMENT (Barbie 1016) Bobbie Summers' voice is very appealing, and she's got a little bit of attitude. Though there seems to be



Tony Raymond

"BROKEN-HEARTED MELODY" ("This Earth Is Mine" (PE 555)) is a real hit. It's a jolt to hear a record like this. Making his debut with PyE, Raymond's voice is the sort of voice that's made for records. And what's more, he's got a powerful, beautifully controlled voice that's making earlier in contrasting heat and romance.

This boy could go right to the top in these charts.



IAN MENZIES

AND HIS

CLYDE VALLEY STOMPERS

"SWINGIN' SEAMUS"

NJE 1071 (7" E.P.)

"MR. ACKER BILK REQUESTS"

PART I

NJE 1070 (7" E.P.)

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POP PARADE



Pat Clark—new disc

D-J choice

Lovely disc jockeys give their tips for the top milieus their personal preferences.

DAVID JACOBS

PETULA CLARK. "Adonis," Pre (Tony Baymond, "Broken Hearted Melody," Fontana).

GERY WILMOT

CONNIE FRANCIS. "Plenil Good Lovin'," MGM (Personal choice, Brook Benton, "Thank You, Fratley Baby," Mercury).

KENT WALTON

JOHN GAYN. "Let There Be Love," Top Rank (Patti Page, "The Breeze" from her LP, "I'll Remember April," Mercury).

PETE MURRAY

L.J.Y.D. FRIECK. "Lena Gonna Get Married," HMV (Dave Barbour and his Orchestra, "Tough, Orlane").

ALAN DIXON

JERRY KELLER. "Here Comes Summer," London (The Playmates, "What Is Love?" Columbia).

WILFRED PICKLES

ROSE BRENNAN. "Johnson Let Me Go," Top Rank (Tony Osborne Orchestra, "The Windows Of Paris," HMV).

PATRICK CAMPBELL

THE BROWNS. "The Three Boys," RCA (Personal Choice — "Guadalajara" track from the LP "Viva" by Percy Faith Orchestra, Philips.)

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Craig Douglas gets £15 a week to spend!

"I CAME down to Tame just over a year ago," said Craig Douglas, son of Wight accent.

"I won a talent contest back home and then got an introduction to Bunnay Lewis. He came down to hear me and signed me with Decca.

"I've been lucky really because I've made records and the three didn't mean much. But when I went over to Top Rank I made 'Come Along' and 'Tuesday In Love' which both sold well, and 'Once In A Lifetime' is still selling.

"It's only a year ago, 16-year-old Craig, then Terry Perkins, was a milkman. Now he's become a professional singer and songwriter."

"They're not easy but getting a single is a harder business lots." I asked. "They're not easy but getting a single is a harder business lots." I asked. "They're not easy but getting a single is a harder business lots."

"Of course, it's more fun and you meet more interesting people. Back home I used to get up at 4.30 a.m., go to school, come home, have a shower and then go to work. Now I'm free all day and I can go to the beach or the pub or whatever, then on to the van and away you go."

▶ FRIENDLY

"On the round the day you see the same people every day and you hate to see them. So I used to sing it in C and then you say 'Come running madam, how many ways today?'

He laughed at the recollection.

"But," he went on, "5 a.m. is the best part of the day. The sun has just come up."

Air is so fresh and clear. In London I sometimes get to bed at that time."

"Craig, a friendly, innocent boy, with fair hair and blue eyes is as fresh looking as the milk he used to deliver. He's got a good voice, very wide three sets of twists which he is now.

"My mom had 2-1-2-2, 2-1-2-2, 2-1-2-2 and the police."

How much did you earn as a milkman?

"£2 a week."

"Craig, a week spending money, a week saving into the bank. That's what I could afford. I don't drive and I have no girlfriends, but I could still spend."

We got on to music and singing.

"I like Jimmy Rodgers and Sister Rosetta. I like Bob Dylan, but he's not much of a singer. I don't feel it and I don't like trouble."

He got on to music and singing.

"I like Jimmy Rodgers and Sister Rosetta. I like Bob Dylan, but he's not much of a singer. I don't feel it and I don't like trouble."

▶ ALL-ROUND

"I'm really a ballad singer, I like ballads, about as far as far as I can go. Any kind of ballad, from 'Any Old Iron' to 'The Ballad Of Easy Rider'."

The Rank has signed him on a long-term contract as a soloist and has offered him a job in the studio. He will have an LP and in the autumn.

Suddenly, the demand for his services increased. The Rank offered to have rocketed. Agents were seek him for record fairs, television, and personal appearances. He ends it all with a smile.

The Rank has signed him on a long-term contract as a soloist and has offered him a job in the studio. He will have an LP and in the autumn.

The best of 'MY FAIR LADY'

Wouldn't it be lovely; On the street where you live; The rain in Spain; I've grown accustomed to her face; Get me to the church on time; I could have danced all night.

The best of 'THE KING AND I'

I whistle a happy tune; Getting to know you; March of the Immortal; Hello, young lover; We kiss in shadow; Shall we dance.

Cyril Stapleton and his Orchestra with June Walker, Andy Cole, Mike Shaw, Dave Carey, June Marlow, G.H. Adams Show.

ACL 1002.

BLACK & WHITE MAGIC

The choo choo samba; Jubilee rag; Stranger from天涯; Swann River boogie; El cumbrachero; Caribbean Dixie boogie; The black and white rag; Saravaca; 17th Century boogie; Jezabel; Buda Boda; Flirtation waltz; Diana boogie.

With Ted Heath and His Music

ACL 1008.

12" LONG PLAYING HIGH FIDELITY RECORDS

NOW ONLY ONE GUINEA



A singer's life is harder than a milkman's says Craig Douglas.

want to rely on them entirely.

"Right now my younger brother is in the army and I don't know if I'll do it again. I don't want that job back."

"That's fine. There's a great atmosphere. You know he was camping at the Isle of Wight recently and I've never met him since. I think he's still in the army and I missed him."

▶ SOUVENIR

You should have seen him smile."

"I would have said 'so happy' but he was still enthusiastic."

"I would have given it to him and asked him to keep it and never let anyone else have it as a souvenir."

"It was getting late."

"What would you like to drink?"

"I'd really love a glass of milk."

We went into the kitchen and I had two glasses of cold Channel Island stuff."

The first 'POP' ACE OF CLUBS release!

Top artists • New recordings



Weather—entertainer

"It just shows the power of rock and roll and Bert, as he prepared hisampionship equipment for a competition."

"He had dandruff, there were strong rumours of an earlier sexual history, and he owned a radio shop. He is getting used to tight schedules."

"The most interesting thing is that I am staying put as I have always played. It's interesting to see what's come on and create such a transformation."

"It has widened my scope beyond my earliest dreams. There are now doors opening up to me which I thought I was never going to open, especially as I am almost 40. It's a great old man for the old people."

CHRIS HAYES

The best of 'OKLAHOMA'

Oklahoma! Oh! What a beautiful mornin'; Out of my dreams; Losin' my baby; The surry with the fringe on top; People will say we're in love.

The best of 'CAROUSEL'

Jane is havin' out all over; If I loved you; Master Snow; The Carousel Waltz; What's the use of wand'rin'; You'll never walk alone.

The Stars and the Orchestra with Russell Page, Tom Parker, Bryan Johnson, Michael Somes, Sophie.

ACL 1002.



ACE OF CLUBS DRUM BOOK HIGH FIDELITY RECORDS

DECCA

NEWSBOX

By Jerry Dawson

A PACKAGE show, which stars Dr. Crock and the Crackpots, singer Larry Page and Dolly Nickleburgh's Rackettes, has been announced for its second season at Green's Playhouse, Glasgow, from October 12.

The show, which starts at 10.30 p.m., includes a set at McMillan's Restaurant at Port Talbot (10.30), Boscombe (2.30), West Bromwich (3.30), Birmingham (4.30), Tamworth (5.30), Worcester (6.30), Balsall Heath (7.30), Birmingham (8.30), and Birmingham (9.30).

The show has been set up by the Bawdy-Cupper Agency.

DUMMERS — WORLDS' strongest man Ray Daniels, who has been breaking records for many decades (he has won 15 min. 10 sec.), has beat his record again. On Saturday night he lifted the same weight with the same name Top Hank and followed with "Only 14".

Top Rank publicity man.

Top Rank goes sky high on Craig Douglas

CRAG DOUGLAS'S TOP
Rock hit, "Only 14", got high level publicity last week-end.

Searching for something new in rock, high-pressure record publishers have engaged a hired team to play the disc in London, Hertfordshire and Margate.

Sixty-strong publicists sent out the name Top Hank and followed with "Only 14".

Top Rank publicity man.

DEEP RIVER BOYS
ON SUNDAY TV

The Deep River Boys, who start their 11th British tour on Sunday, will appear on Sunday evening in an "ATV Special Show" this week-end.

The tour, which is by Dr. Dinsdale and other stars appearing in Britain, Freda Payne, Alan Price, Brian Gaskins, Michael's Trio and the Alan White Band.

After an extensive European tour comprising France, Sweden, Ireland and Italy, the Deep River Boys have returned home to start a second series of shows at the Savoy Club, W.

TREBLETONES IN HOLIDAY SHOW

JOHNNY WILTHORN IS OFF TO DENMARK

MARTY WILDE IS OFF TO DENMARK

MARTY WILDE, popular off-shore dancer and star of the BBC's "Sunday Show", is off to Denmark this week-end.

WILTHORN, the Midland's premiere jazz man, is also leaving this week-end.

Wilthorn, who has been invited to marry Miss Pat Wright, of Misses Wright and the Misses Stilgoe, has the lead role in the musical "Carols", which has been booked into the Coliseum Theatre, Liverpool, this week-end.

Marty returns to London on Monday to begin rehearsals for "The Show Must Go On", which begins on the 12th.

SWINGIN'

COVENTRY PETE HADIS

This reconstituted three piece band, which has adopted a more "Solid" name, has invited a number of guest musicians to help complete the group, including the group's own "Meet A Friend It Is Always Fun" and "I'm A Man".

MOVING — Stockers (Midland) latest brass-band outfit, will head for Bradford during August, while the Birmingham Brass Band, under its present leader, John Evans, have been invited to join the Stockers on tour.

On November 2, they will three cities in the North, starting with visiting Cleethorpes, Grimsby and Scunthorpe.

NEVER too late . . .

French AMG Radio Luxembourg series tomorrow (Wednesday) evening at 10.30 p.m. with the band.

Stockers (Midland) latest brass-band outfit, will be invited to join the Stockers on tour.

AT THE BAGATELLE

The Al Ducale Band started its tour of the country yesterday.

Adrian (Ad) Jones, former director, is now managing director.

AT THE LAGOON

The Bruce Turner Band is touring the country, starting at Caversham Hotel, W., on Saturday.

DATES WITH THE STARS

With commanding October 4. **BRIAN ANTHONY**, Souvenir Royal.

MURIEL BARRETT, Souvenir Royal.

TONY BARKIN, West Deptic.

MAX BYRNE, Souvenir Royal.

AL DAY, Souvenir Royal.

DEEP RIVER BOYS, West Deptic.

JOHN CLESTINE, Souvenir Royal.

AL HEDGES, West Deptic.

FRANKIE HILL, Souvenir Royal.

JANNIE KELLY, Souvenir Royal.

MARIE RYAN, Souvenir Royal.

EDNA SAYAGE, West Deptic.

ROSEmary SPIDERS, Souvenir Royal.

DAVID WHITFIELD, Souvenir Royal.

JOHN WILLIAMS, Souvenir Royal.

THE ZEPPELIN, Souvenir Royal.

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there is only . . .

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MEET MARILYN

America's singer Marilyn Monroe opened her show at London's After Club on Monday. She is currently writing for *Glamour*.

STARs, STARts, BANDs IN STEELE TV

A SERIES of stunts featuring top-line stars will headline the first **Tommy Steele TV Spectacular** on Sept. 19.

The stars so far booked include the Ted Heath and Jack Parnell Orchestras, Eddie Braben, Bertie Murray, David Jacobs, singer Mandy Miller, and Broderick Crawford — Chief Dan Mathews of TV's "Highway Patrol" is also in line for the show.

With the stars and have us there, we are looking forward to a great night," said Steele.

"It's great to see the stars on our stage," said Steele.

He will be joined by

Mandy Miller, Pete Murray and David Jacobs.

Own ideas

He is also working on a sixth version of "Highway

Patrol," in which he hopes to play his brother, Captain Tom Steele.

"I have put up dates of the show and I am going to do a variety lots of things," said Steele.

"I have given me an unlimited budget to book the best stars and the audience will be the best TV show they have ever seen."

Different

Alan Clark, who is producing the show, commented: "As the stars are so good, I think the biggest stars we can find. Steele was the most popular star of his era, so I am going to do the same sort of things he did, make it look like a night at the races."

Clark is aiming to sign a new star every week.

The show will run until 10 p.m. each week, with two more shows on Sunday evening.

Steele will introduce and gag

More jazz stars on 'Bandstand'

MORE top jazz names have been signed for Granada-TV's new "Sunday evening jazz series" "Bandstand" which takes off on October 4th.

Ted Steele, tournament star

Lionel Bart music for Newley latest

LEAVING GOLF — Bert

He has assumed a special

role to research this weekend

on the golf course.

He will be a regular guest on

the following days.

He will take out a matinee show on Saturday evenings at a

cocktail lounge and a vocal group.

DIZ DISLEY SPECIAL FOR BOB CORT

Bob Disley has become a special

host to "Bandstand" this weekend

and the group is

continuing its tour of the best-known dance clubs throughout the country.

Disley, who has had many successes on the stage and screen, will be a

regular feature on the show.

Crombie-George

The Tony Crombie Group and

Alison George start a

new tour of the country.

They will perform at the

Colchester Hippodrome on

October 12, to open with

Merle Haggard, Newley.

BBC 'AIRBORNE' FOR JOAN REGAN

Joan Regan, radio and TV

star, will be a regular

guest on the BBC's "Bandstand" this weekend.

New Standard FLUGEL HORN played by Kenny Bales

Joe and Oliver Haines

are having a

success with their

new "Standard Flugel Horn".

Five bands set to help Lee Collins

Five bands have agreed to give

free services at a benefit

concert to raise money for Lee Collins.

The concert will be held at the

Regent Hall, London, on Saturday, September 20, at 8 p.m.

The bands are the Royal Philharmonic Orchestra,

the Royal Choral Society, the

London Symphony Orchestra,

the London Philharmonic Orchestra and the Royal Opera House Chorus.

Trombone to trumpet

Trombonist Jerry Prokes

is giving a lecture-demonstration

on his instrument at the Royal

College of Music, London, on Saturday, September 20, at 3 p.m.

Heath's daughter to wed executive

The Al Ducale Band

arrived at the Savoy Hotel, W.

Adrian (Ad) Jones, former

director, is now managing director.

AT THE BAGATELLE

The Bruce Turner Band

is touring the country, starting at

Caversham Hotel, W., on Saturday.

10

Smash

Hits

On

LINDA LU
Ray Sharpe
HLW 838 London

(TIL) I KISSED YOU
The Everly Brothers
HLA 839 London

ADONIS
Terri Stevens
AF 101 Palermo-American

MONA LISA
Carl Mann
HL 832 London

LADY MAY
Eddie Hickey
P 1155 Decca

BABY TALK
Jan & Dean
HL 836 London

PEGGY SUE
GOT MARRIED
Buddy Holly
Q 7228 Coral

ROBBIN' THE CRADLE
Tony Bellus
ML 832 London

FURRY MURRAY
The Tradewinds
RCA 1161

MORGAN (ONE MORE SUNRISE)
Vera Lynn
P 1157 Decca

MOONGLOW
SOLITUDE
EMI 18-5

THE FOOLISH THINGS
IN A SENTIMENTAL MOOD
CARAVAN

Smash-hit Mauri
American singer Mauri Leyton has scored another success in her career with "The Foolish Things", which is the first single to be released with "The Sentimental Mood".

Price 3/- each album.

From your local dealer.

Whitfield back in Bournemouth show

David Whitfield was discharged

from the London Clinic on Friday

after suffering a heart attack.

He was able to resume his

normal activities on Saturday

and will return to the stage

on October 14.

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What makes a giant?



Lionel Hampton has lost none of his inventiveness in the last 20 years.

of its general adherence to jazz principles.

"All" has an engaging melody, a happy, breezy feel. The band's Sarah does her best with it, the sounds of radiator-like honks and whistles, creaks and groans, and possible double about behind Brown also takes a solo without.

Again, in some sense,

Hampton has lost none of what seems right and natural.

—Allen E. Winkler, Boston Correspondent

JOE WILDER (LP)

"Bad from...," "Poco Loco," "Heddy's Back," "A Good Guest," "Sister, You're a Sunshine," "The Foster," "A Fortune Case," "Now and Then," "Breakin' Up," "I'm a Mother," "She's a Woman," "Sweet Mother."

Mercury MRS 2218. 10s. 5d. 32s.

PETER CUNNIN ("Anno Domini," "The Last Supper," "It's All American," TV series, and it looks as though there are going to be more) has put out a fine musical offering, though there are of "Munich Bamboozle" or "My

It is sad to be, than I will be when I see by the restaurant

"It is very difficult for a quartet to record for an LP," he says, "but I think I've got it now." Well, if it is not quite up to the particularly satisfactory job of an particular critics, he will be.

Walter is a typical enigma.

Capsule Reviews

LOUIS ARMSTRONG ALL-STARS

(LP)

Black and Blue, Ain't Misbehavin'; Black and Blue Again, Black and Blue, Give Your Yea, Whoopee Hootenany— etc., 32s.

—Philip BOESEKIN— etc., 32s.

LOUIS does emphasizing trumpet, getting away from the most moving performances on this record. The title piece is a winner, while "Black and Blue" has been taken, if no longer spearheaded, at this rate.

He still has his old blue robe on "Munich Bamboozle" and here the trumpet who is again a crackpot, but the title and "Black and Blue" are "Black and Blue" and "Black and Blue Again." The all too many recordings of "Black and Blue" with Freddie Young standing out, but it will be some time before you will suppose . . .

JOHNY BASIC ORCHESTRA LP'S

"A Little Time, Please," "Blue Frost," "Say It Again," "A Little Time, Please," "Foggy," "Dancing Queen," "No, No, No," etc.—etc.—etc., 32s.

BASIC'S a hardy plodder, with LP's indicating a desire to do more and more in the direction of his own instruments. Thus the "Basic jazz" parts, and "Basic blues" sections, etc., receive their due.

"Blue Frost"—with its growing developments in the "basic" breakdown, trumpet-starred blues, blues, blues, blues, blues—continues along the same path as that a brie-

MY article on jazz giants provoked quite a few challenging replies.

Of course I, too, could trot out a list of contemporary names to show that the Titans still exist.

My list would be as good—or bad—as yours. It would almost certainly be quite different.

For the odd thing about the lists put forward in the MSA was that they were widely divergent.

In the half dozen names picked off at random, only three were shared by two others. In no other respect did the lists tally.

Nobody put forward Sonny Stitt, but Stitt did find J. J. Johnson or Max Roach get a mention.

Individuality

Had one posed the question of "Are giants in jazz?" I might have been forced to admit there had been divergence of opinion.

The one might reasonably have expected to find Armstrong, Hawkins, Tegeler, Carter and Tatum in several of the lists, and the millionaire musicians Basic or Parker.

This proves nothing, of course.

People who rush into print at the drop of a provocative opinion usually try, in their own way, to assert their own individuality.

But I retain the view that the present era is less rich in outstanding, innovative figures than in past eras. The emergence of Armstrong is the exception of Parker.

To be a giant requires something more than mere talent.

Miles Davis is an exquisite player. But one doesn't expect him to be a giant. There are many modes of expression for which he is qualified.

Self-confidence

In giants we look for the sort of manner, bold and self-confident, of those who seem to have been born to success, who have all the right stuff.

Here, unfortunately, we seem to have been mostly born to success. Carter, Hawkins and Tatum, and Carter with Alton Clark and André Previn, and most giant trumpeters, seem to have the ideal Armstrong standards, too. I

Carrying on, I have tried characters against a easy character with a high, thin soprano voice and students and talent with the mechanics of performance.

Her natural talent and Carter's trumpet work make me doubt whether she is destined for great things.

Other bright actors share these obvious theatrical perks.

The swing is abandoned with more who could do you more good as music than as they elaborated on it with.

Among these great charmers I could cite offhand

RONNIE VERRELL
JACK PARNELL



Humphrey Lyttelton
continues the 'giants' controversy

Bob Weir's entrance to "Cotton Tail," Armstrong's "Knockin' A Jug," and almost every jazz record, are evidence of Hawkins' "Body And Soul," Bechet's "One O'Clock Jump," Herschel's "One Step," etc. To say that every State soloist has a different style is a trifle like saying that every man is different.

And here we have moved into a new era in which we judge a player on the sum of a great number of achievements, and not on one performance.

The era of giants is dead, if you'll forgive the repetition.

STOP PRESS INTERNATIONAL

Platters trial is set for Oct. 1

OCTOBER 1 has been set as the opening day for the 12th and final trial of members of the Platters—two charges of kidnapping and one of armed robbery.

Judge William Keeling has ordered the Platters to appear in court at 9 a.m. on Oct. 1 to face charges of kidnapping the singer Daniel Lanzich, alias Bob Beebe, and Paul Cook.

The four Platters were accused of kidnapping Beebe with a girl friend on August 22. The girls were charged with being accessories to the kidnapping. Beebe said they never paid him.

ROTHSTEIN—Chairman Peter Rothstein, who originally joined the U.S. Senate as a Democrat, has been nominated to succeed Senator Everett Dirksen as the new chairman of the Senate Select Committee on Small Business.

PARIS—Paul Anka, on his return from a grand tour of Europe, is to appear at the Olympia next month, 15th to 19th, to sing his own songs and those of "Diamonds Are a Girl's Best Friend," etc. The Olympia will become fully booked in advance.

After appearing at the Olympia, Anka will go to the Paris Olympia, where he will sing his hits from 1957.

SINGAPORE—Stage劳累

Desmond Rice is to appear on September 29 to sing a programme for the Singapore Arts Council's 10th anniversary. Rice will be accompanied by Alan Cooper, and there will be a special Singapore-style meal.

Alfredo Rodriguez, pianist, will also appear over dinner.

Jimmy Keroppi, dancer, will appear over dinner.

RONNIE VERRELL
JACK PARNELL



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SONGSHEET

BY 1911 Jerome Kern was beginning to make a name on Broadway, and between 1915 and 1918 he wrote the music for no fewer than 19 productions, in collaboration with Guy Bolton and P. G. Wodehouse. And from 1920, he never failed to have a hit with at least one song in every show.

"Fan of the Faire" produced "Whose Baby Are You?" "Sally" gave us "Look for the Silver Linings," while "The Cabaret Girl" and "Sunny" produced "Dancing Time" and "Who?"

'Showboat'

But it was his collaboration with Oscar Hammerstein II (now Richard Rodgers's partner), which produced the one show for which he will always be remembered.

"Showboat" has become a classic, and every song in that great musical was a hit in its own right.

Songwriters

This column tells you who or what you may have written, or who wrote a song that's a songwriter's work.

We meet here now, and again, the names, and addresses of the composer and songwriter who, by "Put in Songwriter's Address Book," can be reached at any time.

The Editor can accept no liability for loss or damage to manuscripts sent him. Please enclose a stamped envelope if you want your work returned.

HUBERT W. DAVID
concludes the story of
JEROME KERN

"Old Man River," "Can't Help Lovin' That Man," "Shake, Rattle" and "Why Do I Love You?" were some of the biggest hits in the singing commercial score.

When Kern turned his attention to the film studios, he could let his natural imagination run riot.

BBC tribute

His after-BIT sprang from his post-war stint pictures at the BBC, specifically "The White Horse," "Cover Girl" and "One Don't Know."

But there will always be one song that stands out above all the others—the one he achieved—in a popular song, is "All the Things You Are." It became a smash hit on Radio City in November, 1942, the BBC paid tribute to him in a homely sketch, "With the Old King."

Whereas Cole Porter wandered about in search of his songs, Kern always did his best work in the quiet and seclusion of his own home.

Still selling

He shunned the commercial side of his music, but this was created a charming dimension typified by such songs as "The Way You Look Tonight," "Can I Forget You?"—songs which still sell today.

More than once, Kern's knowledge enabled him to improve his compositions with impunity. His

melodies were simple but all had "class," and this attribute gave him a reputation that would in a lifetime of writing songs be hard to beat.

From 1934 until his death, in 1945, he never failed to write at least one hit each year, a remarkable record.

To keep going for 31 years—assuming that the war was a period of relative quiet—such tenacity must be regarded as an achievement second to none, not only, perhaps, or Irving Berlin.

We shall never again see such a man, but his music, his artistry, his wit, and his charm remain, as does his spirit, to give pleasure to all who hear his music.

Obviously, a beautiful melody is in itself appreciated.



Benny Goodman — rock-n-roll from 1933 to 1953 (left) and (right)

Rock added pep to pop

MAILBAG

Limiting

J-PET has big ear buds with *Playboy* Festival report (July 26, p. 291). In addition, the answer to the question on page 35 may be the type of megaphone below. Let's face it, the Universe of children and blues and country rock has gone wild and crazy into today's popular music and saved in from the mounds of radio airplay. I am referring to the Newport or the recently-released *Playboy* magazine June Feature, *S. Galli, J. West*.

LP WINNER

Swinging Britons

I add my thanks at the number of readers who complain about British records. The BBC's John Peel, a good grinder, has got me here in New England. I have heard much more on the British than American, Ossie, Abbott and Bass, and fail to see why the Decca sales force and management don't do more. Any of these gentlemen could put their own with many big names.

Peel has got up to a pete, but I am afraid good, no so to speak, knowing that he has been born to his behind, their backs, obviously their plastic is another.

A little praise, however, would encourage the individual to continue the磨難 (troubling) of further understanding between artist and consumer—J. Jones, Boston.

LP WINNER

JAZZ on the AIR

(CONT'D. FROM COTS)
SUNDAY, SEPTEMBER 4:
12:00-12:30 A.M. *Big Bands*,
Swing, Savoyard,
Stevie-Metzger-Bass.
12:30-2:00 A.M. *Any Time*,
1938-Present Pop Music.
2:00-3:00 A.M. *Tricky Wilberforce*.
3:00-5:30 A.M. *Dancing on Two Continents*.
22-28 7:00-7:45 Q. Jazz.
22-28 8:15-9:15 *Reprise*, off & on.
Sunday night.

SUNDAY, SEPTEMBER 4:
1:00-1:30 A.M. *Anthony Brown*,
Kenton, etc.
1:30-2:00 A.M. *Popcorn*,
Hector, etc.
10:00-10:45 A.M. *Tea Time* from Paris
21-25 11:00-11:45 *Mr. Gables*,
Swing-Savoyard, International Band-
Night.

MONDAY, SEPTEMBER 5:
11:00-11:30 A.M. *Big Bands*,
12:00-12:30 A.M. C. J. N. Sennett,
4:45-5:00 P.M. *C. J. N. Sennett*,
5:30-6:00 P.M. *Future*,
5:30-6:30 P.M. *Jazz*.
18:30-19:30 P.M. *Just Entertainment*,
19:30-20:30 P.M. *Swing*,
20:30-21:00 P.M. *Big Bands*,
21:00-21:30 P.M. *Pop*.
21:30 P.M. *Bert Milner All Stars*,
22:00-22:30 P.M. *CD Shows* (cont'd.).

TUESDAY, SEPTEMBER 6:
11:00-11:30 A.M. *Popular*,
12:00-12:30 A.M. *Just Entertainment*,
12:00-12:45 A.M. *CD Workshop*,
21-25 11:30-12:30 *Swing*, *Swing Masters*.
WEDNESDAY, SEPTEMBER 7:
11:00-11:30 A.M. *Big Bands*,
12:00-12:30 A.M. *Just Session*,
12:00-12:45 P.M. *Popular*,
12:45-1:00 P.M. *CD Shows*,
16:30-17:30 P.T. *dance for Everyone*,
18:00-19:00 P.T. *dance Studio*.

THURSDAY, SEPTEMBER 8:
11:00-11:30 A.M. *Popular*,
12:00-12:30 A.M. *Just Session*,
12:30-12:45 P.M. *CD Workshop*,
18:00-19:00 P.T. *dance Masters*.
FRIDAY, SEPTEMBER 9:
2:00-2:30 P.M. *Big Bands*,
2:30-3:00 P.M. *Just Session*,
2:30-3:30 P.M. *CD Workshop*,
23-25 10:00-10:30 P.M. *Swing Masters*.
SATURDAY, SEPTEMBER 10:
2:00-2:30 P.M. *Big Bands*,
2:30-3:00 P.M. *Just Session*,
2:30-3:30 P.M. *CD Workshop*,
23-25 10:00-10:30 P.M. *Swing Masters*.
SUNDAY, SEPTEMBER 11:
1:00-1:30 P.M. *Big Bands*,
1:30-2:00 P.M. *Just Session*,
1:30-2:30 P.M. *CD Workshop*,
23-25 10:00-10:30 P.M. *Swing Masters*.

F. W. Street

NOT NEW
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Melody Maker

SEPTEMBER 5, 1958

EVERY FRIDAY 6d.

Humph-Jazzmakers all set for U.S.

THREE Humphrey Lyttleton Band and the Jazzmakers flew to New York this week for their American tour, which opens in Buffalo tomorrow (Saturday).

A change in the tour liner has led to the proposed cancellation of one gig. The band switched to New York Town Hall on September 12.

Added to the week when the three British groups—George Shearing, Thelonious Monk, Miles Davis, Ornette, the Modern Jazz Giants, group leader Lee Konitz and Warwick Marke.

Near miles

The Lyttleton Band left London on Friday night after a—nearly without forethought—Johnnie Pooch, whose work performed did not measure up to his half-an-hour before the plane left.

On Saturday the band made its final appearance at the Humphrey Lyttleton Club and closed its six afternoon concert records with over 300 paying customers.

The two shows were attended by Honoree Jones and Allan Green, gear train, London Airport, on Saturday night.

DEREK SMITH IN DANKWORTH BAND

BACK in Britain for a two-week holiday from America, pianist Derek Smith has joined his brother Tom with an all-breeded Johnny Drakk-wich.

Derek has been back in America for the past two and a half years and now returns to his former home after a long absence with his band.

When Derec was last here, Johnnie Pooch, who was in town, recommended that Derek was doing better as a bandleader.

That's where he is—while Johnny looks for a permanent base, Derec will be with the band until he finds a suitable stage on September 14. He returns to the States on Tuesday.

Hit composer dies

NOW—TOM. Wednesday, June 27, 1958. A sombre moment at the Palladium and Vaudeville actors who wrote "White Ribbon" Brown Moon," died at St. Bartholomew's Hospital late on Friday night. He was 60.

He had suffered from heart trouble and had been bedridden since April 1957.

"Take Me or Leave Me," "The Game" and "Sister" George's "Showing Shorts for Soldiers."

Ted Taylor change

The first change in the Ted Taylor Show in four years took place yesterday with the arrival of David and Vivienne actor who wrote "White Ribbon" Brown Moon," died at St. Bartholomew's Hospital late on Friday night. He was 60.

The show is now being presented by guest stars and guests.

The first change in four years

occurred when the show started on September 14. It continues a new TV series entitled "Home Crown-

BIRDLAND BEATING'

brought him to move off the stage. Davis and he just wanted a breath of fresh air and a change of scene.

The eng. asked him if he was a good driver. "No," he said.

The pilot said, "Arrive one hour late."

Davis said, "The last thing he ever said was 'I'll be home by ten o'clock'."

After getting his luggage

laid out and dried, "He looked

at me and said, 'You're

going to be a good

driver,' and I thought,

'What a dummy!'

Then he got into the car.

The engine said, "Arrive one hour late."

He said, "Arrive one hour late."

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