

Lionel
Bart

See Page 3

Melody Maker

June 6, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

DISC HOPS

Say Ballroom bosses

BOSSES of Britain's ballrooms plan to probe the wave of disc hops which are springing up all over the country. These record sessions often run in village halls, teenage clubs and civic centres, have already put some dance proprietors out of business.

PET DISC WITH BILLY MAY



Petula Clark is pictured with bandleader Billy May after her recording session with him in Hollywood last week. "Pet was just great," writes Howard Lucraft on page 12.

Now, the powerful Association of Ballrooms—which represents over 140 dance halls throughout Britain—will discuss the threat.

Says secretary Freddie Overton: "This is a matter of some concern. These record sessions represent unfair competition to ballrooms. The organisers do not pay record performance fees, and instead of employing a professional band, bring in an amateur skiffle group."

MU backing

Backing the campaign against disc hops is the Musicians' Union.

Says assistant secretary Harry Francis: "We have been fighting them all along. They are unfair to the good ballroom proprietor, bad for musicians—and bad for the youngsters."

"The teenagers are listening to a lot of rubbish instead of good jazz. If this goes on, where are the future dance band musicians to come from?—We think record sessions are harmful in every way. They are becoming a national problem."

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U.S. CABARET STAR



American singing star Abbey Lincoln flew into London on Saturday for two weeks of cabaret at the Astor Club. She was pictured by the MM on Monday during a recording for Granada-TV's "Chelsea At Nine." The show will be screened on June 10.

Joke misfires on 'Juke Box Jury'

THE jocular disc-jockey feud between David Jacobs and Pete Murray misfired in BBC-TV's first "Juke Box Jury" on Monday. Viewers rang the BBC to protest when Pete said to David:

"I can't understand why you're so beastly to me. You're got a very big future. They need men like you in the canteen's toilet in Leicester Square."

David snapped back: "Mention my name and you'll get a good meal."

Inconvenient

Pete told the MM on Wednesday: "No one in the studio was offended. The BBC just said they would prefer me to keep public conveniences out of future programmes."

David Jacobs said afterwards: "It was harmless fun. We are all schoolboys at heart, and schoolboys love lavatorial jokes."

Questioned about the viewers who rang the BBC in protest, David retorted: "Just a few cranks out of four million satisfied people."

Agreement

Producer Russell Turner said: "I cannot be sure of the exact words used, but it was some kind of lavatorial joke."

"We talked about it afterwards and agreed to be more careful."

"But we shall not alter the style of the programme and I definitely want it to stay spontaneous. David and Pete have not been censured and are, of course, still on the programme."

The BBC issued an official statement which said: "In regretful remarks, but it was an unscripted programme, and as it was the first of a series, the artists may have been over-excited."

Russell Turner added: "All my buses, right from the top, were delighted with the programme."

NAT COLE TV SHOW FOR BRITAIN

NAT "KING" COLE is the next American star to have a series on BBC-TV. The BBC has agreed to buy 26 shows featuring Cole and other top U.S. stars from America's National Broadcasting Corporation.

A BBC spokesman told the MM on Wednesday: "The deal is almost through. Only the final approval remains."

Artists to be seen on the series include Eartha Kitt, Mel Tormé, Jane Russell, Hugh O'Brien, Betty Hutton, Sammy Davis Jr., Tony Martin, Tony Bennett and Billy Eckstine.

"The deal to bring Nat 'King' Cole to British TV screens was foreshadowed in the MM a fortnight ago. This is the now-famous series that was run by NBC-TV for many months without a national sponsor."

Sponsors had ducked the series owing to the "Jim

Crow" attitude of America's Southern States.

This series is another big capture for the BBC. Their "Ferry Compo Show" series ends its six-month run next Friday.

Rumours that Compo would visit Britain during his summer vacation were denied by a spokesman for the artist in New York on Wednesday.

Compo's new British NBC-TV series starts on September 20, and planning for this will take up much of the singer's vacation period.

'HEAVYWEIGHTS' AT THE PALLADIUM



America's "Heavyweights of Song," the Peters Sisters, opened in the new Max Repertoire show, "Swinging Down The Lane," at the London Palladium on Friday. The sisters—(l-r) Felice, Virginia and Anne—got together with Max before the show. (See review page 2)

BILLIE HOLIDAY CRITICALLY ILL

BILLIE HOLIDAY is critically ill. She was rushed to hospital on Sunday when she collapsed after stage performance starting five A.M.

She is suffering from bronchitis of the liver, and has been placed on the danger list.

Liberace is back

Liberace arrived in London on Tuesday for Variety at Embassy Park Empire, starting on Monday and Thursday. Empire (15th), plus a TV appearance on "Sunday Night" and has been placed on the danger list.



Joe Harriott (seen here with Ronnie Ross) is not an acquired jazzman, says Steve Race. He was born for jazz.

Jazz at the El Toro

YOU'LL find the Club El Toro at 251, Finchley Road: a comfortable 10-minute drive from the West-End, or one stop on a fast train from Baker Street.

Each Friday evening it opens from 8 p.m. to 2 a.m., complete with licensed bar and music by the Dill Jones Trio, plus guests.

I found the premises pleasant and the atmosphere just right for the enjoyment of music.

Blues in F

As I went in, Dill Jones was playing a slow blues in F. This is not surprising, because on the rare occasions when I hear Dill in person, he always seems to be playing a slow blues in F. I don't blame him: he plays a very good slow blues in F. He has no music as at his best when working to one man, and Dill has a tendency to work to himself.



ROUND THE CLUBS with Steve Race

Wearing an expression of secret delight, he weaves capricious, slightly self-conscious improvisations, a few of them impeccably played, but reminding me somehow of Bob Dowd's dismissal of Peterson: "a superbly constructed machine."

Machine or not, Dill is certainly a fine player. His trio has all the smooth efficiency of a well-oiled gramophone, bearing out choruses of unvarying excellence until one presses the "Stop" button.

There is the Musik of jazz: the sort of thing which would be on the air all day if the BBC programme planners were jazz fans.

When Harry Klein joins the Dill Jones Trio, the music takes on another dimension. Harry is an extrovert, aware of his listeners and of his duty to serve them. Musically he is a little shy and unadventurous. He therefore gives the audience precisely what it wants—swinging, familiar, sounding modern jazz. And if some of his phrases are a trifle familiar, one can put that down to the baritone sax himself, which has never found a voice of its own.

Relaxed, playing to the night of his visit, was provided by vocalist Cliff Lawrence.

He joins the select handful of singers, headed by Ella and Louis, who can perform jazz lyrics without making me wish I were some place else.

A few choruses of wandering but promising improvisation by trumpeter Ido Martin completed my evening's enjoyment at the Club El Toro.

Frank Spangolone, who took so long to reach the stand that by the time he blew the first note, must have been stiff way home.

Maybe I'll catch him somewhere else, or at the El Toro you could almost number them, however well they may be performed.

The only exception—like so many of the jazz exceptions—was an Ellingtonian: Harry James.

So Harry Klein romps through the delightful but very extensive repertoire of

Ed Hall to settle in Ghana

EDMOND HALL, New Orleans clarinetist who worked with Louis Armstrong's All-Stars from 1935 until '38, is settling in Ghana in three or four months' time.

The idea began germinating when the All-Stars visited what was then the Gold Coast three years ago.

In March this year, I reported that Edmond and his wife, Winifred, had flown to Ghana for a holiday.

The holiday was in the nature of an exploratory trip, Hall tells our Toronto correspondent, Helen McNamara.

The friendliness of the people, also the progressive spirit of the place itself, convinced him and his wife that Accra would be an ideal town in which to live.

"The musicians had no conception of harmony," said Edmond. "By the time we finished one number, only the bass player, the drummer and myself were still playing."

Edmond believes that the training he can give them will make the young musicians happy.

Besides the climate, the beauty of the country and its friendly atmosphere, the Hall's enjoyed the absence of racial discrimination in Ghana.

"If you can walk in dignity," they agreed, "it means everything to you."

In dignity

IN Ghana, Helen McNamara reports, Hall heard and played with several of the local jazz groups.

Though impressed with their keenness, he was less than enthusiastic about their technical knowledge.

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Familiar

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None of our baritone solo, from Leo Parker through Mulligan to Ronnie Ross, and vocalists find a collection of modernist phrases so familiar another night, it's the kind of place one likes to visit pretty regularly.

Compulsion

I doubt if anyone ever conducted a trivial concert, while Joe Harriott was playing. It is not just a matter of volume. There is a compulsion about his work which reminds one of Bird. Joe Harriott is invariably our first thought: a true son of jazz.

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ON THE BEAT

IT'S "On the Theatrical Beat" this week, with the Mermaid Theatre opening last Thursday with an 18th-century comedy redressed in 20th-century words and music, and the London Palladium presenting Max Bygraves in a 20th-century production leaning heavily upon the more melodious tunes of yesterday.

"Laurie Johnson (writer of the "Lock Up Your Daughters" music) was right when he wrote the words ago for stocks when I saw the (in vision) orchestra.

"And you don't normally find in a theatre," he said.

And there, sure enough, were people like Dougie Robinson, Stan Hoedrick and Kenny Hopper among this rambunctious romp along under the leadership of Colin Elliott and behind (visually but not musically) the lyrics of former rock writer, Lionel Bart.

"Dear Sirs..."

I DON'T expect you'll ever bear some of the results of this teamwork on "Housewife's Choice"—or any other BBC programme, for that matter.

Numbers like "When Does the Ravishing Begin" might raise eyebrows in certain parts of Cheltenham.

But the combine with Bernard Miles' adaptation of the Henry Fielding script into a fascinating and unpretentious fanfare with which to open London's newest playhouse.

Why?

Why not mention on (or in) the BBC "Ivor Novello's Bath as Tommy Weller's partner in penning "Rock Bottom"—noted scene? Outstanding Jazz Composition?

Who?

TWO A&R men were discussing the season. Said one: "I recorded a new rock singer yesterday—the name of whom escapes me."

He paused, thought for a moment. "No—on reflection, the name still escapes me."

ON THE BEAT

with Pat Brand

Before we drown in our own sea, it might be salutary to look back 12 years, when the post-war jazz revival was just beginning to stir.

In those days, the monthly quota of jazz records put out by the major companies was something like two or three and six—and those were single 78 rpm discs, not long-players.

Smart private companies catered for the jazz fans, putting out jazz rarities on disc of the consistency of a diaphanous sheet.

Anyone who dreamt of opening a jazz club for two or three hundred people seven nights a week, or of having a hurried appointment with his psychiatrist in the morning.

Furive

Jazz concerts were furive affairs held in bare drill halls before a select audience, as a profit while, some top end blue bars had been paid, rarely even undrunk of left hand say.

And apart from a few hot-headed amateur groups, there was no such thing as a regular

Bechet's age

SPEAKING of his one-day stop in Paris, Armstrong told me how much he had been saddened by Sidney Bechet's death.

"He should have been playing for years yet," said Louis, and, as if settling once and for all the question of Bechet's age, added: "Sidney was no more than three years older than me."

Answering a closing question on Russia, Armstrong said: "The office knows exactly what's on the bill. But I think Russia is the next big thing."

Lionel Bart's rocky road to fame

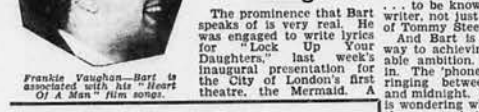
LIONEL BART, Ivor Novello award songwriter at 28, lit a tipped cigarette and leaned back on the long, low couch in his luxurious Kensington mews flat.

"I owe my reputation and success to rock-'n-roll," he said in his quick jerky speech. "And in particular to Tommy Steele."

CHRIS REYNOLDS goes to see Lionel Bart, Britain's most talked about songwriter. He rode to fame on the crest of the rock wave. Now his phone rings from morning to night with show and film offers.

prestige assignment virtually unattainable for a big beat balladeer.

"It was through my association with Tommy that I first came into prominence. Remember 'Rock With The Caveman' and all that jazz?"



Frankie Vaughan-Bart is credited as the heart of "A Man" film songs.

Prestige

The prominence that Bart speaks of is very real. He was engaged to write lyrics for "Lock Up Your Daughters" last week's inaugural presentation for the City of London's first theatre, the Mermaid. A

Records

Before we drown in our own sea, it might be salutary to look back 12 years, when the post-war jazz revival was just beginning to stir.

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Boom

Looking back on it, that first boom was considerably less stuporous affair than our current "boom."

Between '32 and mid '34 there was a decline. It looked as if the transient "crash" was over.

The story is familiar—a story of unprecedented jazz popularity which is only now showing signs of fading at the heels.

Today, jazz is enjoying a heyday undreamt of ten years ago. To those who cry "slump!" can only say: "I brother, you don't know what a slump is!"

TALKING POINT

BARBER v. MULLIGAN

HAVEN'T we all heard enough about Chris Barber? Take Monty Sunshine away and what is left—a very mediocre crowd with not an outstanding musician.

The Mick Mulligan Band, both for music and rhythm, are streets ahead. Why not send them to America? George would be a knock-out—R. Gordon, Aberdeen.



Lionel Bart (r.) seen with Tommy Steele (centre) and Michael Pratt. Bart and Pratt collaborated on Tommy's early hits. Says Bart: "It was through my association with Tommy that I first came into prominence."

Bart's head and he remains a staunch friend of Steele.

"Of course, I don't want to sever my connections with Tommy," he says. "We're great friends and I have nothing but respect for him. And after all, he is more of an all-round entertainer these days than a pure rock singer."

By the end of the year the name of Bart will be associated with at least three major film productions—Frankie Vaughan's newest starter, "The Heart Of A Man," Steele's "Tommy the Toreador" and "Serious Charge," which introduces Cliff Richard to film fans.

Task

But although his hopes are centred on "Oliver," Bart admits that "Lock Up Your Daughters" was a heavy task. It is a Restoration comedy far removed from anything he had tackled before. Bart's chore: 16 songs.

"A bit of a headache," he says, "but most rewarding."

A couple of his new numbers in "Oliver" have a definite beat, but no one could liken them to rock-'n-roll.

The search for the spare Oliver goes on. Bart modestly turned down the offer to play Faust.

He prefers to stake his reputation on the book, music and lyrics alone.

Musical

Therewith, Bart's star is rising. Apart from the Mermaid production, he had a hand in "Fings Ain't What They Used To Be," recently presented at the Theatre Workshop. And a Bart original musical, "Oliver," is scheduled to open in the West End at the end of the year.

Says Bart: "I put over a year's work into 'Oliver.' It could change my whole career."

Not that he wants to take all the credit. Some must go to

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AUGUST

Melody Maker

The Tops
in Pops

August 15, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Pages 6 & 7

PLATTERS HELD IN

VICE RAID

But was it a 'frame-up'?

From REN GREVATT

NEW YORK, Wednesday.—The four male members of the top rock vocal group, The Platters, were this week arrested on vice charges.

Early on Monday morning police swooped on a Cincinnati hotel where, they allege, they found the men with four 19-year-old girls—three

white and one Negro. The four Platters, charged with aiding and abetting prostitution, are Dave Lynch, Tony Williams, Herb Reed and Paul Robi. Robi is the brother of the group's girl singer, Zola 'The Dish' Taylor.

The four girls were charged with engaging in prostitution.

JURY TRIAL

At the Cincinnati police court hearing, Counsel for the Platters asked for a jury trial which will open on August 23.

After being freed on bail of 1,000 dollars each, the

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'COSSACK' STEELE



Tommy Steele gave his own version of a Cossack dance when he returned from Moscow on Saturday. "I had to amuse the Irish audience," cracked Tommy afterwards. "I certainly dug Russia and would like to go back there if the chance arose."

THE WEAVERS TO TOUR WITH DUNCAN

THE WEAVERS, the American folk group, are set for their first full-scale British tour.

The opening concert will be at Birmingham Town Hall on September 18, and the following day the group will give an afternoon performance at the Royal Festi-

val Hall—where the "Jazz From Newport" package opens in the evening.

Tour dates

Other dates are: Free Trade Hall, Manchester (22nd), Victoria Hall, Leeds (22nd), Usher Hall, Edinburgh (23rd), St. Andrews Hall, Glasgow (25th).

JANE MORGAN MD ILL IN LONDON

Ernie Bragg, MD-plantist for U.S. song star Jane Morgan, was admitted to the Pankaj Hall Ward, King's College Hospital, East Dulwich, on Friday. He has for some time been suffering from his back.

Currently on holiday here, British-born Ernie is due to re-

GLOBE-TROTTERING D-J

Michael Jackson, who last year did 52 weeks on Lixembourg as disc-jockey for EMI, and was for seven years well known on South African radio, is currently carrying out duties on Station WJLA, Springfield, Mass., USA, as an announcer-disc-jockey-commentator on radio and TV.

Chris Barber back

The Chris Barber Band returns to work after its annual holiday at the Dome, Brighton, next Friday (21st). On August 28, the band starts a fortnight of provincial one-night-stands with a session at Malvern.

For their peak-hour show the ATV planners will be bringing over the Crosby

Brothers, Johnny Mathis, Kay Starr, Lena Horne, Pat Boone, Nat "King" Cole, and Billy Eckstine.

ATV has also named the Everly Brothers. But in New York on Wednesday the duo's manager, Wesley Rose, told the MM: "The deal is now off because we could not get together on price."

SONG OF 'CUPID'



Actress-singer Pauline Shepherd has just completed filming "Operation Cupid" for Alliance Films. The film, also starring Pauline Eaton and Charles Farrell, is due for release this autumn. In it, Pauline sings "Take Your Time," a number written by herself and adapted for the film by Stanley Black.

U.S. 'STARLIFT' FOR SUNDAY TV

A TRANS-ATLANTIC starlift for "Sunday Night At The Palladium" will be run this autumn by ATV.

For their peak-hour show the

Entertainment BBC-TV, told the MM: "Apart from our American bookings, we plan to have a strong British element in our autumn Sunday night shows.

'Overpowering'

"These ATV bookings sound overpowering to Show Business people but I do not think they carry the same appeal to ordinary TV viewers. These Americans are very expensive and very few of them are of real international status."

BBC competition
This autumn ATV will be facing competition from BBC-TV. The BBC has signed Harry Belafonte, Eddie Fisher, Alan King, Alfred Drake and Victor Borge for Sunday-night programmes.

Borge stars in his own show on August 31, Fisher on September 6 and 20. Dates are being set for Belafonte, King and Drake.

STARS FOR THE '59 RADIO SHOW

BRITAIN'S top stars and disc-jockeys will be featured during the BBC's Radio Show at Epsom Court from August 26 to September 1.

Among the stars who will be introduced at the show will be Anne Shelton, Russ Conway, Dick Francis, Mike and Bernie Winter, the Bachells, vocal group, Joyce Shock, Terry Wynn, Harry Kent, Tony Brent and Max Java.

RED ALLEN WITH KID ORY BAND

RED ALLEN, veteran trumpet star and resident leader at New York's famed Metropole, will fill the trumpet chair for the first British tour by the Kid Ory Creole Jazz Band.

Ory, the 73-year-old New Orleans trombonist, opens his tour—Part Two of the Newport Jazz and Scamiatina before arriving in Britain.

The band starts its European tour in Germany on September 19 and will also tour Austria, France and Scandinavia before arriving in Britain.

WITH BETTY SMITH

Quintet Laurie Wise has joined the Betty Smith Quintet currently at Southsea's South Parade Pier.

Melody Maker charts service

TOP TWENTY

- (1) LIVING DOLL... Cliff Richard, Columbia
(2) DREAM LOVER... Bobby Darin, London
(3) BATTLE OF NEW ORLEANS... Lonnie Donegan, Pye
(4) LIPSTICK ON YOUR COLLAR... Frankie Laine, MGM
(5) A BIG HUNK O' LOVE... Elvis Presley, RCA
(6) A TEENAGER IN LOVE... Marty Wilde, Philips
(7) LONELY BOY... Paul Anka, Columbia
(8) ROULETTE... Russ Conway, Columbia
(9) RAGTIME COWBOY JOE... David Seville, London
(10) THE HEART OF A MAN... Frank Vaughan, Philips
(11) PETER GUNN YET!... Duane Eddy, London
(12) PERSONALITY... Anthony Newley, Decca
(13) SOMEBODY... Johnny Mathis, Fontana
(14) ONLY SIXTEEN... Craig Douglas, Top Rank
(15) SORRY (I RAN ALL THE WAY HOME)... Impalas, MGM
(16) I KNOW... Ferry Como, RCA
(17) IT'S LATE THERE'LL NEVER BE ANYONE ELSE BUT YOU... Ricky Nelson, London
(18) TWIXT TWELVE AND TWENTY... Sam Cooke, HMV
(19) I'VE WAITED SO LONG... Anthony Newley, Decca

JAZZ PARADE

- (1) SONGS FOR SWINGERS (LP)... Buck Clayton, Philips
(2) CHRIS BARBER BAND-Box Vol. 1 (LP)... Chris Barber, Columbia
(3) THE BEST OF NEW ORLEANS-Vol. III (LP)... Music of the Dance Hall
(4) CHRIS BARBER JAZZ PARADE (EP)... Chris Barber, Columbia
(5) THREE SAXOPHONES (LP)... Columbia
(6) THE KING OF NEW ORLEANS JAZZ (LP)... Jelly Roll Morton, RCA
(7) JAZZ IMPRESSIONS OF EURASIA (LP)... Dave Brubeck, Columbia
(8) MONEY AND LOVE... Miles Davis, Fontana
(9) KING OLIVER (LP)... Philips

TOP TEN LPs

- (1) SOUTH PACIFIC... Soundtrack, RCA
(2) MY FAIR LADY... Original Cast, Philips
(3) DATE WITH AN ANGEL... Sinatra, Capitol
(4) COME DANCE WITH ME... Sinatra, Capitol
(5) THE BEST OF SELLERS... Cliff Richard, RCA
(6) THE BEST OF SELLERS... Cliff Richard, RCA
(7) SONGS TO SING IN YOUR BATH... Decca
(8) THE SMOKEY MOUNTAIN RAIN... Decca
(9) THE SMOKEY MOUNTAIN RAIN... Decca
(10) THE SMOKEY MOUNTAIN RAIN... Decca

JUKE BOX TOP 20

- (1) LIVING DOLL... Cliff Richard, Columbia
(2) DREAM LOVER... Bobby Darin, London
(3) BATTLE OF NEW ORLEANS... Lonnie Donegan, Pye
(4) LIPSTICK ON YOUR COLLAR... Frankie Laine, MGM
(5) PERSONALITY... Anthony Newley, Decca
(6) HONEY STARS... Duane Eddy, London
(7) ROULETTE... Russ Conway, Columbia
(8) A TEENAGER IN LOVE... Marty Wilde, Philips
(9) GOODY GOODY... Russ Conway, Columbia
(10) PETER GUNN YET!... Duane Eddy, London
(11) GOODY GOODY... Russ Conway, Columbia
(12) I GO AWAY... Russ Conway, Columbia
(13) WATERLOO... Phil Spector, Decca
(14) POOR JIMMY TAKE A MESSAGE TO MARY... Decca
(15) LONELY BOY... Paul Anka, Columbia
(16) THAT'S MY LITTLE SUZY... Ritchie Valens, Decca
(17) I KNOW... Ferry Como, RCA
(18) I'VE WAITED SO LONG... Anthony Newley, Decca
(19) KANSAS CITY... Little Richard, RCA
(20) SONARPE'S RETREAT... Billy Grammer, London

TWENTY TOP TUNES

- (1) ROULETTE (B) (2x)... Russ Conway, Columbia
(2) LIVING DOLL (B) (2x)... Cliff Richard, Columbia
(3) DREAM LOVER (A) (2x)... Bobby Darin, London
(4) BATTLE OF NEW ORLEANS (A) (2x)... Lonnie Donegan, Pye
(5) PERSONALITY (A) (2x)... Anthony Newley, Decca
(6) HONEY STARS (A) (2x)... Duane Eddy, London
(7) ROULETTE (A) (2x)... Russ Conway, Columbia
(8) A TEENAGER IN LOVE (A) (2x)... Marty Wilde, Philips
(9) GOODY GOODY (A) (2x)... Russ Conway, Columbia
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(11) GOODY GOODY (A) (2x)... Russ Conway, Columbia
(12) I GO AWAY (A) (2x)... Russ Conway, Columbia
(13) WATERLOO (A) (2x)... Phil Spector, Decca
(14) POOR JIMMY TAKE A MESSAGE TO MARY (A) (2x)... Decca
(15) LONELY BOY (A) (2x)... Paul Anka, Columbia
(16) THAT'S MY LITTLE SUZY (A) (2x)... Ritchie Valens, Decca
(17) I KNOW (A) (2x)... Ferry Como, RCA
(18) I'VE WAITED SO LONG (A) (2x)... Anthony Newley, Decca
(19) KANSAS CITY (A) (2x)... Little Richard, RCA
(20) SONARPE'S RETREAT (A) (2x)... Billy Grammer, London

AMERICA'S TOP TEN

- (1) LONELY BOY... Paul Anka, Columbia
(2) MY HEART IS AN OPEN BOOK... Cliff Douglas, Pye
(3) BATTLE OF NEW ORLEANS... Lonnie Donegan, Pye
(4) A BIG HUNK O' LOVE... Elvis Presley, RCA
(5) LIVED UPON THE BLUES... Sam Cooke, HMV
(6) SEA OF LOVE... Sam Cooke, HMV
(7) WANT A DIFFERENCE A DAY WAKES... British Washington, Mercury
(8) LIPSTICK ON YOUR COLLAR... Frankie Laine, MGM
(9) WHAT I'D SAY... Ray Charles, Atlantic
(10) TIGER... Ray Charles, Atlantic

SINATRA is he

ASK around who is the greatest single talent in show business and one name will be monotonously repeated—Frank Sinatra. People are even beginning to talk in hushed awe of genius. That's ridiculous. I believe Sinatra has pulled off the biggest confidence trick of the century.



Frank with Ava—start of new career?

Sinatra has not only captured the imagination of the common man. Famous singers bow humbly to him. Celebrated film producers lose their sense of proportion. Otto Preminger asserts that Sinatra is the greatest natural actor he has ever met. Stanley Kramer, after observing Sinatra closely in 'The Bridge and the Read', noted him even higher.

HOLLYWOOD HEADLINES \$40,000 ALBUMS

HOLLYWOOD, Wednesday—Louis Armstrong was photographed at his own restaurant in Hollywood Hills. He is said to be near that right now. Indeed, so many worthy folk insist on Sinatra's greatness that the idea is difficult to resist. I believe Frank Sinatra is another quality altogether.

HERMAN RUBIN, who wrote 'Coccoloba', 'I'll Always Be In Love With You' and other famous pop tunes, died last week in Los Angeles. He was 67. Composer Louis Barrere, who wrote 'The Last Night I Dreamed', died last week in Hollywood. He was 82.

ROB FARMON'S brother Dennis, who is A&R director of the new Viscont Record Company in Hollywood, received critical acclaim for his acting in the just-released 'Holiday for Lovers' film.

NAT 'KING' COLE and special guest had work for a wine company commercial. He will appear in 'The Last Night I Dreamed'.

BRON'S... P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1. BRON'S... THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMBANKMENT, LONDON S.W.1.

Frank Sinatra asks TONY BROWN

Where does the greatness lie? In assessing Sinatra's acting, I submit that both Preminger and Kramer erred on the side of generosity. Frank Sinatra as poet, peasant or playwright remains obstinately and unconvincingly Frank Sinatra.

comment to the Frank Sinatra Appreciation Society's magazine: 'To listen to the beautiful lyrics of 'Day In, Day Out' sung with such obvious sincerity, is heart-breaking—particularly when one recalls his earlier recording of the same song.'

► Determined! I never hear the later-day Sinatra without remarking on the victory of mind over matter. He is so much brutal determination in his work. The swinging tempos he prefers nowadays cover up vocal deficiencies but not the fact that he sometimes has to force that, unco-operative larynx.

► Short-lived The sense of guilt he suffered certainly did something to undermine his short-lived partnership with Ava. It ever lurked towards him, scented superficial, there was the bitter reflection that the sacrifice had been in an unworthy cause.

► Off-balance They have been apparent ever since. Sinatra had occasional tussles with the Press before he became obsessed with Ava. But the open warfare really began when the newspapers tried to probe a humiliation he preferred to keep private.

► Courage So many of his assertions were probably ridiculous and illogical. Yet they were somehow a token of courage—of that obstinate, suicidal, warrior's courage.

► Pretence During his lifetime, George Evans—Sinatra's able Press agent in the build-up—claimed that he had 'made' the singer. We shall probably never know how much of the legend was concocted by him.

► 'A wop' But the Sinatra reaction to any attempt to chop him down that the shooting and aggression are such that he should be able to suffer a little de-moralising with good humour.

► Deterrence Frank Sinatra was probably right in saving that the interpretation of his character in the Press was one big lie. Who knows better than he how much of the personality that is endlessly discussed is a sham?

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grandmother and a Jewish lady who treated him like a son. But his Ma did spend out to make him one of the smartest dressers in the neighbourhood. The kids called him 'Sinatra' in tribute to his fancy pants. Derision was possibly mingled with their envy.

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Advertisement for Tommy Steele's 'GIVE! GIVE! GIVE!' and Max Bygraves' 'LAST NIGHT I DREAMED'. Includes Decca logo and record number F 11142.

Advertisement for Rudy Mueck's 'Blow your top on Rudy Mueck'. Features an image of a trumpet and the Rudy Mueck logo.

Advertisement for Humphrey Lyttelton's 'You'll blow better on Rudy Mueck'. Includes a photo of Lyttelton and details about the Rudy Mueck trumpet.

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Songsheet

WITH the reopening of the Songwriters' Advice Bureau, the free services offered.

Songwriters may submit their works for full review and criticism, but only one lyric or manuscript must be sent in at one time. Each lyric or MS must be accompanied by a Songwriter Coupon—see below—and a self-addressed stamped envelope. Stamps alone are not sufficient.

Those living abroad, who cannot get British stamps should enclose International Stamp Coupons to the value of the return postage. One coupon covers the submission of one lyric or manuscript. If you send in more than one at a time, each must be made the subject of a separate submission, with a separate coupon and separate stamped addressed envelope. And don't forget the coupons are only valid for two weeks after publication date (one month for overseas and foreign correspondents).

The Bureau cannot acknowledge lyrics or MSS individually owing to the vast amount of material always passing through. Use decanted envelopes for both the forward and return journeys. Records should be packed in strong cardboard containers, and sufficient postage should be enclosed for return. And don't send tapes. Keep a tape as your file copy and have separate discs dubbed from the tape. I suggest you keep this as a note for reference. It will help to maintain a quick and more efficient service. If everyone takes that extra little bit of care.

Queries, too

The Bureau also answers any query in connection with songwriting. Here again a Songwriter Coupon and s.a.e. must be enclosed. Omission of the Songwriter Coupon from any issue of the paper means the Bureau has more MSS on hand than it can conveniently tackle, and no more will be submitted until the coupon is again published. In such circumstances, out-of-date coupons cannot be accepted. Many readers submit a complete song, but only include the melody on the manuscript.

Songwriters

This coupon entitles you to free advice on any song or lyric you may have written. OR an answer to a songwriting query. MS must have address and address of the sender, and must be accompanied by a self-addressed stamped envelope. Post to: Songwriters' Advice Bureau, 4, Arns Street, London, W.C.2.

The Editor can accept no liability for loss or damage of manuscripts, recordings submitted. This coupon is valid until August 28, 1959, for readers in Britain, and September 12, 1959, for overseas subscribers.



The first shipment of Trumpets, Trombones and Saxophones has now been delivered to dealers throughout the country.

As there were many musicians anxiously awaiting Conn's you may have difficulty in getting yours, but further consignments are on the way, so keep in touch with your dealer.

Distributors to the trade for the British Isles:
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ON THE BEAT

THERE'S always something for someone to worry about in this business. Which (provided that someone isn't you) is what makes it such fun. And at the moment it's the record companies which are starting to tense their jaws.

Over the ramoured importation of a new kind of juke box. Into which you put 2s. 6d., press the button, listen—and, if you like the record, press another button and receive a single-sided copy!



Artists who visualise new recording avenues opening are slow for completion of negotiations (£15,000 for British manufacturing rights and a royalty on sales, I'm told). Record companies, naturally, are in from hazy at the prospect. Most of them don't like cut-price competition anyway. Still less do they welcome 24-hour salesmanship (in all-night cafes as against shop-hours service). Maybe they should band together, buy the rights—and kill the scheme.

Simple! OH, yes! What happens if you don't like the disc? Answer: Press Button B and get back two loaves. As simple as that.

MIND you, lots of people say that anything that will wake up our disc companies is to be applauded. Like an artist I was speaking to last week, this first disc had just been issued. But owing to the Printing Dispute, publicity plans had had to be abandoned.

Now the company tells him: "You can depend upon our putting our full weight behind it. It's a quick sale of 10,000."

There comes a time... A PERFORMER who cut his last disc in 1957 was heard to remark the other day: "I'm thinking of changing record labels."

New blood INTO London the other day one of my all-time faves. "THERE'S a bird to see you. The agent's eyes lit up. 'Show me!' But in walked a bird. 'Well?' Make it snappy. 'What do you do?' 'I sing around the stage and sing.' 'All birds sing.' 'But I sing pop. Anything they call out for.' 'I Go Ape.' 'The bird flapped around the ceiling, singing in a reasonable set out and stay out.'

Safe waters WHAT has been called a private commercial radio station operating in international waters, but Sweden has caused that and some non-commercial government radio circles in Copenhagen.

Like father WHEN Josh White made the early forties, his son Josh JR., virtually an infant at the time, was based on the record show in Copenhagen's Tivoli. Now the Junior White has emigrated to the States and the show with commercial radio. The show was a sell-out.

Label switch DON COSTA, well-known arranger, musta been A&R chief of ABC-Paramount Records here, has been signed as A&R chief by United Artists.

Trumpet of the Johnny Dankworth Orchestra DERRICK ABBOTT See your local dealer or write for colour folder of Besson trumpets to: Besson & Co. Ltd., Besson House, Edgware, Middlesex. Telephone: Edgware 6811



STEVE RACE

presents Chapter Two of his
American Journal

AMONG the official tourist attractions of New York, listed alongside the Empire State Building, the Rockefeller Center and the Staten Island Ferry (which, incidentally, I would be inclined to put in reverse order) are the TV audience shows.

You can see the queues any weekday, mostly women and almost all "out-of-towners," lining the streets of midtown Manhattan, just off Broadway. Muscular, self-important young men in white gloves guard the doors while the waiting viewers tell each other that they "watch the show every day back home." Tickets are not difficult to come by. The hotel desks are littered with them, and one night I saw a couple of the white-glove boys stopping a young man on a street corner, almost begging him to accept tickets for "Music Bingo."

There is no television entertainment in the world to equal America's best, when a network decides to pull out the stops and mount a really major show.

Fobbed-off The worst—and let's face it, that means 99 per cent. of the time—day is so bad that it almost beggars description. Technical as well as entertainment-wise, the American public is fobbed off with stuff of unimpressive quality. No English viewer would accept it, even over lunch.

Refreshing "They have some great bargains there at 98 cents but you won't get Sinatra's 'Swinglow Lovers' because I picked up the last copy on my way to work this morning."

Dave King "This time I watched an internationally famous interview show (not unlike our 'Late Extra' or 'Tonight') in which two comedians, a famous film star and a rising young comedian, strove for 40 minutes to bring an ad lib, conversation to life.

Non-figure "Hi, you-all!" he calls to the studio audience as he straddles on to the stage, leaving his horse (one presumes) at the stage door. "Hi, Jimmy!" he greets the out-of-town visitors.

A glimpse... The audience loves it, of course. Such a nice boy, that Jimmy Dean. If only our boy thought as much about his mother, and wore riding boots like the were singing. "Warner-heard Lover to me, instead of to the cardboard tree stump."

Brilliant Benny "BENNY PITTLE," which opened at London's Palace Theatre last Thursday, is a hotch-potch of brilliant comedy and melodrama.

Four Maltrons plays and recommends Zenith Guitars and Amplifiers. See them at your local dealer's or send direct for details.

Boosey & Hawkes Ltd., Edgware, Middlesex. Telephone: EDGWARE 5881



THE OOBLIES — WHO NEEDS THEM?



THREE cheers for Humph in his anti-Ooble campaign. They make me sick—I'm certain they started the current vogue of on-beat hand-clapping. Who needs them?—Ken Palmerway, Richmond, Surrey.

Bad for trad HUMPH is quite right in drawing attention to imbecilic behaviour of those cresting half-wits who do their best to wreck things for true jazz fans.

Poland, too FOR three years now we have been receiving your fine copy, but since the end of June we have not seen a copy. Please do write us of this wonderful medium—without it we are without our right hand.—Josef Balcerak, Chief-editor, "Jaz", Poland.

Ravers? I HAVE just returned from Beaulieu, where the music was played by the weather and the bars licensed till midnight. What more could a man want? because of the stupidity and selfishness of a few of our countrymen, many had this [Irish] sound-sounding weekend spoiled.

Long, long trail ON Sunday, August 2 I went on a day's outing, but I failed to get a lift to the station. I found my car with a puncture and when I finally reached Beaulieu—having managed to get a lift—found it was the last train. I had to leave the concert at 10 p.m., missing two hours.

Billie Holiday I EXPECT Max Jones never wrote from closer to the heart than in his eloquent farewell to Billie Holiday last week.

choice of the stars THE ZENITH MODEL '17', Cello style with F holes and arched top. Rich Brown matt finish, pearl position marks. £14.0.0

ZENITH MODEL '19', Cello style with F holes and arched top. Rich Brown polished finish, pearl position marks. £16.0.0

ZENITH MODEL '28', Artistes cello style with spruce top, F holes and arched top. In Blond sunburst finish with white binding. £24.10.0

ZENITH MODEL '35', Cutaway artist model with F holes and arched top. In Blond and sunburst finish. £28.0.0

The exceptionally wide range of tone of Zenith Amplifiers is just what discerning guitarists have so long sought. Blunt, ugly distorted sounds hitherto associated with commercial amplifiers have been eliminated and useless eye-catching shapes discarded in favour of a well-angled baffle which throws the sound where it is most effective.



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MM TWO-PAGE

POP PARADE

STARS 'HIGH HOPES'

WHAT a pity it is when two stars get tangled up with the same song. Especially when the stars are of the calibre of Frank Sinatra and Dave King.

This week, both enter the Hit Parade stakes with their version of "High Hopes," the number from Sinatra's latest film, "A Hole In The Head."

There is nothing to choose

POP SINGLES

WHAT IS LOVE? I AM (Columbia DL1518). This American vocal group manages to put itself above the current vocal group stampede with a cute query bound to appeal to teenage girls.

Russ Conway
CHINA TEA (The Wee Wee Boy of 4337). The jangle piano maestro looks all set to conquer the Hit Parade hat-trick. After "Side Saddle and Mustangs come Ching-Yes, and I ain't found the best of them all."

The Playmates
WHAT IS LOVE? I AM (Columbia DL1518). This American vocal group manages to put itself above the current vocal group stampede with a cute query bound to appeal to teenage girls.

Edmundo Ros
SCOTLAND THE BRAVE / "Come Thru the Eye (Decca F11150). A skilled, Edmundo-musically, of course. "Juke Box Jury" picked Rosland as a hit. The gimmick interest of boppie effects wedded to a Latin rhythm could make both titles click.

Al Saxon
ONLY SIXTEEN FOR A RIGHT. Appealingly tender, Saxon's romantic love-voiced ballad coupled with a rocker aimed at "Drummers" supporters. There is so ancient Britain at putting his material across, to a Latin rhythm could make both titles click.

Carl Smith
TEN THOUSAND BRIMS. The Tall Tall Gentlemen (Philips F1-PB113). Smith has already scored Stateside with the marital-fidelity "Drums." Listening should likewise appeal to the folksy element.

Billy Eckstine
I WANT A LITTLE GIRL (Capitol CL 4241). Gurgling warmth of Eckstine with "Rodriguez Coast Base Band." Not said.

Donna Hightower
BECAUSE OF YOU (Capitol CL 4241). Here's a beauty with a highly textured style. That's the first-class backing she swings.

Patti Page
WITH MY EYES WIDE OPEN. THE BREAMING (Capitol CL 4241). Mother's Eyes (Mercury 45-AMT 1841) is a lively, customary rounded performance of a track of revival.

Sheila Buxton
VALLEY OF LOVE (The Wonder Of You) (Top Rank 42-AR 144). The most versatile of our newer singers makes a strong double bid for Hit Parade

take-off of Presley, Pat's Domino and others. But it really does rock.

Poni-Tails
MIDNIGHT (The Wee Wee Boy of 4337). The Girls switch from tinsel cooing to rumbustious, somp-ho without turning a hair. The second summery offers D-38 an ideal programme opening rouser.

Max Bygraves
BORNIKIN LULLABY / Last Night I Dreamed (Decca 45-11118). Bygraves, two from his latest film—and from his own pen. The somnolent mood doesn't sit too easily on the ebullient cockney personality of our Max.

Sam Cooke
ONLY SIXTEEN FOR A RIGHT. Appealingly tender, Saxon's romantic love-voiced ballad coupled with a rocker aimed at "Drummers" supporters. There is so ancient Britain at putting his material across, to a Latin rhythm could make both titles click.

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Joni James
PERHAPS I SHALL GET A THILL (MGM 45 - MM 1027). Appealingly tender, Saxon's romantic love-voiced ballad coupled with a rocker aimed at "Drummers" supporters. There is so ancient Britain at putting his material across, to a Latin rhythm could make both titles click.

Conway Twitty
MUNA LINA HEAVENLY (MGM 45-11118). The It's Only Make Believe man dresses the Mona Lisa in fashionably rock-'n'-roll vogue and the result is a good juke box styling.

Marvin Rainwater
HALF BREED A Song of New Orleans (MGM 45-11118). Rainwater turns in a good Country and

Conway Twitty
MUNA LINA HEAVENLY (MGM 45-11118). The It's Only Make Believe man dresses the Mona Lisa in fashionably rock-'n'-roll vogue and the result is a good juke box styling.

Peggy Lee
I LOST MY SIGAR IN SALT LAKE CITY (Capitol CL 4241). Couple Peggy Lee with the George Shearing Quartet, add an audience of disc jockeys at this year's Miami convention and you have a real historic disc.

Nat 'King' Cole
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Frank Sinatra 'It's in a tangle with ...'



Dave King

David Jacobs got the sack-for laughing!

DAVID JACOBS is appropriately intitled DJ, for he is one of the country's most popular disc jockeys. Yet he once got the sack from the BBC!

It happened back in the days when he was an announcer. One day when he



The good disc jockey must have the ability to keep the artist on the record bigger than himself, says David Jacobs.

His radio work includes "Pick of the Pops," "Round About," "RK Records on Luxembourg" and an overseas record show.

On TV he has done "Tell the Truth," "Make Up Your Mind," "Top Town" and "Juke Box Jury."

"What makes a good disc jockey?" he asked.

"The ability to make up a balanced programme aimed at a particular audience and the ability to keep the artist on record bigger than yourself."

"And on TV you should be as natural with your audience as you are on radio, as natural as if you were talking to them in their homes, because that is what you are doing."

"And that's why people are more inclined to treat TV personalities as friends rather than they would film stars."

Presley fan

"My own favourites are Ella and Frank, Sarah and the rest, plus Anne Shelton and Desna Lott. I am also a Presley fan, but I am not so fond of his imitators."

"To progress. What which way, I don't know. I have always wanted to be a chairman of a TV panel game, and having achieved this, where does one go from there?"

"By the way, I'd like to mention another chairmanship I hold — of the Management Committee of the British Home for Spastic Children, initials SOR. Every mention helps because we run dances and concerts and we need every bit of support we can get. Which I don't necessarily ap-

Calm look
"I know you have good taste so how do you feel when you broadcast rubbish?"

He gave me a calm look.

"I don't broadcast rubbish, I sometimes play records which I don't necessarily ap-

DISC JOCKEYS' CHOICE

Leading disc jockeys give MM readers their tips for the top and also their personal preferences from the new releases:

KENT WALTON — Wilbert Harrison, "Kansas City," Top Rank. (Personal choice: Perry Como, "Birth of the Blues" from LP "Dear Perry," RCA.)

TREVOR PEACOCK — Dave King, "High Hopes," Pye International. (Jan and Kjeld, "It's Buona Sera," Pye International.)

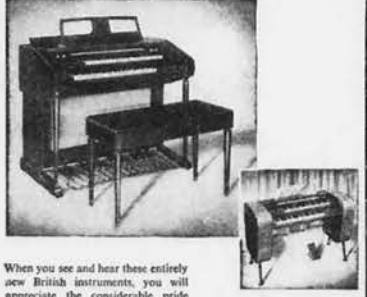
DAVID JACOBS — Frank Sinatra, "High Hopes," Capitol. (Jerry Keller, "Here Comes Summer," London.)

SAM COSTA — Chris Barber, "Lonesome," Columbia. (Tommy Edwards, "I Look At Heaven," MGM.)

RAY ORCHARD — Frank Sinatra, "High Hopes," (Donna Hightower, "Love, Come Back To Me," Capitol.)

PATRICK CAMPBELL — Jerry Keller, "Here Comes Summer," (Ray Peterson, "The Wonder Of You," RCA.)

A major advance in Electronic Organ Design!



TRADITIONAL MODEL
(Top photograph)
A graceful design in the best organ tradition, available in either French Walnut or Light Oak finish. Voiced for either light or serious music, its superb digital touch provides exquisite distinction for Church or other institutional use.

Height 37 in. Width 44 in. Depth 24 in. (approx.)
Price 360 Gns.
Petal Board & Bench optional extra.

CONTEMPORARY MODEL
(Lower photograph)
A beautiful modern design available in various decorative color combinations. Carefully designed for easy dismantling into three units for portability, electrical coupling, a automatic when assembled.

Height 36 in. Width 33 in. Depth 22 in. (approx.)
Price 295 Gns.
Petal Board & Bench optional extra.

Full illustrated descriptive brochure available from: **JYPALANCE S. BIRD & SONS LTD.**
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POP PARADE

is edited by LAURIE HENSHAW. The discs are reviewed by the MM Pop Panel.

Western rendering of Half Breed. Given a good start, this could bring in the loot for MGM.

Jeri Southern
R/N. Don't Look at Me That Way (Capitol CL 15057). After so many recordings on disc, it's nice to play this cute coupling by Miss southern. And it does not need a look at the hit charts; the backing sung by Billy May, a pick of the disc.

Johnny Otis
THREE GIRLS NAMED MOLLY DOIN' THE HILLY GILLY (Capitol CL 15057). This Otis offering offers quite a plenty of motive in the juke box occasions.

Les Baxter
SABRE HANCE Milder (Capitol CL 15053). Coupling of a new classic and an instrumental featuring piano. Both good choices.

George Jones
WHOT SHOT SAM? Into My Arms Again (Mercury AMT 1838). This is a rock 'n' roll which has been puzzling American disc buyers for some weeks now. And the puzzle could put it into the hit class in Britain.

Kingston Trio
M.Y.A./All My Sorrows (Capitol CL 15040). The international trio-trio group featuring the sad story of Tom Dooly with an equally heartrending "Charlie" doomed for ever to the States.

FOR FILM FANS

TWO screen idols have been recruited by Top Rank for disc duties.

From the film "Ferry to Hong Kong," star Curt Jurgens sings the theme song backed by "Liz: For Love" (JAR 151), and from the film "Bird Date," Harry Kruger bows in with the title song (TR 5008).

Of the two, Kruger really takes the disc honours, but judging by the queues for the "Ferry" film, Jurgens is likely to have the best-selling disc.

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LOUIS AND KEELY SWING ALL THE WAY

LOUIS PRIMA and KEELY SMITH—"Hey, Boy! Hey Girl" (Cap. 11081), "Mr. and Mrs. Las Vegas" in a song narration from their Columbia picture. Right from the title song, this one swings all the way. A salubrious lesson in how to generate a heat from a small group.

FRANK SINATRA—"Look To Your Heart" (Cap. 15071). —Frank is in reflective, romantic mood and he has already recorded. Tracks include "Just As A Stranger," "You, Me, and Love," "The Impatient Years" and "When I Stop Loving You." Ray Anthony backs and title rest are by Nolan Riddle. VERDICT: a worthwhile collection.

JACK MARSHALL SEKETEYE—"My Century Jazz" (Cap. 11081).—Arrogant MD Marshall is well-known for his vocal backings. Here, he offers chamber-music-like jazz. The instrumental accompaniment with Marshall's own guitar presenting the standard solo work. Definitely something different.

JUNE CHRISTY—"The Song is Just" (Cap. 11114). Again Raylene music.

EP session

MICHAEL HOLLIDAY—"Mike (and the other kids)" (Cap. 11081).—Mike harmonizes with "The Song is Just" (Cap. 11081).—Frank Sinatra, "Look To Your Heart" (Cap. 15071).

CLYDE RICHARD—"Serious Charge" (Cap. 15075).—"Living Doll" (Cap. 15076).—"Britain's No. 1 seller" —undoubtedly the best selection. CHR endorses his position as our most best-selling instrumental singer.

DISCS TO WATCH

CONNIE FRANCIS, "You're Gonna Miss Me" (MGM 1021). Another disc with that Connie Francis trademark.

JANE MORGAN, "With Open Arms" (London HLR 925). Jane makes a reappearance with a ballad that has already scored in the States.

JOHNNY RESTIVO, "The Shape I'm In" (RCA 1143). Only 15 years old, Johnny has already made his mark on the American charts with this one.

SAMMY TURNER, "Lanender Blue" (London HLK 931). A new treatment of an oldie which has given it a fresh lease of life in the U.S. charts.

DON LANG, "Foot and Hollar" (see "You're Friday" (HMV Pop 649). A real lively rocker for the "Drumbeat" brigade.

Just for the record!

Garrard produce the finest and widest range of record playing equipment in the world

The model illustrated is the 4-speed R.C. 121/4D Mark II. Record Changer mounted on an attractive base. Just plug in to your radio, connect to the power supply and you have the complete record player.

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THE GARRARD ENGINEERING & MANUFACTURING CO. LTD., SWINDON, WILTS.

NEWSBOX By Jerry Dawson

ALEX WELSH and his Band will be the first jazz group ever to play at the Edinburgh Festival.

They invade the world-famous Edinburgh Festival with a special appearance at the Princes Street Gardens on Friday, August 25.

SEASON—Billy Terrent with his Orchestra makes a five-week season at Blackpool Winter Gardens on Monday, August 28.

REUNION

DICKIE VALENTINE was head man at the recent reunion of the famous Parish Church of dancer and singer, Dickie Valentine, who was formerly Dickie Valentine and Jimmy Clitheroe were among the guests.

BACK AGAIN—Band-leader Maurice Brown returns to Blackpool with his band on August 21.

CONCERTS—Mick Mulligan and his band (Sept. 6) are scheduled for concerts at the Esplanade, Brighton.

THE Eric Delaney DRUM SET 14" SNARE DRUM with Mylar Drumheads 12-strand Wire Snare Damper Tone Control Snare Drum Stand 10" Turkish type Cymbal and Cymbal Arm. Drum Sticks and Wire Brushes

FREE WITH EVERY DRUM SET A 7" 45 r.p.m. Record PLUS 8 page tutor by Eric Delaney himself

A new invention in drum construction (patent pending). Authentic in design and professionally styled with full-depth shell. Snap folding side drum stand of original design. Beautifully glitter finished with gold rims and lugs. Truly a professional outfit. PRICE COMPLETE £7.5.0

CLYDE STOMPERS TO TRAVEL SOUTH

SOLO REDHEAD



Twenty-year-old redhead soloist made her debut as a solo singer on Monday when she started a week's cabaret at London's Astor Club.

MICK MULLIGAN HAS THE 'FLU'

Mick Mulligan was laid up with the flu this week. Despite a high temperature, he led his band at Scarborough on Saturday.

IN SOCIETY

Singer Maxine Daniele started a three-week cabaret season at the Society Restaurant on Monday.

Joe Joe toured in ABC's 'Holiday Town Parade' from Friday tomorrow.

Edna will play the title role in 'Clodagh' on August 24.

SCOTLAND'S No. 1 jazz band, the Clyde Jazz Stompers, will spend September in England for TV, radio, disc and jazz club dates.

The group's first English tour is being handled by the Dutton Agency and will include appearances at London's Humphrey Lyttelton Club on September 5, 11 and 18.

'Jazz Club' airing

During the tour, the Stompers will be featured on the BBC Light Programme 'Jazz Club' on September 3, and Jack Parnell's ATV show, 'Disc Break' on September 5.

Tour dates

The tour opens at the Kings Theatre, London, on August 28. Other dates include the Royal Albert Hall, Brighton, and the Kings Theatre, London.

All Stars dep for Wally Fawkes Band

An all-star band will be featured at the Kings Theatre, London, on August 28.

STAR SHORTAGE

Leeds Empire Theatre has signed down for August because of a lack of artists owing to seaside productions.

For radio TV & discs

Eric Delaney is sticking to jazz. He is through with pop. 'They ruined my other with his new seven-piece at Brighton's Regent Ballroom.'

EVE SIGNS FOR ANOTHER '8.5'

FIVE BOWWELL has signed for another 'Give Part Eight' at the Glasgow Alhambra.

People in the News

Harold Fieldling has signed some of Britain's top stars for his 10-day concert at Blackpool over the next three weeks.

Janio starts a 'bold over' pantomime season at Coventry.

Ronnie has been booked for 'Hilton' and 'The Three Bears' at Leeds.

Eric Delaney is sticking to jazz. He is through with pop.

VARIETY IS ...



Bob Miller and the Millermen—stars of BBC-TV's 'Drumbeat' show—are set for a five-month nationwide tour.

LEWIS TO COOST GIRL SINGERS

Band-leader Vic Lewis has taken over the personal management of singers Elaine Deane and Shirley Moore.

ERIC GALLOWAY SIGNS HIS MEN

ERIC GALLOWAY has set the line-up of his 12-piece band to open at the Orchard Ballroom, Purley, on August 26.

RECORDS MAGAZINE

Here, share Variety personalities pose for the MM. From (L-R) they are Jim Dale, Malcolm Burnell, Jamie Marlin, Russ Shepherd, Russ Stablesford and Joyce Clark.

Bob Miller (& his Men) to tour Britain

Successful try-out

tried some experimental dates and they have had a wonderful success in fact, we broke Chris Barber's attendance record at the Britannia Pier, Great Yarmouth, two weeks ago.

ACKER BILK MAY GO TO GERMANY & SCANDINAVIA

ACKER BILK expects to take his band on its first visit to Germany and Scandinavia.

ERIC GALLOWAY SIGNS HIS MEN

ERIC GALLOWAY has set the line-up of his 12-piece band to open at the Orchard Ballroom, Purley, on August 26.

Latest from Selmer

Selmer are to hold an exhibition of their latest musical instruments from August 23 to 25 at the Clarendon Circus Road Showrooms.

WHAT A TEAM! American film beauty Jayne Mansfield and Britain's Cliff Richard top the bill in ABC's Saturday Spectacular.

Bill Collins ends 12-month run

Star-leader Bill Collins is leaving Brighton's Regent Ballroom after a twelve-month run.

YOUTH ORCHESTRA TAKING SHAPE

THE National Youth Orchestra project (first announced in the Melody Maker, June 13) is taking shape.

KIM TRACY WILL RETURN AS STAR

BACK in London on Monday after a holiday tour of Ireland, the trombone playing Tracy Slaters have already been booked for nine more Irish one-nighters in October.

GOING WEST

The Bruce Turner band visits the West Coast next week for dates at Bristol Jazz Club (August 21) and the Civic Hall, Exeter (22nd).

A New note in Music! The COMPTON V.60 A NEW ELECTRONIC ORGAN offered by a company with a world-wide reputation for quality of workmanship and after-sales service.

NEIL SEDAKA You gotta learn your rhythm and blues RCA-1130

HENRY MANCINI Peter Gunn theme RCA-1134 THE WONDER OF YOU Ray Peterson RCA-1131

RECORDS MAGAZINE portrait of Marino Marini and his Quartet on the cover of the August issue.

LP DEBUT FOR FRANK BARBER Well-known arranger Frank Barber is to conduct his first recording session on Wednesday.

HUMPHREY LYTTLETON CLUB

Friday, August 14
MICK MULLIGAN & HIS BAND
featuring GEORGE MELLY

Saturday, August 15
ALEX WELSH & HIS BAND

Sunday, August 16
FAIRWEATHER-BROWN
ALL-STAR

Monday, August 17
MR. ACKER BILK'S
PARAMOUNT JAZZ BAND

Tuesday, August 18
GRAMHAM STEWART'S
NEW ORLEANS JAZZ BAND

Wednesday, August 19
MICK MULLIGAN & HIS BAND
featuring GEORGE MELLY

Thursday, August 20
MICKY ASHMAN'S JAZZMEN

Your hosts and company:
PETER BURMAN and DON READ
Special comedians: Peter, Thora, M.M. Forces, Nurses, Students, in members of club, 216

Starts time, 7:30 p.m. Sun. 7:15 p.m.
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CITY RADIO (Cardiff), Ltd., 2, Church Walk, Cardiff. Phone 2160. This shop specializes in record sales.

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KITCHENS OF LEEDS, Record Balm, King Edward Street.

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BRITTON GRAMER (Electric), Ltd., comprehensive record and musical instrument stores...
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W.C.2.—DORELL'S, 7, Jax only—77, Charing Cross Road, Gen. 700.
W.2.—JAMES ASHMAN offers expert service for all record work at RECORD CENTRE, 230, New Road, St. Martin's Lane, Gen. 1296.

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MARSHALLS RECORD CENTRE, 9, Oxford Road, Manchester 1, Ard. 617.

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SATURDAY, AUG. 29th, 8 p.m.
ON SUTTON'S FARM, Bird Lane, Hornchurch
TICKETS 15/- St. Louis Jazz Club, Elm Park, Tel.: ROM. 42606



CLUB CALENDAR

Sam and Jess Kruger's FABULOUS FLAMINGO
The Jazz Showcases of the Nation.
FRIDAY (14th), 7-11 p.m.
The Jazz Showcases of the Nation.
SATURDAY (15th), 7-11 p.m.
The Jazz Showcases of the Nation.
SUNDAY (16th), 7-11 p.m.
The Jazz Showcases of the Nation.

MONDAY—contd.
TROC'S "Six Beta" King's Road, Putney, S.W.15, after 10 p.m. every night. Hosts: Peter, Thora, M.M. Forces, Nurses, Students, in members of club, 216.

TUESDAY
A habit, a habit, a habit...
"Punch" used lines, third...
"THE JAZZMANS"
VENUS QUARTET Quartet.
AARON is the music man—play...
at TIG'S.
ALEXANDER JAZZ Club: Mickie Ashman's Jazzband—Grove Street, W.1.

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FRIDAY (TODAY)
BRIAN WHITE'S Magna Jazzband, "Swan", Kingston.
BURTON'S "The Family", plus Tony...
Comedian: Tony Hall, Bill Curtis, Ken...
1959, Genes 842 and 80 to St. Wood...
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"COOL FOR CATS" PACKAGE TOUR

The stage version of "Cool For Cats" is set to open a tour of Granada Cinemas on September 22. In addition, the Sid Phillips Band will be billed for the first two shows and Humphrey Lyttelton will make the last of the six dates on September 30.

JOE HENDERSON 'SPOTTED' BY HOLLYWOOD

PIANIST Joe Henderson's music for the film "Jazzbo" has been spotted by Hollywood. Joe Henderson's music for the film "Jazzbo" has been spotted by Hollywood. Joe Henderson's music for the film "Jazzbo" has been spotted by Hollywood.

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Barber to open Monterey show

The Chris Barber Band will be featured with many of the big names of American jazz at the Monterey Jazz Festival on October 2. The festival will be held at the Monterey Peninsula Hotel, Monterey, California.

STOP PRESS INTERNATIONAL

NEW YORK—Altoist Cannonball Adderley will be leaving for South Africa. One is for cabaret at City Club in Johannesburg. The other is for two week seasons at Jo'burg, Cape Town and Durban. No dates have been set but Lita may go after her current tour.

DATE WITH THE STARS

WEEK BEGINS August 16
LITA ANTHONY
Bessie Coleman, Great War
Kenny Baker
Walter Gostert
Shirley Sasser
Opera House, Blackpool
REVELRY SASSER
Opera House, Walsley, Lancs.
Eve Boswell
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Llandudno
Southerns and a holiday in Spain.

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Opera House, Blackpool
REVELRY SASSER
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3:30-4:00 p.m. C 5: Jazz Club.
4:00-4:30 p.m. C 6: Jazz Club.
4:30-5:00 p.m. C 7: Jazz Club.
5:00-5:30 p.m. C 8: Jazz Club.
5:30-6:00 p.m. C 9: Jazz Club.
6:00-6:30 p.m. C 10: Jazz Club.
6:30-7:00 p.m. C 11: Jazz Club.
7:00-7:30 p.m. C 12: Jazz Club.
7:30-8:00 p.m. C 13: Jazz Club.
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Melody Maker

August 15, 1959 EVERY FRIDAY 6d.

Oh Boy! definite for Sept. 12

LATE on Wednesday night the Melody Maker learned that ABC-TV's "Oh Boy!" is definitely returning. The first show will go out at 8.30 p.m. on Saturday, September 12. But this time the show will be televised from ABC's Manchester studios instead of the Hackney Empire.

TEDDY JOHNSON ON 2 CHANNELS

SINGING star Teddy Johnson has been signed for series on both BBC-TV and ATV this autumn. On October 13, Teddy and his singer-wife Pearl Carr start a 10-week series for the BBC entitled "Crooked Mile" with a contract on the fortnightly show will be Eamonn Andrews, Ronnie Corbett and the Bert Hayes Group. Teddy returns to the ATV channel on October 25 with another series of "Music Show" programmes on Sunday at 5.45 p.m. As before, he will complete, introduce guest stars and sing request numbers. Pearl Carr will be assisting on some of the shows.

JAZZ 'ENCOUNTER'

Arranger-composer Kenny Graham leaves today (Friday) on a 10-day visit to Poland where, together with jazz writer Colin Melrose, he will study the jazz scene on behalf of the magazine, "Encounter."

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GORDON REASON OVERHAUL—The new one has been featured in **PADS FITTED**. They are the Douglas Sound and LAST RECORD! MUST USE THEM FOR YOUR NEXT OVERHAUL.
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Marion—operation
 Marion Ryan is to undergo an operation for the removal of her vocal cords—a serious operation for a singer. She will have the operation during the end of her current summer season at the Palace Theatre, Blackpool, and starting a new series of Gramercy "Spot The Tune" on October 14.

German radio bans British musicians

GERMANY'S South-West Radio station has put a ban on British musicians. The move is a reprisal against the Musicians' Union who recently barred German tenor star Hans Kayser, who works for South-West Radio, from broadcasting during his English visit for the Bath Festival.

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THE LYTELTON BAND TO CLOSE

'Variety of reasons'
 The world-famous Humphrey Lyttelton Club is closing down. The club's last session at its 6100-a-week Oxford Street premises will be on Saturday, September 19. Owing to his American tour, Lyttelton's last date at the club will be on August 29. The club has been operating at 100, Oxford Street since its formation eight years ago and has been open seven nights a week for the past three years. Humphrey's agent, Lyn Dutton, told the MM that his lease of the premises was due for renewal in September and it had been decided to close down "for a variety of reasons."

DISC DATE

'CROOKED MILE' TO LONDON
 A NEW British musical, "The Crooked Mile," had its world premiere on Tuesday at Manchester's Opera House. Written by Peter Woodhead, with stars Elizabeth Welch, Jack MacGraw and Millicent Martin. The show, which opens at London's Queen's Theatre on September 10, is set in Boho and the theme is gang warfare.

LOUIS ARMSTRONG

See LEONARD FEATHER'S Hard-hitting profile NEXT WEEK

JACK PARNELL IS 'MUCH BETTER'

JACK PARNELL left hospital on Saturday and is convalescing at his father, Surrey, home. Jack was rushed to hospital the previous week after a relapse following an internal operation early in July. Titled "Pop Prom," the concert is sponsored by the "Valentine's Festival" and "Woody Magazines" in aid of the National Playing Fields Association. The full bill is: Marty Wilde, Harry Hinton, Fred Durrant, Power, Terry White, Gary Douglas, Bill Payne, the Muller-Jacks, Cherry Walker, Don Stacey, Bert Weedon, the Vernons Girls and Neville Taylor and the Cutters. All the acts will be accompanied by Lord Rockingham's 1st and 2nd Xls, directed by Harry Robinson. Tickets priced from 5s. 6d. to 15s. can be obtained from the Albert Hall and ticket agencies.

Eddie Fisher is pictured at Decca's West...
 Musician studies last week putting his first disc to Britain's "Top Secret" side for the RCA label for a September release. Eddie who stars on BBC-TV on September 6 and 20, was inspired by the Orchestral.

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Melody Maker

August 22, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

ALL ABOARD



A fishing boat, sunny weather and a pretty girl... so this is how a top disc star spends his off-duty hours. The star is Elvis Costello, currently playing at the Grand Theatre, Leeds. His companion, show dancer Jessie Carrion.

KINGSTON 3 LEAD 1960 TREK

BACK in London from America on Tuesday, agent Harold Davison told the MM of his trans-Atlantic exchange plans for 1960. Among the top name stars involved in his latest deals are: Ted Heath will make yet another American tour, probably in February. Johnny Dankworth will definitely make a return trip to the States in 1960. No dates have been set, but Davison reports "plenty of offers for the band."

Davidson has also acquired the British rights of 100 American musicals, including "Oklahoma," "Lil Abner," "Belle of New York," "Call Me Madam" and "Bells Are Ringing." He plans to present some of them as touring shows next year.

Johnny Dankworth at the Marquee
 The National Jazz Federation's Marquee Club, Oxford Street, is to switch from Friday night sessions to Thursday. Booked for next Thursday (August 27) is the full Johnny Dankworth Orchestra.

SLASH! GO MORE DISC PRICES

DOWN, down and down dip the disc prices. Today, the MELODY MAKER can announce that the low-price Gala label will crash into the record market with 4s. 45 rpm singles from October 1. This is 2s. cheaper than the average 45s retailed by the major disc concerns.

Only recently Gala launched their line of 16s. 9d. LPs. This presaged big company cuts in LP prices. A fortnight ago Pye announced their series of "Golden Guinea" 21s. LPs. Now, Decca have followed suit with 21s. pop LPs on their "Ace of Clubs" label.

Big question of the moment is whether Gala's 4s. singles will bring down the price of the major companies' 45s.

'NO PLANS'
 EMI and Decca are non-committal. Pye have "no plans." A Philips spokesman said: "We are watching the situation very carefully." Says Gala chief Monty Lewis: "I doubt whether the overheads of the big concerns would permit price cuts in singles. It wouldn't be worth their while to cut

Back Page, Col. 3

CONNIE FRANCIS IS BACK



American singer Connie Francis (above) met the Press at a cocktail party at the Dorchester Hotel on Wednesday. Her new manager George Schick and her old chief Ray Ellis. She is here at the launch of her new EMI label, MGM, which will record three LPs for her "MGM" label. Connie will record LPs of Christmas and Italian songs, and an LP of "The Big Boss," conducted by Cyril Groussin.

OH! 'BOY MEETS GIRLS' IN NEW ABC SERIES
 ABC planners this week decided to kill "Oh Boy!" Instead, a new show, probably called "Boy Meets Girl," will be seen on the TV network from Saturday, September 12, at 8.30 p.m. The decision to scrap the "Oh Boy!" name was reached late on Tuesday night. "The 'Boy' will be Marty Wilde and the 'Girls' the Vernons. Other regular stars on the show will be Cherry Walker and trombonist Red Price. "We shall also feature American stars each week," said ABC programme controller Don Rowson speaking to the MM from Belfast. "The show will be quieter and smoother and will not move at the same frantic pace as 'Oh Boy!'" Producer Jack Good said: "The show will be designed to appeal to the older brothers and sisters as well as the teenagers. MD will be Bill Shepherd. —meanwhile 'Jury' is surprise hit

— Jack Bon Jury — the BBC-TV disc review series — has been extended for a further 12 weeks. And from September 5 the show is to be moved from Monday evenings to 6.50 p.m. on Saturday in direct competition with ABC-TV's new evening show. "Producer Howard Kessel told the MM: "The show has been such a fantastic success — much to everybody's surprise."

Melody Maker charts service

TOP TWENTY

- (1) LIVING DOLL...Cliff Richard, Columbia
(2) BATTLE OF NEW ORLEANS...Lennie Donegan, Pye
(3) ONLY SIXTEEN...Craig Douglas, Top Rank
(4) DREAM LOVER...Bobby Darin, London
(5) LONELY BOY...Paul Anka, Columbia
(6) LIPSTICK ON YOUR COLLAR...Connie Francis, MGM
(7) A BIG HUNK O' LOVE...Elvis Presley, RCA
(8) THE HEART OF A MAN...Frankie Vaughan, Philips
(9) A TEENAGER IN LOVE...Marty Wilde, Philips
(10) ROULETTE...Russ Conway, Columbia
(11) GOODBYE, JIMMY, GOODBYE...Ruby Murray, Columbia
(12) SOMEBODY...Johnny Mathis, Fontana
(13) PERSONALITY...Anthony Newley, Decca
(14) TWIXT TWELVE AND TWENTY...Pat Boone, London
(15) TALLAHASSEE LASSIE...Tommy Steele, Decca
(16) WHY SHOULD I BE LONELY...Tony Brent, Columbia
(17) I KNOW...Perry Como, RCA
(18) ONLY SIXTEEN...Sam Cooke, HMV
(19) MONA LISA...Conway Twitty, MGM

JAZZ PARADE

- (1) THE NOBLE ART OF MR. ACKER BILK (LP)...Arker Bilk, Columbia
(2) CHRIS BARKER BAND—Vol. 1 (LP)...Columbia
(3) BLUE SAXOPHONES (LP)...Columbia
(4) THE KING OF THE MODERN JAZZ (LP)...Jelly Roll Morton, RCA
(5) SONGS FOR SWINGERS (LP)...Miles Davis, Fontana
(6) PORGY AND BESS (LP)...Miles Davis, Fontana
(7) CHRIS BARKER IN JAZZ (LP)...Decca
(8) JAZZ IMPRESSIONS OF EURASIA (LP)...P.F. Sloan, Decca
(9) KING OLIVER (EP)...Phillips
(10) MILESTONES (LP)...Miles Davis, Fontana

TOP TEN LPs

- (1) SOUTH PACIFIC...Soundtrack, MGM
(2) GIGI...Soundtrack, MGM
(3) MY FAIR LADY...Original Cast, Philips
(4) A DATE WITH ELVIS...Soundtrack, RCA
(5) THE BEST OF BOB HOPE...Soundtrack, RCA
(6) COME DANCE WITH ME...Frank Sinatra, Capitol
(7) CLIFF...Cliff Richard, Columbia
(8) LOOK TO YOUR MERRY...Frank Sinatra, Capitol
(9) SONGS BY TOM LEHNER...Frank Sinatra, Capitol
(10) SONGS TO SING IN YOUR BATH...Russ Conway, Columbia

JUKE BOX TOP 20

- (1) LIVING DOLL...Cliff Richard, Columbia
(2) BATTLE OF NEW ORLEANS...Lennie Donegan, Pye
(3) ONLY SIXTEEN...Craig Douglas, Top Rank
(4) DREAM LOVER...Bobby Darin, London
(5) LONELY BOY...Paul Anka, Columbia
(6) LIPSTICK ON YOUR COLLAR...Connie Francis, MGM
(7) A BIG HUNK O' LOVE...Elvis Presley, RCA
(8) THE HEART OF A MAN...Frankie Vaughan, Philips
(9) A TEENAGER IN LOVE...Marty Wilde, Philips
(10) ROULETTE...Russ Conway, Columbia
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(16) WHY SHOULD I BE LONELY...Tony Brent, Columbia
(17) I KNOW...Perry Como, RCA
(18) ONLY SIXTEEN...Sam Cooke, HMV
(19) MONA LISA...Conway Twitty, MGM

TWENTY TOP TUNES

- (1) LIVING DOLL (B) (2)...Cliff Richard, Columbia
(2) BATTLE OF NEW ORLEANS (B) (2)...Lennie Donegan, Pye
(3) ONLY SIXTEEN (B) (2)...Craig Douglas, Top Rank
(4) DREAM LOVER (B) (2)...Bobby Darin, London
(5) LONELY BOY (B) (2)...Paul Anka, Columbia
(6) LIPSTICK ON YOUR COLLAR (B) (2)...Connie Francis, MGM
(7) A BIG HUNK O' LOVE (B) (2)...Elvis Presley, RCA
(8) THE HEART OF A MAN (B) (2)...Frankie Vaughan, Philips
(9) A TEENAGER IN LOVE (B) (2)...Marty Wilde, Philips
(10) ROULETTE (B) (2)...Russ Conway, Columbia
(11) GOODBYE, JIMMY, GOODBYE (B) (2)...Ruby Murray, Columbia
(12) SOMEBODY (B) (2)...Johnny Mathis, Fontana
(13) PERSONALITY (B) (2)...Anthony Newley, Decca
(14) TWIXT TWELVE AND TWENTY (B) (2)...Pat Boone, London
(15) TALLAHASSEE LASSIE (B) (2)...Tommy Steele, Decca
(16) WHY SHOULD I BE LONELY (B) (2)...Tony Brent, Columbia
(17) I KNOW (B) (2)...Perry Como, RCA
(18) ONLY SIXTEEN (B) (2)...Sam Cooke, HMV
(19) MONA LISA (B) (2)...Conway Twitty, MGM

AMERICA'S TOP TEN

- (1) SEA OF LOVE...Patsy Cline, Mercury
(2) LIPSTICK ON YOUR COLLAR...Connie Francis, MGM
(3) LONELY BOY...Paul Anka, Columbia
(4) LAVENDER BLUE...Sammy Turner, RCA
(5) WHAT IS NEW...The Beatles, Parlophone
(6) MY HEART IS AN OPEN BOOK...Ray Charles, Atlantic
(7) WHAT A DIFFERENCE A DAY MAKES...The Beatles, Parlophone
(8) BATTLE OF NEW ORLEANS...Lennie Donegan, Pye
(9) TIGER...The Beatles, Parlophone
(10) THE THREE BELLS...The Browns, RCA Victor

THE THREE

It was Saturday evening, July 18, 1959. In a large clearing in the woods of Stony Brook, Long Island, 50 miles from New York City, 2,000 people ranged along the broad slope facing the stage. At 8.40 p.m. a stocky, smiling figure strode onstage and they burst into warm applause.



After the most publicised illness in the history of jazz, Louis Armstrong is back, playing as well as ever. Here Leonard Feather takes the opportunity to reappraise the work, personality and influence of his old friend.

Louis Armstrong's illness was over and he had officially gone back to work. Less than four weeks had passed since the morning when Louis had triggered front-page headlines all over the world as he lay in his bed in the tiny village of Spoleto, in Italy.

During those weeks there had been more concern, more speculation and pessimistic prognostication about the future of the world's most famous jazz soloist than at any other time in his forty-year career.

My main interest in driving out to Stony Brook was to hear just how much the ordeal had affected Louis, and to ask him personally how he had felt, and felt now, about his physical condition.

The first question was soon answered for Louis pipes and chops obviously were completely unshaken. He played as well as ever; his spirits were at their perennial ebullient level.

Chatting backstage with Louis during the interval, I learned not to my surprise that he had been the least concerned of those affected by his illness.

"I keep my body up good—I worry never in doubt about getting well. And I knew all along it wasn't my heart. What happened was that I worked too hard—cut into the middle of my vacation making up play a private performance for somebody's party."

"I needed a little rest, that's all. I lost 15 pounds, but I needed it."

Personality But along with the discussion of his health there had been a renewed concern with many disputed questions of his personality.

What kind of person lies behind this unique combination of consummate artist, constant comedian and indomitable showman?

The first conclusion to be drawn is clear: Louis was not neurotic. This immediately sets him apart from an alarmingly high percentage of today's greatest young jazzmen; it also gives him a advantage that they resent.

Where others prefer to walk around with a chip on the shoulder and derive a perverse satisfaction from a natural hatred of criticism, Louis walks erect, takes people as they are and tends to look for the best in all.

Indignant Nevertheless, Louis has a strong view—particularly on the racial level—many of which he keeps strictly to himself. On rare occasions when the breaking point is reached and the boiling indignation runs over, as was the case in the school integration crisis a couple of years ago.

When his manager attempted to deny that Louis made the statements attributed to him, Louis denounced the man, and to this day has the reputation of being set off all the necessary steam he substituted, and to this day has the reputation of being set off all the necessary steam he substituted, and to this day has the reputation of being set off all the necessary steam he substituted.

If Louis feels that it is un-justified to be involved in politics, that is his business, and he will never be a political expert. Socially, he sprang from a world completely circumscribed

by Jim Crow, and it is not easy for a man his age to adjust psychologically to conditions that now give younger and more sophisticated Negroes a relatively broad degree of freedom.

If he uses terms like "Technicolor Bing Crosby" it is because it's a sure way to get a laugh and because he personally can't see what's wrong with it.

To those who answer that ignorance is no excuse, I would point out that these are minor matters compared with the qualities of strength in his tremendous, unending loyalty to his old friends, his utter dependability when he makes a promise (as Lyttelton pointed out), and his complete professionalism.

He regards himself not as an artist or even as an entertainer but first and foremost as an entertainer with an implacable desire to please his audience.

His education was very limited—unlike the vast majority of today's jazz musicians, he is unable to enter an intellectual discussion of such matters.

In order to give a fuller picture of the man I could go back over reams of correspondence that have mounted up through the years. Back in the 1930s Louis wrote endless letters in longhand.

Later he bought a typewriter and would sit in the dressing room for hours writing casual letters to friends.

The best news I have heard and loved has never been more

Leonard Feather

strongly demonstrated by Louis than in these delightful cheques of correspondence. Most of the letters are on large yellow sheets with "Satchmo" printed diagonally across the corner.

Page 4: an opening bonus in the form of four lines of comic verse. Apology for lateness of letter, followed by a lengthy discussion of Negro musicians' use of hair-straighteners.

Pages 5-5: details of concert and dance the band played for soldiers in Pensacola, Florida including long anecdote about coloured soldier who told Winston Churchill he wanted to fly in Royal Air Force.

Pages 6-7: Louis's latest trend after the long-held one toward the end of his original "West End Blues".

Page 8: description of a friend's alligator farm in Pensacola.

Page 10: account of visit to comfort sick soldiers at Post Hospital.

Page 11: details of letter received from Chaplain at Fort Barranca, Calif., and dinner date with Bunk Johnson in New Orleans.

Page 12: recent visit to New Orleans, meeting with Paul Taylor, secretary of Creole folk and music.

New Orleans Page 13: more reminiscences about New Orleans, Louis's sister and grandmother.

Page 14: more family recollections: details of letter from Louis to Secretary of the Decca Bury Rhythm Club.

Can you imagine any of the cool cats writing a letter on subjects like this without any attempt to gain but the interest of the recipient?

What annoys me is not that musicians and fans become out-

raged by specific incidents, but that they tend to be considerate and suspicious about a man who has done more for jazz and perhaps in his obligation to move for brotherhood, than any of those who have belittled him.

Which brings me to the most important aspect of his story. What, exactly, did Louis do for jazz?

Let the average fan today, who presumably was born in the late 1930s and cannot possibly judge him in an overall perspective, this may seem very meretricious.

To prepare yourself, it is necessary to play the best of the early recordings—records—the Hot Five sides with Earl Hines circa 1928—and compare them with the rest of the jazz that was being recorded at the same time.

Everything else, with rare exceptions, will assail your virgin ears, as crude, harmonically empty, rhythmically clumsy, melodically unimaginative.

Louis's music is pure trumpet sound—the kind that is so no longer produced by jazzmen who are more self-preoccupied with the production of the night of me-thriller music (semi-jazz).

Louis's phrasing makes delicate use of rubato—witness the

Leonard Feather

gradual declination against the rhythm section when he repeats four descending notes after the long-held one toward the end of his original "West End Blues".

And if some of his ideas seem trite or stale today, it is only because of their very originality, which led to their being imitated ad nauseam by lesser men.

The sincerest form of flattery has had the ironic effect of taking some of the gloss off the original, genuine article.

Thus, when you, as a comparative new-comer, listen to an Armstrong record made 10 years before you were born, you must hear it in the context in which it was conceived.

And when you hear Louis today, you must also take into account that no matter how much you dig Picasso or Utrillo, you are drinking a Rembrandt.

Perhaps the most appropriate analysis of Louis is one that made in an article about him a few years ago, describing him as a triple personality.

Louis is the kid, the New Orleans hometown boy, the Negro among Negroes.

Louis II is the musical idol, the Louis of whom record collectors, students and historians like to believe.

The Zulus And Louis III is the show business symbol to whom the adjectives "beloved" and "immortal" are applied—the clown whose antics have been immortalized by Hollywood.

In 1949 I saw Louis realize a lifelong ambition when he was crowned King of the Zulus in the Negro segment of the annual Mardi Gras parade.

A couple of years earlier he had written me about the club: "The Zulus Social Aid and Pleasure Club was the first coloured carnival club to get together in New Orleans. The club has been together for generations and consists of the fellows in my neighbourhood."

The members were coal-chart drivers, bartenders, waiters, hustlers, etc.—people of all walks of life. Nobody had any money, but they loved each other... and put their best foot forward in making a real fine thing of the club.

"I am a lifelong member of it. It was always my ambition to be elected King of the Zulus some day."

A gas Writing of his participation in the 1947 parade, Louis wrote before he himself became empty, rhythmically clumsy, melodically unimaginative.

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Leonard Feather

When Louis was himself elected in 1949, it was the first time the club had ever reached out to bring a non-resident member home, instead of crowning a local merchant, a porter or undertaker.

The Mayor of New Orleans gave Louis the keys to the city at a ceremony that would have been even more impressive if he had explained just where the keys would admit him.

Louis, as the King of the Zulus, was a memorable sight. His face had been completely hidden by a travesty of musical-hall blackface, with huge white circles around his eyes and mouth.

He wore a crown, a long black wig, a red velvet tunic trimmed with gold sequins, a yellow cellophane grass skirt, black tights and high golden shoes.

He had a big cigar in his mouth and a silver sceptre in his left hand.

Hugged After parading down the streets in a wagon, boogie to the rhythm section when he repeats four descending notes after the long-held one toward the end of his original "West End Blues".

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He had a big cigar in his mouth and a silver sceptre in his left hand.

Hugged After parading down the streets in a wagon, boogie to the rhythm section when he repeats four descending notes after the long-held one toward the end of his original "West End Blues".

And if some of his ideas seem trite or stale today, it is only because of their very originality, which led to their being imitated ad nauseam by lesser men.

The sincerest form of flattery has had the ironic effect of taking some of the gloss off the original, genuine article.

Thus, when you, as a comparative new-comer, listen to an Armstrong record made 10 years before you were born, you must hear it in the context in which it was conceived.

And when you hear Louis today, you must also take into account that no matter how much you dig Picasso or Utrillo, you are drinking a Rembrandt.

Perhaps the most appropriate analysis of Louis is one that made in an article about him a few years ago, describing him as a triple personality.

Louis is the kid, the New Orleans hometown boy, the Negro among Negroes.

Louis II is the musical idol, the Louis of whom record collectors, students and historians like to believe.

The Zulus And Louis III is the show business symbol to whom the adjectives "beloved" and "immortal" are applied—the clown whose antics have been immortalized by Hollywood.

In 1949 I saw Louis realize a lifelong ambition when he was crowned King of the Zulus in the Negro segment of the annual Mardi Gras parade.

A couple of years earlier he had written me about the club: "The Zulus Social Aid and Pleasure Club was the first coloured carnival club to get together in New Orleans. The club has been together for generations and consists of the fellows in my neighbourhood."

The members were coal-chart drivers, bartenders, waiters, hustlers, etc.—people of all walks of life. Nobody had any money, but they loved each other... and put their best foot forward in making a real fine thing of the club.

"I am a lifelong member of it. It was always my ambition to be elected King of the Zulus some day."

A gas Writing of his participation in the 1947 parade, Louis wrote before he himself became empty, rhythmically clumsy, melodically unimaginative.

Souvenirs Barbara Evans RCA-1122 RCA-1143 RCA RECORDS

The Shape I'm in Johnny Restivo 'RECORDS MAGAZINE' There's a new colour portrait of Duane Eddy on the cover of the September issue...

BRON'S P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1. CURRENT 'POP' ORCHESTRATIONS A-Z

THIS YEAR OVER ONE MILLION SOLD IN THE U.S.A. NOW AVAILABLE FOR THE FIRST TIME IN THIS COUNTRY... the FANTASTIC FARFISA ELECTRIC Piano Organ EVEN THOUGH YOU HAVE NEVER PLAYED A MUSICAL INSTRUMENT BEFORE—YOU CAN LEARN TO PLAY THE Piano Organ in 3 MINUTES!



Songwriter and artist Paddy Roberts sings "Strictly for Grown-Ups" on a new Decca LP issued this week. And in his guest stint on the Dave King show here last week.

GLEN MASON IS HIT IN U.S.

Reports REN GREVATT
NEW YORK, Wednesday.—British TV and radio star Glen Mason was a hit in his guest stint on the Dave King show here last week. He was immediately offered four guest spots on Jack Paar's late-night NBC-TV show and GAC people were courting him with offers for other TV outings including the Ed Sullivan show. Mason told me this week that present commitments in England will prevent him from accepting these offers now but he hopes to return later this year.

U.S. souvenir
Of the eve of her departure for England, Connie Francis's new disc was released here. Sides are "Pretty Good Lovin'" and "You're Gonna Miss Me," two of her strongest efforts to date.

Anka—actor & composer
MGM's "Girls' Town" has been set for October release. The picture stars Anka as a who also composed a number of the tunes in the pic.

Judy in Hollywood
Judy Holiday has reported to MGM on the Coast for filming of her smash Broadway show, "Bells Are Ringing." Costar for Miss Holiday will be Dean Martin.

Have a Coke!
THE McGuire Sisters, one of the most successful acts in the record business, have signed to a new long-term pact with Coral Records. The girls have never appeared on any other label.

Currently at the Desert Inn in Las Vegas, they are being heard every day in a series of radio

CLARRY BAINES . . .
TRUMBONE STAR OF THE CYRIL STAPLETON ORCHESTRA PRAISES HIS
Besson Bb & F Trombone
This versatile instrument is warmly praised by Clarry Baines who finds it ideal for the many varied arrangements he is called upon to perform with the famous Cyril Stapleton Orchestra.
Win in greater depth and facility than the normal Bb Trombone it can greatly widen every player's scope. Difficult passages are much simplified by using the F Finger, and for solo or section work it has every advantage.
See your dealer, or write to Besson for descriptive leaflet and details of the "B" model.
The best play Besson
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ON THE BEAT

American trade circles are awaiting with cynical interest the public's reaction to the latest Platters disc, released there this week. They're wondering just how much (if at all) its sales will be affected by their involvement (reported last week) in a Cincinnati hotel raid.

They recall the case of Jerry Lee Lewis, whose career is only now recovering from public condemnation when his marriage to a 13-year-old was revealed. The question of quality of entertainment—Lewis versus the eight-gold-disc Platters—does not enter into this.

What is pointed out once again is, as Ren Grevatt puts it, "the circus atmosphere which at once prevails when the identity of the individuals involved is made known."
Had the four Platters been itinerant businessmen, the matter would not have become the subject of scrutiny.

The case, as Grevatt rightly points out, again stresses the peculiar responsibility carried by the public performer, and particularly one whose work is essential element to avoid pitfalls to which everyone, star or layman, is subject during a lifetime.

Eligible
An organization of people interested in collecting sheet music has been formed in the U.S. I know a number of music publishers who qualify against their will for honorary membership.

Punch lines
THIS week's "Punch" takes a sly peek into "Who's Who" for 1959 and prints the extracts relating to:
STEELE, Sir Tommy.—Among the eight-and-a-half inch records of his career, I note that in 1956 he marries Lady Millicent Henrietta Victoria Catherine Swynn-Boyes and has become a member of the Order of St. Michael and St. George. He has served on such bodies as the British Council Working Party on Personality Projection

and TV commercials for Coca-Cola. The case deal reportedly carried an unprecedented high price tag.

Inclusive' music
WITH memories still fresh of the ill-manners shown by a number of tradies towards Ted Heath at the Beatles' Festival, I was interested in a note from promoter George Wein this week about the forthcoming Newport Jazz Festival package show.

This of course presents the Dave Brubeck Quartet, the Dixie Gillespie Quintet, the Vic Ash Quintet—and the Buck Clayton Sextet. Says Wein: "The interesting thing is that I think it is the first time a programme involving both traditional and modern jazz featuring American name artists will be presented in Britain. I am interested to see the results."

Low and twisted
THE bit-wiring ("Heart of a Man," "Softly, Softly," etc.) of Paddy Roberts, by doing it again, he has swiftly followed up his "Tuppenny" book of satirical verses with a disc aimed directly at the off-beat section of the record-buying public.

Strictly for Grown-Ups" on Decca contains thirteen of what he describes as "somewhat low and twisted songs" directed by pianist Dennis Wilson. I doubt if many will pass the

Wider in range than the Alby book, this nevertheless contains a couple of songs that are age-taste. "The Big Day" is as they're in new records as soon as they're in the past. It is one of those that create the most din, and the book on and buy something that I spin—but my favourite (unprintable here) is "Love in a Squarp?"

Logical
THERE seems to be a thread of grotesque logic in the career of guitarist-vocalist Wally Whyton. He came to prominence as leader of the Vipers Skiffle group, idol of the jeans-and-duff-coat cellar-dwellers at the 2 P coffee bar.

'All men'
This is the Louis who, as an American columnist once observed, "mixes in his own person all men, the pure and the cheap, the clown and the god, the buffoon; Louis, like the Mississippi River, pure like its source, checked and checked with jetam like its middle, broad and triumphant like its end."

For musicians
At various points during the interview he was in the living room, the recording room and the bathroom, sitting down or standing in the shower, and commenting on the records as he moved the tape-recorder and record player around after him. Now this would be said music today to go bad, he said after studying a performance by Short Rogers. "Did you know those guys end up their songs on the nose? They're out of this world. They're the reaction of musicians was, more than any other factor,



by **PAT BRAND**

Will they?
PERSONALLY I think Buck will blow himself into smithereens with this format. And to me jazz is an inclusive music and should not be restricted to one style or another."

Blue' compliment
WHEN a musician of the cal- edicated a time, it's something to be proud of. And proud is the great thing in managing at the Blue Note in Paris.

Oh, no!
BIRMINGHAM handclapper Hedley Ward took one look at the muscle-men for whose appearance on ABC-TV's "Holiday Parade" his band had to play last week.

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Stordahl orchestra, of course!—John B. Duvon, Sala, Cleveland.

HANDS OFF SINATRA!

MM readers tell TONY BROWN
WHILE I suspect Tony Brown's recent article on Frank Sinatra last week was written to stir up controversy, I feel some of his remarks deserve comment. He says that to speak of Sinatra as a singing ir- rificious. So it is. But it is equally ridiculous to refer to his success as the biggest confidence trick of the century. He is a very good actor and even in otherwise mediocre films, his performance is usually worth watching.

Who does Tony Brown think he is? Rodgers and Hammerstein? I would like to express my gratitude for your article on Sinatra. It was a very good article and I enjoyed it very much. I am a great admirer of Sinatra and I hope you will continue to write about him in the future.

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Monk didn't even nod!

There are certain spots in New York which will always hold for me a unique kind of glamour. One of them—narrow-minded jazz fans will skip this paragraph—is the RKO Palace on Broadway. The Palace was the home of those great Variety acts in the days when vaudeville was a living thing, not just a Hollywood excuse for period musicals. It was also the scene of Judy Garland's phenomenal comeback; one of those historic occasions in show business, and a golden page in the life of that fabulous performer. There's glamour too, in merely standing at the corner of Broadway and looking along 52nd Street. Here modern jazz was born. Most of all there's glamour in Broadway itself. By night it has been the scene of the most exciting premieres in theatrical history.

Glamour
By day, its ticker-tape fluttered down on young Charles Lindbergh and a dozen international heroes. Broadway at two in the morning is as thronged with life as Piccadilly Circus on election night. One afternoon on my last visit I found glamour in another part of Manhattan. The taxi took me north from Times Square, through that strange mixture of green parkland and hell-bent driving which is Central Park. Scattering picnicers and squirrels to left and right, we sped through the wide, decaying main streets of Central Park thoroughfare, finally entering the outside of the Apollo Theatre. From the street it might have been Chicago Empire or Hulse Hippodrome. At first glance even the familiar names: Liza Bonni, Brennan's Silver Songsters, Wilson, Keppel and Betty.

Inspired
Instead I read: "Dinah Washington: The Acidulant; The Thelonus Monk Quartet; Gil Evans and his Orchestra." I went inside with some expectancy. A couple of dozen people sat silently around the stalls waiting for the show to begin. It was here, many years ago that a gauche youngster named Ella Fitzgerald clambered on stage to win a talent contest. They still hold them each week. It was clear that Gil Evans had gathered together a scratch band for the Apollo date. Crammed shoulder to shoulder in two long lines were a seven-piece brass section plus two horns, five axes (including Buddy Tate and a sick-looking Lee Konitz), drums, guitar and bass (Tommy Potter).

American Journal—3
by **STEVE RACE**

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MEET 'MR. MUSCLES'

MM TWO-PAGE

This singer fills a 45-inch chest!

AMERICA'S latest teenage singing rave, Johnny Restivo, has been voted by a U.S. muscle-building periodical as "the most perfectly proportioned teenager of 1959."

Why the five-year delay? Because Bronx-born Restivo is only 16! He already sports a 45in. chest, a 27in. waist and 15in.



JOHNNY RESTIVO—in good shape.

GOLDEN GUINEAS

THIS week, the Pye label introduces their first crack at the new-price market. They have brought out a "Golden Guinea" brand and have budgeted \$2000 on a TV advertising campaign to launch it.

PRECISION

The album I found most enjoyable was George Gershwin's "Porgy and Bess." The orchestra captures the depth of the unforgettable tunes with ease and precision.

POP SINGLES

Why the five-year delay? Because Bronx-born Restivo is only 16! He already sports a 45in. chest, a 27in. waist and 15in.

Johnny appropriately makes his disc bow here with "The Shape I'm In," backed by "Ya Ya's" (RCA1143).

And what vocal shape is Johnny in? Pretty good, too. He shows his vocal "muscles" to good effect in the rocking "Shape," which seems a sure contender for Hit Parade honours.

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New Dance Band Arrangements! SONG OF INDIA Arr. REG OWEN HAPPY CHA-CHA Arr. CHAQUITO WON'T YOU TELL ME WHY Arr. KEN MOULE J. R. LAFLEUR & SON LTD.

LOUIS PRIMA and KEELY SMITH

REI MIH HUI DU SHOU! Don't Know Why (London HL1023). But in the hands of the Andrews Sisters won't come with "Big Top" Now "Ya Ya's" (RCA1143).

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Bill Shepherd

WHAT A DIFFERENCE A DAY MADE! Shepherd (Pye-214) has taken two odds and given them a lush orchestral setting plus a noticeable beat.

Bill Haley

SHAKY (Columbia) (three 45-8000). There's a Duane Eddy touch about the Haley instrumental treatment of "Shaky," which perks a powerful guitar solo. Bill, who steps front and center for the vocal, reverses a Woody Herman specialty on the reverse. Woody's memorable version is still tops.

The Mark IV

RING, RING, THOSE BELLS! (Mercury AM1068). Another vocal group presents itself at the disc counters. Although the first title looks like "A" side, it would put my money on the novelty revival of Mairzy Doots.

POP PARADE

is edited by LAURIE HENSHAW. The discs are reviewed by the MM Pop Panel.

Miki and Griff

DEEDLE-DUM-DOO-DIE-DIE (Pye) (Pye 21412). Usually this team is heard backing Lonnie Donegan. This time Miki and Griff turns the compliment.

Tedd Brown

THE EVERGLADES (Capitol CL1020). Ted Brown Orchestra under the direction of Bud Shaw, takes a bow with two disc numbers which make for easy listening.

Phil Phillips

SEA OF LOVE (Mercury 15-AMT 1039). Disc newcomer Phillips enters in style with a lively beat coupling.

Addis Brothers

CHERRYSTONE (Lilias Grow High) (London HL2022). First title should have the jivers kicking their feet in happy abandon. Lilias has an engaging lanky quality.

Brook Benton

THANK YOU PRETTY BABY (With My Heart) (Mercury 45-AMT1061). Brook Benton is telling off against a string, standard rock beat. Baring his soul.

Watch these!

RICKY NELSON: Just a Little Too Much (Mercury 15-AMT 1039). The "cougar" with titles that have clicked in the past.

DUANE EDDY: Forty Miles of Bad Road (London HL2022). Another "leaving you" intrigue mental that has hit the U.S.

LOYD PRICE: I'm Gonna Get Married (Mercury 15-AMT 1039). The "Personality" guy comes up with another potential hit parade.

THE LETTERS (Cap V1182). All too seldom, something really new is revealed on records. In this case, the LP sets. For the most part, emotion is 12 single tracks, attractively produced, but the LP is a disappointment.

But this latest Judy Garland LP is more than that. It is an exciting, romantic musical composed and arranged masterfully by an LP by the maestro Conrad Janes. Harrold and Janes, with the Nelsons' David Toff Music Publishing Co. Ltd.



RUSS CONWAY—his 'China Tea,' gets a vote

DISC JOCKEY CHOICE

Leading disc jockeys vote their top ten for the top ten their personal preferences from the new discs.

DAVID JACOBS — Russ Conway, "China Tea," Columbia (Personal choice: Jeri Southern, "Rain," Capitol.)

PETE MURRAY — Sammy Turner, "Lavender Blue," London. (Jeri Southern, "Don't Look At Me That Way," Capitol.)

RAY ORCHARD — Nat "King" Cole, "Midnight Flyer," Capitol. (Jeri Southern, "Rain," Capitol.)

BOB DANVERS-WALKER — George Jones, "Who Shot Sam?" Mercury. (Joni James, "Meals At Midnight," LP, Oriole.)

PATRICK CAMPBELL — Carl Dobkins, "My Heart Is An Open Book," Brunswick. (Henry Mancini, "Peter Gunn," LP, RCA.)

SHOW reviews

WARM RESPONSE FOR MR. B

BILLY ECKSTINE started his four-week tour of Britain at Glasgow by singing to a half-filled Empire at first house on Monday. But what the audience lacked in numbers they made up for in fervor of their response.

Mr. B, neatly dressed in a dark mohair suit, interjected humour with his massive, getting threatening letters from Fred Astaire, he cracked while doing a soft-shoe dance.

"My right hand," he introduced, introducing Bobby Tucker to the audience. Assisting Bobby are bassist Ken Palmer and drummer Tony Carr, making their fifth tour with the group.

Billy drifted smoothly through a repertoire which ranged from a moaning "Gig" to his own terrific presentation of "Porgy And Bess" which brought out all the jazz in him.

He also gave one of his favourite impressions of Louis Armstrong and went through a few exercises with the mike as he sang the old Sinatra favourite, "This Is A Lonely Way To Spend An Evening."

It was indeed, not only sorry that more people were not there to enjoy it.—LARRY CANNING.

BIG BILL, SMALL AUDIENCE

AFTER visiting the first house at Finsbury Park Empire on Monday, my sympathies go out to Moss Empires' chief Leslie Macdonnell.

Although he deserves congratulations for providing a good-class bill—comprising Bill Russell, Arthur Worsley, the Tanner Sisters, Tony Faye, and Mike and Bernie Winter—his own had been spiked by TV.

All the acts are no strangers to the TV screen, but as Tony Faye and Mike and Bernie Winter had appeared in good-class bill—comprising Bill Russell, Arthur Worsley, the Tanner Sisters, Tony Faye, and Mike and Bernie Winter—his own had been spiked by TV.

POP PARADE

BILLY and SARAH and BASIE BAND!

'MR. B' was gulping down a breakfast cup of coffee when the MELODY MAKER call came through at his Glasgow hotel on Monday.

"Laurie Henshaw!" he exclaimed. "I was thinking about you only five minutes ago. Say buddy, when are we going to get some golf?"

With Billy Eckstine, swinging on the golf course comes second only to swinging on the halls, TV or records. And only recently he has done plenty of the last named—with the one-and-only Count Basie.

"I've just finished an album with the Count," glowed Billy. "It's one hell of a disc—nothing but the blues. I took us about four months to do it. I had to fit in my tours to catch Basie. We finished the last numbers just before I left for Britain."

"I wrote four of the songs. I was glad to get the chance to write again. But we have included titles like 'Some Of The Wanderer' and 'Stormy Monday Blues' and 'Jelly Jelly'—both of which I did with Earl Hines."

"It's all good, moody blues—just my kind of material. Quite a switch, in fact, from 'Gigi,' which put Mr. B. back in the Hit Parade. 'I sure was happy about that,'" says Billy. "It shows there is still a market for good ballads. The public hasn't turned completely to rock-'n'-roll."

To be released here The album, with Basie, recorded in the States for the Roulette label, is scheduled for release in Britain. Columbia could give no date at press time. Knowing what Eckstine and the Count can do with the blues, we hope it won't be too delayed.

Signing off with a "hello" to all his admirers, Billy revealed he may be back in Britain again next year. Possibly with Sarah Vaughan and the Basie Band.

Harold Davison is hoping to fix us all on a jazz concert tour, he said. That should be something well worth waiting for. Then, Mr. B. will really be swinging—golf clubs or no golf clubs!

By LAURIE HENSHAW



NAT COLE—fresh JUDY GARLAND—exciting FRANKIE VAUGHAN—Scintillating

NEW IDEA FOR JUDY

JUDY GARLAND, JOHN IRELAND: a romance—interspersed with ten numbers from Miss Garland.

* FRESH * NAT "KING" COLE: "To Whom It May Concern" (Capitol CL1021). To often, Nat Cole's albums have seemed so stereotyped they have almost worn on boredom.

* YOUNGER * JENA HOGNE with Orchestra conducted by Phil Moore (Capitol CL1022). The young Hogue has been a reminiscent of when she first launched her career with a collection of jazz standards and arrangements, including "Blue Prelude," "Basie Street," "Wagonwheel," and a Horne imitation, "Frankie and Johnny," with vocal assistance.

* SQUEALS * "DUMBEAT" (John Barry Seven, Vince Esposito, Adam Faith, the Kingpins, Bob Miller and the Miller Men, the Randalls, Sylvia Smith, Leo Sayer, and guest artist Emma Lee) (Pye). (Pye 21412). "Drumbeat" is a new kind of a waltz for your record library. It's a gem at the BBC-TV show—well recorded within the space of 15 hours—at EMU's studios under the hand of record manager Norman Newell.

* VERVE * BILLY DANIELS: "The Music of Billy Daniels" (Capitol CL1023). A well-known collection of numbers favoured by the much-missed Billy Daniels. Titles include "Touch Of Your Lip," "Baby Won't You Please Don't Leave Me This Way," "Found A New Baby," and "I've Got The World In A Shell." Whether or not you like Daniels' highly individual style and vibrant delivery is a matter of taste, but there's no disputing that he sets over the material with verve.

RECORDED BY—FRANKIE VAUGHAN (Philips PR 930) RIKKI HENDERSON (Embassy WB 339)

No. 8 IN THE RECORD BEST SELLERS No. 9 IN THE SHEET-MUSIC SELLERS FULL SINGLE-SIDE ORCH. 4/- (Post 4d.)

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BILLY ECKSTINE—likes blues

FRANKIE AT THE PALLADIUM

NOT everyone can take time off for an evening at the London Palladium. Thousands did, of course, during Frankie Vaughan's successful season at the arena of London show biz.

And, both to those who cherish fond memories of Frankie's debut there—and to the many who were unable to attend personally—the Philips LP "Frankie Vaughan at the London Palladium" must undoubtedly rank as a highlight of the latest releases (DBL 732).

For here is a timeless record of an event that ranks as a highlight in the artistic career of Britain's "Mr. Show Business."

As is usually the case with their on-the-spot recordings, Frankie's debut there—and to the many who were unable to attend personally—the Philips LP "Frankie Vaughan at the London Palladium" must undoubtedly rank as a highlight of the latest releases (DBL 732).

And that itinerant band of street musicians, the Hoagy Wonders, are heard accompanying the singer in a medley of his most requested songs.

The King Brothers are here, too. And some stirring work is also put in by Raymond Long at the piano, the Bert Stock Singers and the London Palladium Orchestra directed by Rex Cole.

LP session Medley

on an occasion such as this—combine to make this an invaluable memento for all Vaughan admirers.

This is a full Palladium show neatly packaged—with black-and-white and colour photos on sleeve (text) and cover—for home entertainment.

MIKI and GRIFF WITH THE LONNIE DONEGAN GROUP

"Hold Back Tomorrow" "Deedle-Dum-Doo-Die-Day" 7N 16213 (45 & 78)

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Pyre Group Records (Sales) Ltd., 10a Chandos St., W.1.

Songsheet

ONCE upon a time the racks in a music publisher's exploitation department were stacked full of "professional" songs... **by HUBERT W. DAVID**

Chappell, incidentally, did not enter the pop field in a big way until the 1930s. But nothing changes quite so quickly as the music business. Radio and television have gradually shortened the life of a song.

Songwriters
This season writes you to free advice on how to find a publisher... **Deejays**
If no record is available, he gets a couple of dozen copies run off by photo-repro, and these, too, find their way to the recording manager's desk.

INSIST ON THE ORIGINAL
"Tuxedo"
the ONLY SLICK BODY with the SUPER SPEED ACTION



17 1/2 GUINEAS or easy H.P. TERMS
RHYTHM IN RELIGION
hear **GARRY MILLS**
Hear the teenage apostle sing the 20th century sacred music by Rev. Geoffrey Seacom, his brother.

BRUNSWICK TAVERN
148 OLD KENT ROAD
SATURDAY, AUG. 22, at 1.30 p.m.
TV and Top Rank Star Garry Mills chooses the super-sensitive Tuxedo to put over his message. Don't miss this show!

NEW DE LUXE MODEL
A new deluxe Tuxedo with two pick-ups and four controls is now coming to retailers. Orders in rotation. Demand exceeds supply. Price 20 gns.
Dallas
DALLAS BLDG., CLIFTON ST., LONDON, E.C.3

It's goodbye to the Jazz Couriers

BEFORE concluding a BBC "Jazz Club" programme last week with the aptly titled "Embers," Ronnie Scott announced the disbanding of the Jazz Couriers.

Change needed
Says Ronnie: "I just don't think there is the right type of work in this country to give you the incentive to carry on."
"There is a living to be made in jazz now, but we have played every venue there is to be played and the clubs can't really afford to pay a lot of money."

Quartet
Tubby is forming a quartet with the decision to quit, although the Couriers won't even be in any of the group's regular London haunts—It's a dance in Cork on August 30.

PHIL SEAMEN
buzzing with good reports about the Couriers."
The last date for the Jazz Couriers won't even be in any of the group's regular London haunts—It's a dance in Cork on August 30.



The Jazz Couriers, led by poll-winners Ronnie Scott and Tubby Hayes, are splitting up. "It will be a long time," says Bob Dawbarn, in this feature, "before we hear two British horns playing with such cohesive sympathy and drive."



BING BREAKS

WHEN I did the virtually impossible recently, and managed to corner him on the set at the Twentieth Century Fox film studios, Bing Crosby was—once again—starring as a Roman Catholic priest in "Say One For Me."

HOLLYWOOD HEADLINES
TARZAN TAKES TO JAZZ
HOLLYWOOD, Wednesday—Shorty Rogers is doing a jazz background score for the latest "Tarzan" picture... **Rhythm Boys**
Mention of Paul Whiteman reminded Bing of the Rhythm Boys—his first professional venture into the vocal field—and he recalled that it had been a duo before becoming a trio, with just Al Hinkler and himself. Harry Barria was added later.



Howard Lucraft with Bing on the set of "Say One For Me" for one of the few interviews the singer has ever given.

Howard Lucraft interviews the singer who never gives interviews

ROCK-'N'-ROLL singer Bill Haley (the group tagged "the new Elvis") took his new band, the Bill Haley & His Comets, to Tommy Hand's opening at the Coconut Grove... **HOWARD LUCRAFT**
"I'm not a philosopher, and I'm not a theologian," he said. "I'm just a musician."

Jazzmen aren't freaks, so let's drop the mystique
ONCE upon a time—the story goes—a famous jazz musician was asked to define jazz. The gist of his reply was that if you had to ask you might as well forget it. You were square and that was that.

DAVE BRUBECK QUARTET
with PAUL DESMOND
DIZZY GILLESPIE QUINTET
with EMANNETT BERRY • DICKIE WELLS
BUCK CLAYTON ALL-STARS
with EMANNETT BERRY • DICKIE WELLS
JIMMY RUSHING
Also THE VIC ASH QUINTET
ROYAL FESTIVAL HALL
SAT. 19th SEPT. • 6.0 & 8.45 p.m.
8.45 Show—Sold out.
6.0 Show—A few seats at 16/6, 21/- & 25/- available from Royal Festival Hall box office.

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BUESCHER BUFFET CARLTON FRAMUS RUDY MUCK
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THIS IS WHAT'S WRONG WITH JAZZ FESTIVALS
CHET BAKER tells Henry Kahn
FESTIVALS have come to stay, but I think that they have come for promoters and fans to take another look at them.

"ONLY SIXTEEN"
BUT...
GROWING UP FAST!!!
Recorded by **CRAIG DOUGLAS** ON TOP HANK **SAM COOKE** ON NAVY
AL SAXON ON FONTANA
BAND PARTS AVAILABLE
ARDMORE & BEECHWOOD LTD. 30 OLD COMPTON ST., W.1

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SOME LIKE IT HOT
MATTY MALNECK Art. BERNARD EMBINGHOUSE
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CHET BAKER
For my own part, I have modest hopes. I have taken one or two years to produce a big sound with a little punch, but without changing my trial approach.

HOWARD LUCRAFT
"I'm not a philosopher, and I'm not a theologian," he said. "I'm just a musician."

HAROLD DAVISON presents the "NEWPORT JAZZ FESTIVAL" (PART 1)
featuring **DAVE BRUBECK QUARTET** with PAUL DESMOND
DIZZY GILLESPIE QUINTET with EMANNETT BERRY • DICKIE WELLS
BUCK CLAYTON ALL-STARS with EMANNETT BERRY • DICKIE WELLS
JIMMY RUSHING
Also THE VIC ASH QUINTET
ROYAL FESTIVAL HALL
SAT. 19th SEPT. • 6.0 & 8.45 p.m.
8.45 Show—Sold out.
6.0 Show—A few seats at 16/6, 21/- & 25/- available from Royal Festival Hall box office.

Indefinable
Some writers still think of jazz as a mystical, indefinable something which you either possess or you don't.
The sort of person has created a mythology which is more important to him than the music itself. How many more books about jazz are going to close over definitions and concepts on glamorous, highly coloured accounts of life in New Orleans or Chicago?
Directly, or by implication, we are told that race is not individual talent is the determining factor in a great jazz musician.
It is as though writers on the classical symphony were con-

NEWSBOX

By Jerry Dawson

ALYN AINSWORTH, conductor of the BBC Northern Dance Orchestra, recently recorded "Buckingham Brownies," which he wrote in conjunction with NCO arranger Pat Nash. The disc is to be released on Parlophone in two weeks' time.

On September 5, Alyn records four more of his own compositions — "Golden Mile" (written with guitarist Dennis Newey), "Lemon Candy," "18th Century Rock" (with Jimmy Leach) and "Parade of the Lily Babies."

WINTER—Ken Turner and his band, currently at the Palace Ballroom, Blackpool, again transfer for a second season to the Baths Ballroom, Scarborough. Pianist Phil Cleary opens in September with a sequence for the fourth winter at the Hotel Metropole, Leeds. Dennis Roberts is in concert with saxist-leader Danny Teasdale at Worthing Assembly Hall, who has been appearing at the Lyric of Brighton and Hove Alibi. Football club.

FLYING HIGH—The Hedley Ward Trio, appearing with Charles Chester in "Pot Luck" at the Windmill, Coventry, at the Pavilion, Blackpool, flies to the Isle of Man for a Sunday concert with Ivy Bennett and her band at the Marina, Douglas, on September 13. In November, the group returns to Germany for a two-week cabaret season at the Von Steuben Hotel, Weisbaden.

IN CHARITY—Joe Low and Gerald will be two of the judges in the Raiting Beauty Finals on August 26. Trumpet-leader Joe Lovett is experimenting with late-night jazz sessions (11:30 p.m. to 2 a.m.) every Saturday at Brighton's Paris Buttery. Alrovindant Jack Carter is departing for Stan Osborne at the Pavilion Ballroom, Bourne, month, while he recovers from an operation.

NEW—The four Bradshaw new Friday-night jazz club at the Royal Albert Hotel, Brighton. The club is being run by Brighton bandleader Ken Lyon (former MM, Jazz Club) and is being presented by his wife Valdes with a new, better called "Frieze" (predecessor). Another ex-MM (predecessor) is now leading at the Grosvenor Club, near Hammersmith. Dolores O'Keefe (ex-Beckers) is representing the MM in Dublin, recently became the mother of a daughter, Charlotte Alison.

VAUGHAN TOUR OF PROVINCES

FRANKIE VAUGHAN will star in four provincial concerts on the eve of his return to America. Lined up are shows at the Royal Albert (Leeds), Manchester (22nd), Sheffield (23rd) and Bristol (24th).

Frank Weir backing—Frank Weir and his Orchestra will be featured with four dates. The bill at Manchester and Sheffield will include Lora Lisle, David Boulton and Clive Allan and the Clive Allan Quartet.

Frankie is due to fly to New York from Leeds Airport on September 1 and to appear for a second time at the famous Humes Hotel, Las Vegas, on September 18.

RUSS CONWAY PLANS CONCERTO LP

RUSS CONWAY, currently riding high in the Hit Parade with "Roulette," plans a novel switch in a recorded offering next month.

Russ, who won fame for his bar-room styled keyboard technique, aims to record an LP of popular concertos. Titles will include "Warsaw Concerto,"

ALMA COGAN IS ADDED TO BILL FOR 'POP PROM'

ALMA COGAN has been added to the all-star bill for the Royal Albert Hall. The show is at 7.15 p.m. on Sunday, September 20—not the 24th as printed last week.

With Alma will be Marty Wilde, Billy Fury, Dickie Pride, Dolly Parton, Terry White, Craig Douglas, Phil Forbes, the Mudlarks, Gerry Wayne, Don Slater, Bert Weedon, the Vernons Girls and Neville Martin and the Cutlers. All the stars will be accompanied by Lord Rockingham's 1st and 2nd Xls, directed by Harry Hutchinson.

The concert is in aid of the National Playing Fields Association. Tickets priced from 3s. 6d. to 10s. 6d. can be obtained from the Royal Albert Hall and ticket agencies.

Cyril Stapleton scouts for TV talent

CYRIL STAPLETON is seeking unknown artists and musicians. He wants to give them star treatment on television. But they must be up to professional standards.

"I am not interested in amateur talent—that's not my idea," he told the MM from Scarborough where he is appearing for the summer at the Futurist Theatre.

"I am certain that around the country there are lots of singers, musicians and comedians who are first-class performers but have never had the break," he added.

"At this time last year, who had heard of Bruce Forsyth? Yet there must be thousands of thespians who had seen him on many occasions in his act. Yet his own admission he had played one Yorkshire theatre no less than 14 times.

Jackpot—But immediately he was presented in the right spot—he hit the jackpot. And there must be many like him—solid performers, with lots of talent, just waiting for the chance. If I could find the right material, I am certain that I could sell the programme either to the BBC or the commercial contractors.

Outside of the local Christian country around with experience, and you the entertainer he is seeking? If so, drop a line to Cyril, c/o Futurist Theatre, Scarborough, Yorks. This may be your opportunity.

GARY MILLER IN PALLADIUM XMAS

GARY MILLER is to appear with Bruce Forsyth at the Palladium on Saturday, December 19. Gary made a 50-mile round trip to Blackpool on Sunday to play a concert at the Opera House with Shirley Bassey, Pettina Clark, Joe Henderson and the Kentones.

It was Gary's first appearance in the city since he was a boy of 15—he took part in a musical festival there.

Wic Ash has three Sunday 'breaks'

The Vic Ash Quintet has been signed for three programmes in ABC-TV's "Sunday Break" series, before starting his European tour with the "Newport Jazz Festival" in September 19.

The TV dates are August 30, September 6 and 13. The group plays London's Palladium Club (Vic (it), leads in Hammer (it), Alan Briscoe (it), Bill Sutcliffe (bass) and Dave Pearson (dr.).

Family outing—American husband-wife singing team Jack Cassidy and Shirley Jones arrived in Brighton this week for two TV appearances.

At 7.15 p.m. on Saturday, they appear in "Saturday Spectacular" this week-end and in "Starline" on Wednesday (20th).

North v. South in trad battle

BANDEADER Terry Lightfoot this week hit back at Scots jazz promoter Clifford Stanton for what he considered "an insult to English bands."

The England v. Scotland Jazz New Orleans Jazzmen were booked to tour Britain with the Kid Ory package show in October.

Stanton, who handled the show's booking at Glasgow on October 26, insisted that Scotland's Clyde Valley Showmen should replace Lightfoot for the concert. He told the MM last week that apart from Ken Barber, Ken Colyer and Alex Welsh, Glasgow has not one traditional jazz band to compare with our own.

'A bit strong'—This week Lightfoot retorted: "I think it's a bit strong. There are several more fine English bands—Clyde Valley Showmen and Acker Bilk, to mention only three."

"So far as my band is concerned, we are doing a concert with the Clyde Valley Showmen in Bourne-mouth on September 26. People will be able to compare the two groups then."

"I am all very well, but Stanton should listen to his own words. He is criticising English bands."

Lightfoot, who is Welsh, cited by Stanton as an English band leader, hails from Edinburg.

By the riverside

Terry Lightfoot's New Orleans Jazzmen are booked into Kings Hall, Stoke, tomorrow (Saturday), returning to London for a session at Woolwich Jazz Club on Thursday.

On September 18, the group plays the annual Riverside Carnival at Nottingham.

BACK IN BUSINESS

Wendy Carter, who at the age of twelve surprised London jazz clubs with his trumpet playing, was last week, determined to return to the Royal Albert Hall. He is now 20 and is starting his own band.

TV GLAMOUR...



TV viewers have had quite a pin-up session this week. On Saturday, *Queen Margriet*—America's first girl to appear on the "Starline" Hour. She is pictured (above) with Cliff Richard, who produced the song spots on the show.

...ON BOTH CHANNELS



BBC viewers on Monday evening saw glamorous actress Diana Dora on the panel of *Just for Jags*. Diana and her comedian-husband Dickie Dawson formed jawolliers Pete Nichol and Sheila Bunting in reviewing the latest record releases. Diana and Dickie are pictured (above) listening to the juke-box at the TV Theatre, Shepherd's Bush, Green.

IF FARES HASSLE IS SETTLED... PLATTERS FOR BRITAIN NEXT WITH

NEW YORK, Wednesday—The Platters are due to visit Britain for a return tour next month.

Dates had been set to start on October 25, but now there is a move to bring the trip forward to late in September.

The only hassle remaining on the junket is the matter of pal fares to Britain.

The current involvements of

From REN GREVATT

The four male members of the Platters with the Cincinnati Police are expected to effect their trip across the Atlantic.

On bail

The men were arrested in a Cincinnati hotel last week and released on bail following an alleged vice charge involving a 19-year-old girl.

Outside of the local Cincinnati area, the incident received a surprisingly small play in the press over here. Some New York papers completely ignored the story.

On the other hand, there have been some headlines in the press over here, Boston, where the Platters were to have appeared.

The Allan Lost Jazz Stars open a new West End Jazz club at the Shepherd's Bush Empire, Court Road, W. tonight (Friday). The club will operate every Friday.

The group has been resident for the past four years at Brompton Jazz Club, Brighton Arms, South Kensington, which is open every Friday.

Allan (left) leads Bill Thompson (right), Dave Shepherd (left), Dennis Croker (right), Pat Mason (right), Dennis Stanbury (bass) and Bob Smith (dr.).

New jazz club in Tottenham Ct. Rd.

The Allan Lost Jazz Stars open a new West End Jazz club at the Shepherd's Bush Empire, Court Road, W. tonight (Friday). The club will operate every Friday.

The group has been resident for the past four years at Brompton Jazz Club, Brighton Arms, South Kensington, which is open every Friday.

Allan (left) leads Bill Thompson (right), Dave Shepherd (left), Dennis Croker (right), Pat Mason (right), Dennis Stanbury (bass) and Bob Smith (dr.).

NEWCOMER



Twenty-seven-year-old South African singer Virginia Lee arrived here last week to try her luck in Britain. And already she has found a season at Le Concorde, the Frank King Band, opening on September 1.

For the past 18 months Virginia has been working at Harry Diamond's Horseshoe Club in Johannesburg.

NEW 'ATOMIC' ERIC DELANEY

When Eric Delaney's "New Look" Band returns from its two-month visit to Germany, one of its first dates will be at the Atomic Bowl, Birmingham, on October 8.

But first Eric will play at Walsby, Cambs, on October 10, and the following night (11th) at the Atlantic Aerodrome, Birmingham, on October 11.

Two other dates which the band will play are at Walsby, Cambs, on October 10, and the following night (11th) at the Atlantic Aerodrome, Birmingham, on October 11.

The Mick Mulligan Band starts its annual holiday this weekend, returning to work at Walsby, Cambs, on September 7.

ACKER BILK BAND ON TV BANDSTAND

BANDSTAND—A new Thursday evening jazz series for Granada TV. Starting in the first four programmes are the

DAVE KING SIGNS FOR U.S. ENCORE OF HIS TV SHOW

DAVE KING has scored such a hit in America with his current coast-to-coast TV show that he has been signed for another big U.S. television series next year.

He has about Leslie Grade told the MM on Wednesday: "I don't have any new ideas for the start of the programme, but I can tell you that Dave is definitely going back for another top series."

STARS TO TEACH AT HAWKSWORTH JAZZ SCHOOL

BRITAIN'S top modernists are to teach at a new school of music which opens today (Friday).

The school has been formed by the modernist jazz pianist John Harwood and operates from Suite 44, 11th Oxford Street, W.1.

Already signed for the teaching staff are saxist Benny Green, Harry Klein and Ronnie Chambers, trumpeter Eddie Blair, and Harwood's Vic Ash and trombonist Keith Christie. And Harwood's Vic Ash and trombonist Keith Christie. And Harwood's Vic Ash and trombonist Keith Christie.

He told the MM: "I have carried the school in response to hundreds of inquiries from amateurs and semi-professionals. Learning instruments, pupils will be taught the theory of music, harmony—the lot. And every lesson will be supervised by myself."

SENSATIONAL Broadway OUTFITS

CLUB KIT
24" x 24" Brass Drum
18" x 18" Snare Drum
18" x 18" Tom-Tom
18" Cymbal

Drums finished in enamel, silver, gold or red glitter.

Enamel finish £27/1/3 (Tax Paid)
Glitter finish £30/7/3 (Tax Paid)

KAT KIT
24" x 24" Brass Drum
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18" x 18" Tom-Tom
18" Cymbal

Drum finished in coloured plastic, £9/0/0 (Tax Paid)

SIX-VEE SPECIAL KIT
24" x 24" Brass Drum
18" x 18" Snare Drum
18" x 18" Tom-Tom
18" Cymbal

Drums finished in white enamel, £20/9/0 (Tax Paid)

Write for complete illustrated list of Broadway Drums to:
John Grey & Sons (London) Ltd., 79-85 Paul Street, London, E.C.2

Family outing

American husband-wife singing team Jack Cassidy and Shirley Jones arrived in Brighton this week for two TV appearances.

At 7.15 p.m. on Saturday, they appear in "Saturday Spectacular" this week-end and in "Starline" on Wednesday (20th).

Tribute to Billie

Jazz writer Vic Bellamy will present a "Tribute to Billie Holiday" on Monday, in the series of record reviews run by Doug Dobell at the White Bear, White Street, Soho.

WHEN SHADOWS FALL...

An all-star group led by Ken Colyer guitarist Jack Winder will be featured for an all-night session at the Ken Colyer Club tomorrow (Saturday). Guests include guitarist Eric Doley.

JANE MORGAN WITH OPEN ARMS
HLR 8925 LONDON

DOMINIC BEHAN THE BELLS OF HELL
(From the play 'The hostages')
F 1147 DECCA

WATERLOO
45/78

PAT BOONE
HLD 8910 LONDON

Bob Cort
F 1145 DECCA

TWIXT TWELVE AND TWENTY
HLD 8910 LONDON

'RECORDS MAGAZINE' There's a full colour portrait of Diana Biddy on the cover of the September issue. 16 pages of pictures and features; details of all Decca-group issues and more information than normally goes into the heart of the new records. Specimen from your dealer or messenger. THE DECCA RECORD COMPANY LTD. DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11

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Write for leaflet giving full details and prices.

ALL GOOD DEALERS CARRY A WIDE RANGE

LOOKING FOR A GOOD REED? Ask your dealer for Brillhart

GLEO LAINE STARS 'AFTER HOURS'

Ken Mackintosh's 15-week series of BBC broadcasts, "Flying Standards," which was due to start on September 11, has been postponed until October 5. With his band, singers and soloists, he is to broadcast every Friday from 7.30 to 8 p.m. on August 28 and 29, 10 p.m. as originally arranged.

Also appears in BBC's "Starline" Club on the eight Programme on September 5.

Sole distributors in the trade: **ROSE, MORRIS & CO. LTD., 79-85, Paul Street, London, E.C.2.**

Melody Maker Book Page

A book to get in your teeth!

By MAX JONES

ANYONE who is in the habit of reading Francis Newton's articles in the "New Statesman" would expect a book of his to be serious, well-written and thorough.

Newton's first book about jazz, "The Jazz Scene" (MacGibbon and Kee, 21s.), is all these things. And its best chapters should add appreciably to the knowledge of what jazz players and audiences are like.

This is no string of legends from the New Orleans, Chicago and Kansas City eras; nor is it a book about the personalities in jazz.

It is a careful scrutiny of the nature of the music, its exponents and exploiters, its public, and its powerful appeal to the young.

The book is sufficiently adult and wide in scope to be lent to intelligent "squares," though the jacket demands a more compatible with the author's erudite approach, I think—may give another impression.

← Brighter

With "The Musical Achievement" he begins to take off and the book then gets brighter and more valuable. The chapters on musicians, public, the business, and "Jazz as a profession" are very thoughtful and informative.

Newton considers the social and intellectual standing of American and European fans (statistics are included), also an appendix on the British Jazz fan, 1958), and the smallness of this public.

He discusses the motivation of the young, educated jazzman's stiff dress and behaviour, contrasts the new, rebellious Negro musician's outlook with that of his Southern predecessor, and speaks of the Mohammedanism.

This choice fragment of re-pressed material is repeated, "Gil Fuller (on the Prophet's top followers): 'It's the last resort of guys who don't know which way to turn.' Dave Golanter: 'Easat. They turn East.'"

Newton has much to say about racial prejudice in reverse and the usual variety, and the status-seeking of American Negroes (appellé

with a small "n" throughout the book. He concludes that, though the new intellectual Negro wishes to challenge the white culture, the pioneer jazzmen did, his very challenge assumes him to the white pater.

← Substantial

Newton describes Beale Smith unbecomingly as the most impressive artist produced in any branch of jazz—and Dave Mahalia Jackson—only began to record in 1945 (initially it was 1937). He seems also to be a years late with his riverboat shuffles, and wrong on several dates.

When you pay 21s. for a jazz book you want something substantial. This one isn't. Last moving, but you can keep your teeth in it for a long while.



Pat Boone.

GOO!

PAT BOONE might make an avuncular story-teller on "Listen With Mother" but as an author he is not in the East fifteen class.

"Twist Twelve and Twenty" bears Boone's name as author and is published, 12s. 6d., by The World's Work 1913 Ltd. of Kingswood Surrey.

It is subtitled "Pat Boone talks to teen-agers" but I can't envisage anyone over the age of 12 managing to read more than two pages daily with its incredible guff.

RETTING

Teenagers are instructed in all the most important subjects of this modern world from prayers to getting, from the necessity of daily bath to the author's Maxim on Marriage.

Mr. Boone's literary style can be gathered from the horror of the introduction. A clumsy "Hiss" in your name is here because this book is dedicated to you, and has been written for you. My blank will stay that way!

REWARDED

Whilst not doubting Mr. Boone's sincerity I can only assume that American teenagers are more materially retarded than Europeans—although this cannot be said for their physical development judging from a revealing little chapter on "going steady," titled "April Love."

Recommended to those MM readers who are beginning to tire of fairy tales and Dave Brubeck—Bob Dawbarn.



American tenorman Stan Getz flourishes in Denmark these days with his wife, two daughters, two sons and, of course, his saxophone. Above



(Left) Stan and part of the family take to the Danish sea. (Right) Getz plays in a Copenhagen club. Behind him is Oscar Pettiford.

STAN GETZ has been living in Denmark for nearly a year now, and shows no sign of moving in the near future.

Last autumn he settled in a northern suburb of Copenhagen, then he moved to the town of Hamlet, Eisinore.

Lately he moved south again, into a big white house on the Sound, about 20 kilometres outside Copenhagen. Getz says he and his family—Swedish wife Monica and his four children—will stay at least another year in Denmark. Then he will consider what to do, and the choice will be difficult.

On records are selling well in the USA. On the other hand, living in Denmark I can play not only here, but in Norway, Sweden, Germany and—in a month—in Italy, too. I like it that way.

"I enjoy being here more or less. As I am often working with coloured musicians it is an obvious advantage. There are no race problems. I am often working with coloured musicians it is an obvious advantage."

"I should like to be alive in my 300 years when we'll all be one race, all mixed. I hate the racial thing."

"Then life can be soft here. The summer has been hot and we go bathing, or chat in the garden, have never been so fat in my life, and my wife informs me. But I love to eat."

Exquisite

For the past six weeks or so, Bill Getz has been playing in the Montmartre in midtown Copenhagen.

On four nights a week he led his quartet at this restaurant, and on those nights Harold Grut, reporter—has played the "best jazz" to be heard in this part of the world.

The personnel varied from time to time, but the constant factors were Getz and bassist Oscar Pettiford.

"Getz is as wonderful as ever, and the soundings support he got from the nimble Pettiford gave him inspiration," writes Grut. "His ballad playing is among the most exquisite soundings I have ever heard."

The quartet's music was listened to with the attention it deserves, says Harold. And a finer audience in the whole of his career.

There is evidence that the work of Getz, Pettiford, Quincy Jones, Kenny Clarke and other virtuosos acts like a supercharger on the European bands. The Norman expression suggested what could happen here.

Is it not time we allowed one or two foreign musicians to work for longer periods in this country?

Al Williams

LAST week's paragraph about a change in the Clayton line-up surprised a good many readers.

Jimmy Rushing is an addition who pleases everybody. Al Williams is a different proposition because very few people over here know his name.

Here are some facts about him. He was born on December 17, 1919, in Memphis, Tennessee, and named Alfred taken to Chicago when he was two, raised there, and taught piano at the age of six.

He started professionally at 17, forming his own 13-piece band the next year for local dances. Later he moved to New York and studied organ, which he calls "the king of instruments."

In 1943 he joined Henry Allen in Chicago, and has since worked extensively with Red in New York, Bermuda and elsewhere.

He has also played with Louis Bellson, Roy Eldridge, Coleman Hawkins, Jimmy Rushing, Stuff Smith, Ernie Hawkins, Sonny Shitt, Sam Taylor and Lucky Thompson. Last year he was at the Metropole with Cozy Cole.

He plays piano on Clayton's latest Philips release, "Songs For Swingers," and (with Red Allen) on the Hampton Hughes "Weary Blues" LP, not yet issued here.

Punchful

STANLEY DANCE tells me that Williams was influenced by Duke Ellington's band and piano, and by Art Tatum's artistry.

He always sounds like a well-schooled musician," says Dance, "and he plays in fact like a virtuoso."

Albert McCarthy recorded Williams in New York last October with a Vic Dickenson group, and the album will be out soon on the States on Atlantic.

Mac describes Al as a solid player and first section man who gives extremely good boogie answers other things.

He has worked a lot with modernists, like Stan and Getz, and done masses of rock-and-roll records. His first discs, by the way, were made for Allen.

Punch poorly

I HEAR that two respected Old-time jazzmen are ill and in all sorts of trouble.

This World of Jazz

By MAX JONES

Papa Lee too

ALSO in need of encouragement is Lee Collins, the admirable Crescent City trumpet player who came to Europe with Moss in 1951.

Collins, too, has been in bad health for some time, and he is in Chicago expecting any day to go back into hospital for the fourth time. Treatment is taking all his money, and any kind of help would be put to vital use.

Mus Ray Wittrick—of 5 Whitefriars Crescent, Westcliff-on-Sea, Essex—corresponds regularly with Lee and says he is in low spirits because he misses his trumpet so much.

"He has told me how he sits and waits for the post, as letters from friends are his main pleasure these days," she says. "I am trying to arrange a couple of benefit nights for him, and Ken Colyer has promised to help."

Jazz musicians of Collins's generation seem to get very few of the breaks, but I am sure there are numbers of colourless and hapless musicians who will do something to help right these cases of neglect.

You can write to Collins—who signs his letters to me "Papa Lee"—at 1424, East Marquette Road, Chicago 37, Ill.

Newton wonder

AUTHOR Francis Newton, whose book is reviewed opposite, writes about jazz under a pen name.

In private life, at London University (where the lectures on history) on the BBC and at Manchester University Press he is known by his real name, Eric Hobbeman.

This double identity is not a close secret. But I doubt if any reader knows why he chose the non-de-plume Francis Newton when he began his "New Statesman" chores three years ago.

No, it has nothing to do with apples or science. It came about as the result of his long-held admiration for trumpeter Frankie Newton.

JAZZ ON THE AIR

(Times BST-CKT)

SATURDAY, AUGUST 22

12.30-12.45 p.m. A. J. Andrs Francis

12.45-1.00 p.m. The Jazz Jazzy Jazzy

1.00-1.15 p.m. Sir. Steve Race

1.15-1.30 p.m. The Jazz Jazzy Jazzy

1.30-1.45 p.m. Jazz Time

1.45-2.00 p.m. The Jazz Jazzy Jazzy

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Melody Maker

AUGUST 22, 1959 EVERY FRIDAY 6d.

Ory Band line-up is completed

VETERAN trombonist Kid Ory has completed the line-up of his Creole Jazz Band for its first British tour.

RANK EXECUTIVES GO DANCING

THE top brass of the Rank Organisation went dancing on Tuesday. They attended a private party at the New 500,000 Music Ballroom, Finsbury Park, which opened yesterday.

Among Rank officials present were Ivor Smith, Director of Operations, and Len Fancourt, Ballroom Controller.

The resident band is fronted by Eric Galway, who has just finished a season at the Queen's Ballroom, Wolverhampton.

He leads: Des Champ (pno. arr.), Gordon Keates, Babe Wadsworth, Ken Lack, and Johnny Francis (sax). George Moscock, Ron Frenner and Norman Goodard (tuba), Stuart Parker (tuba), Bill Wray (sax), and Ray Duddington (bass).

Don Philippe departs at Savoy Hotel

Don Philippe and his Latin-American Orchestra are again setting a holiday record band at the Savoy Hotel. He will continue there until next Saturday (22nd). He will then be touring with his group the following Monday. Don Philippe's orchestra is doubling the Savoy with Monday appearances at the Dominion Theatre, Tottenham Court Road.

ARTHUR KIMBRELL presents THE SENSATIONAL FRANKIE VAUGHAN SHOW

See appearance prior to leaving for Los Vegas, U.S.A.

FRANKIE VAUGHAN

At the Piano: RAYMOND LONG

Supported by: FRANK WEIR & HIS ORCHESTRA

Other Artists include: TONY FAYNE, CLIVE ALAN & BOBBY JOY, JANE LESLEY, DAVID FONTAINE

NEWCASTLE, CITY HALL, THURSDAY AUGUST 27th, 8.30 p.m. and 8.40 p.m. 10s, 8s, 7s, 5s. From A. E. Cook Ltd., 8, 10, 12, 14, Newcastle, (Tel. 22961)

MANCHESTER, FREE TRADE HALL, FRIDAY AUGUST 28th, 8.30 p.m. and 8.45 p.m. 10s, 8s, 7s, 6s, 5s, 3s, 1s. From Deaneprints, Manchester 3, (Tel. 24699)

SHEFFIELD, CITY HALL, SATURDAY, AUGUST 29th, 8.10 p.m. and 8.40 p.m. 10s, 7s, 6s, 7s, 6s. From Wilson Peck Ltd., 78-84 Fargate, Sheffield 1, (Tel. 22074)

BIRMINGHAM, COLSTON HALL, SUNDAY AUGUST 30th, 5.30 p.m. and 7.45 p.m. 10s, 8s, 7s, 4s, 1s. From Charles H. Lockyer, 28 St. Queen's Rd., Bristol 8, (Tel. 23885) Or Colston Hall Box Office (Tel. 21748)

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Monty Babson celebrates



It was a "welcome home" to British singer-drummer Monty Babson on Sunday at Al Burnett's "Start Room". For Monty was opening a short season at the club where he had worked for eight years as an "unknown". Since he was heard at the club last April by American agent Les Steere, he has been playing top TV and club dates in the States. Monty (second on sax) is the soloist home party with Jack Jackie Backland (London Records), Ben Owen and Bob Creber (Decca). Babson returns to the States on September 6 for TV, cabaret and recordings and will stay until the end of the year.

STEELE TV SHOWS IN COMO STYLE

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KAY STARR AND LENA HORNE IN PALLADIUM TV



ATV have already moved into the top gear in their race against the BBC to win the Autumn and Winter TV stakes.

On Wednesday, night Leslie Grade announced that Kay Starr would debut on "Sunday Night at the Palladium" on September 27.

And the "Wheel of Fortune" singer Rockwell-Scott Water will be followed on the commercial TV spot by Lena Horne on October 4.

Lena Horne arrives in Britain in September to open a four-week cabaret season at the Savoy Hotel from the 21st.

Kay Starr played the London Palladium six years ago.

NEXT WEEK SUMMER LP SUPPLEMENT

Presley's manager COL. PARKER talks to the MM

Dave Lee depts for -Dave Lee

PLANNED Dave Lee is currently negotiating with the Johnny Dankworth Orchestra for pianist duties.

Officially, Dave left the band last week-end to tend his own law, but as Johnny has not yet found a replacement, Dave is filling in on an many dates as possible.

Harry Booth and Les Sage have also helped Johnny to fill the gap.

Victor Borge tour of Rank cinemas

Danish-American entertainer Victor Borge plays one-night stands for the Rank circuit at the Odessa, Blackpool (September 21), Manchester (September 1), Glasgow (2nd), Birmingham (3rd), and the Gaumont, Bournemouth (4th).

He has about 10 or 12 weeks to go with the Grades, who released him for his film commitments.

U.S. DEAL FOR DIZZY REECE



TRUMPETER Dizzy Reece is the first British jazz star to be signed exclusively by an American record company.

Following a recent visit to London by Francis Wolf, vice-president of Blue Note Records, Dizzy has signed a contract calling for a minimum of two albums a year for the label.

He told the MM this week: "The first date has not been set yet, but the recording will either be in America or in Paris if a suitable rhythm section can be found there."

American post-winning trumpeter Miles Davis gave the initial boost for Dizzy in the States.

Tony Hall, A&R man for Decca's Tempo label, sent him a letter last week.

Back Page, Col. 1

Disc row settled out of court

A DISC played on Monday's "Juke Box Jury" was discussed in the High Court on Wednesday. It was the Leslie Uggams recording of "One More Sunrise" on the Philips label.

Domestic Music had applied for an injunction to stop Philips from issuing the record before the official release date. Domestics claimed that Philips proposed to release the disc on August 28, instead of September 1.

On an assurance from Philips that they would abide by the release date, counsel for Domestics said that they had no wish to pursue the motion.

In June, Leeds Music won a similar case against Decca. Anthony Newley's "Personality".

MILES DAVIS ON ASSAULT CHARGE

NEW YORK, Thursday—Trumpeter Miles Davis was arrested by New York police last night after an incident outside the "Birdland" club.

Davis was released after he had been charged with assault and disorderly conduct. Police said the 32-year-old Negro jazz star was fighting with others and refusing to "move along."

LP Supplement—Radio Show review—INSIDE

Melody Maker

August 29, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

HOW THE JUKE BOX GOES STEREO

PAUL ANKA IN STOCKHOLM



A group of concentration from Paul Anka... as with the temperature soaring the night he rehearsed with Sweden's Arne Domnerus Orchestra. The Canadian singer star was preparing for his opening at the Grand Land Hotel, Stockholm's amusement field last Friday.

His first was a tremendous success, although there was nothing like the riots which took place last year when Tommy Steele visited Stockholm. The 15,000 crowd behaved very well and the large number of police had no difficulty in keeping good order among them.

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Songsheet

Of all the world's great popular composers, Jerome Kern was perhaps the most able tunesmith—in the sense that he was a craftsman, a master of his art. Regarded as the Dean of America's show music composers, Jerome Kern wrote the melodies for over 50 world-famous productions.

Born in New York City on January 27, 1885, he showed no aptitude for music until his late school days.

He had been studying the organ, and one day was offered the post of solo organist at high school.

This fired him with the urge to learn theory and orchestration, and by a great deal of cajoling, aided and abetted by his mother, the young Kern eventually persuaded his father to send him for a course at the New York College of Music.

When he suggested going abroad for further study Kern Sr. decided he must first of all have some business training. So in 1902 at the age of 17, he went into partnership with his father and set up a piano firm.

Remorse

Now, Jerome was willing to do any amount of hard work, but his dream of being a great composer was uppermost in his thoughts. Told to order two pianos from a certain firm, he altered the order for 200!

In a fit of remorse he tendered his resignation to his father, but somehow the elder Kern managed to dispose of the other 198, and the consequence was that Jerome Kern set sail for Europe and musical adventure.

Broadway

Even with this work, his individual originality was recognized, so much so that in 1911, his own name appeared on a concert programme as the composer of "The Red Petticoat," a work which does not appear on the tabulated list of Jerome Kern's songs.—sent to me recently by Chappell and Co., its publishers.

Having got his foot in the door, he continued with his own original compositions and by his association with Harms, was able to get one or two interpolated numbers into Broadway shows.

"They Didn't Believe Me" was used in the musical production "The Girl from Utah," and when it found its way here, it turned up in "Tonight's the Night" in "Tonight's the Night."

It was the natural hit of both shows—more so than the scores themselves—and the name of Jerome Kern started to mean something.

Hubert W. David

NEAT WEEK—Kern's 33 years of success.

Songwriters

This column entitles you to free advice on any one song or lyric. Write to me at the address below, enclosing a stamped, self-addressed envelope, and I will answer to a songwriting query. My name may appear in the address of the sender, and must be included in the return address. Songwriters' Advice Bureau, 1545 Broadway, New York, N.Y.

The Editor can accept no liability for loss or damage. Manuscripts, recordings, submitted in full copies, will only be returned if accompanied by return postage.

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IN THE NEAT

ARE we at war with Germany? It would appear so, where jazz is concerned. And, as is so often the case in flare-ups of this nature, the reasons seem petty, contradictory—and absurd.

It all began when German tenorist Hans Koller was prevented from broadcasting at the Bath Festival.

"His contract," says the Musicians' Union, "did not permit the use of his services in broadcasting, TV, records or films."

That seems fair enough. But what would have happened if he had applied for such a contract?

Nothing! The Union does not agree that German musicians, visiting Britain for the purpose of performing at concerts, may fulfil any of these services while in Britain.

This, naturally, has needed the German Südwestfunk network, where Koller is engaged. To such an extent that they have now banned British musicians.

Unfair

SAYS jazz producer Joachim Berendt: "We as British musicians in Germany do not like having to ban them, but we are hoping that our action may help to settle the matter."

"We don't think it fair to ban one German musician," says Berendt. "We as British musicians playing in Germany, the British MU seems to think its action is in the interests of its members. In fact, it has already cost several British musicians their jobs at this network."

Now the German Union has taken up the case, and a hundred or so other British musicians may also find themselves affected.

Mysterious

WHAT is the solution? A man-for-man exchange agreement Germany isn't asking for that. And since there are many more opportunities for British musicians in Germany than vice versa, it would not be in the interests of MU members.

"It seems mysterious to us that the British Union is overlooking this simple fact," says Berendt.

But wait a minute! The Musicians' Union, in any case, I learn, does not give consent for its members to broadcast, televise, record or film while in Germany!

Invasion

MEANWHILE, while our musical forces look like being forced to retreat from Germany, this country is facing invasion from the Irish. And their target is that ancient English institution, the music hall. In particular, the Metropolitan Theatre of Varieties in Edgware Road.

Dickie's reaction, in fact of the MU ban: "Why should the MU stop me? I should have thought it was up to the German Union to object—not the MU."

So should I.

STOP PRESS INTERNATIONAL

Dave King signs for Warner Bros.

NEW YORK.—Dave King has been signed to an album for Warner Brothers Records.

Material will comprise a group of songs performed during the summer on his NBC-TV show. For the album, Dave will be backed by the Vic Schoen Orchestra and the Jerry Packard Singers, both being regulars on the show.

Dave this week indicated that there had been hitches in plans for him to make a film with Tommy Steele in England. The deal is now highly uncertain (reports from *Cinefacts*).

NEWPORT.—Because of the wild behaviour of some of the more youthful jazz fans at the recent Newport Jazz Festival, local groups are demanding that no more such festivals be held here.

NEW YORK.—Doris Day has been offered 1,000,000 dollars, believed to be an all-time record, to do four spectacular spots for the Ford company (reports *Burr Corbett*), with the exception of appearances on Academy Award shows. Miss Day has so far steered clear of television.

NEW YORK.—Duke Ellington has yet to confirm reports of changes in his band. Rumoured to be leaving are Clark Terry, Cal Anderson, Quentin Jackson and John Sanders. Some reports have trumpeter Jimmy Edison and singer Jimmy Rushin joining the Duke.

HAMBURG.—Ivy Benson and her All-Girls' Orchestra opens at the Lido.



I-Day is September 7, when it figuratively and literally concerned puts on a coat of green to embark on an Irish policy as "London's Irish Music Hall."

Collectors will show you your seat. Guinness and Irish stout will be the main Irish banquets will be the tender for the first time in London.

Topping the first bill is Decca artist Patrick O'Hagan, with Top Frank Sinatra, Sheelagh Ward and Deirdre O'Callaghan in support. Already lined up is an Irish party mime, "Paddy and the Green-stalk," starring Eddie Gallagher.

Green light

THE "Irish trend" has been building up steadily, but is now being pushed forward by many people in the business. Among those who have been seen at the Granda (owners of the theatre where the party is full every night of the month) Bridie Gallagher played there, Belfast promoter Phil Ryan (who is presenting the new discotheque), and some of the stars going to America.

The latter have recently been signing up a number of Irish names, encouraged by sales that have rivalled those of their rock acts.

I predict we're in for a spate of Irish revivals during the Alley.

Guess who said... "WE must sock 'em between the eyes on these teenage programmes for ever!" said a d d e n l y introducing Mendelsohn's "Winter Music."

EH?

SANDY BROWN was describing the difficulties involved in making a demonstration disc of a rock composition.

"I can't read, the boy couldn't read."

Very few of these rock singers, I reminded him, can read music.

"Oh it wasn't so much the music," said Sandy, "as the lyrics. This one couldn't read English!"

RACE VISITS DENVER AND HEARS JOHNNY SMITH

Gorgeous guitar!

DENVER, Colorado, is the sort of place you take to the moment to see it. Too large to be a hothouse for gossip, too small to be a New Yorkish anghel, I felt at home there the moment the plane landed; possibly because I was born in a similar town in England.



DRAWBACKS

But there were some drawbacks. My quiet hotel in New York having been invaded by a Rotarians' Convention (Herz, Berniel, There's a guy over here from Muskegon? I found that the evolver; hotel soda-jerker looked like a jazz fan. "Is there any good music in town?" I hazarded. "There's the Jimmy Dorsey Orchestra," he replied, without much enthusiasm. "On the 14th at 145 a.m. by massed horns, but the evening's jam sessions drove me out to the lido dragstore."

I shall never again hear a Boogie-Woogie in G major without thinking of that ginger-haired boy with acne...

Over at the drugstore the

QUIZZICAL

He gave me what can only be described as a quizzical look. "I don't suppose you've ever heard of Johnny Smith?" he said. "He's over at the Melody Lounge."

Did she say Johnny Smith? Of course, there must be a thousand musicians with that name—but there's also the one who won the Down Beat and Metronome Polls around 1947.

I went in, and was rewarded by finding the right Johnny Smith. The Melody Lounge

I must have been there in 30 seconds flat. The exterior was like one of Parr's Dancing Academies, but the posters outside were different. "Tonight—Sonny Rollins."

A pretty coloured girl just inside the door barred my way. "Sonny Rollins is not here tonight," she said, probably for the hundredth time. "He's ill. But instead we have a local band from Colorado Springs—the Johnny Smith Trio."

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RICH

On it Johnny Smith (with bass and drums) played the most gorgeous solo guitar I have heard since Barney Kessel came to Kilburn.

Using a Gibson as unorthodox tuning, he plays the instrument the way it should be played: as a medium for rich, rhythmic chords, as well as for rapid single-note improvisation.

turn to page 12

Selmer STRING PARADE Selmer

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Combining renowned Hofner craftsmanship with the latest trend in Electric Guitars, these instruments give you quality of materials and excellence of tone in every price range. And one epitomized by the fabulous Golden HOFNER. This model are the Committee Senator and President. Get details of the new HOFNER "THINLINE" model (illustrated) "President" thin model (illustrated)

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Colorama II p.u. 22 gns

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12 gns

LITTLE GIANT AMPLIFIER. Here is the new economy size amplifier for the guitarist who wants good quality reproduction at a reasonable price. Attractive, finished in heavy nickel plate, this loud control is the most advanced in the world. Price includes attractive retine carrying case.

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NEW TOP RANK RECORDS

The big voice... with a rocking backing LEE LAWRENCE With The Lester Powell Orchestra Be My Love coupled with The Man I could be 45-JAR. 175

Yep! Another American Original LITTLE BILL and The BLUENOTES I Love an Angel coupled with Bye Bye Baby 45-JAR. 176

And hear this one GO! FRANKIE FORD with HUEY "PIANO" SMITH and ORCHESTRA Alimony coupled with Can't Tell My Heart 45-JAR. 186

The new Stateside Teenage Crush JIMMY CLANTON My Own True Love coupled with Little Boy In Love 45-JAR. 189

TIP TOP RANK CRAIG DOUGLAS Only Sixteen (JAR. 159 (45 & 78)

THE KNIGHTSBRIDGE STRINGS Cry (JAR. 170 (45 & 78)

JOHN GARY Let Them Talk (JAR. 177 (45 & 78)

MM TWO-PAGE

Is this Ricky's ticket to the top?

In America, Ricky Nelson is nudging the sideburns of the absent Elvis for the honour of being the teenager's No. 1 heart-throb. And in Britain the same battle seems to be in progress. Ricky Nelson, just moving out of the charts with his quarter of a million seller "There'll Never Be Anyone Else But You," looks like going back there with his latest release. Titles are Just A Little Too Much and Sweeter Than You (London ALP8827). And the smooth charm of both sides could gain Ricky membership of the Top Ten.

Chordettes NO WINDS A GIRL'S Work In Never Done (London HLA 1493). A catchy coupling of an echo-chamber ballad and a twang-guitar rocker. An odds-on chance in the Hit Parade stakes.

Don Lang A HOULDA A MILLER/See You Friday (HMV 45-POP 411). Don Lang is a 12 string electric vocal mood on these titles, but neither quite matches some of his previous recorded efforts.



DON LANG—shalt it mood

DISCS FOR ADULTS!

BELIEVE it or not, but the new record industry is beginning to cater for the sophisticated. Look at the names that have brought serious smiles to the faces of the more sophisticated disc buyers during the past few months: Tom Lehrer, Felix Sella, Marc Sidi, and Elaine May and Mike Nichols.

And last week, songwriter Paul Robeson joined the tongue-in-cheek ranks with his album, "Strictly For Crooners" (Decca LP423). Now there is yet another title that mixes the cross of hemlock in the super-sweet equipment of Pan Alley. It is the cast album of "The Young Doctors" the show that sees London's new Musical Theatre such a rousing success. (Decca LP4230. Listeners can hear the wisp-at times heavy lyrics by Lionel Bart and the tuneful melodies of Leonard Johnson.

These include the title song and the catchy "When Does The Bunching Begin" which is an oddity for a burlesque commercial TV. The LP is already scheduled for a special release in "Cool For Cats".

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EP session

BROOK BENTON: "Brook Benton at his Best" (Fontana TFE1712). The singer who scored nationwide with "Endless Time" and "Just a Matter of Time" offers contrasting song styles tailored in the rock idiom. There's a nice spot of bluesy tenor on "Anything for You."

POP SINGLES

Johnny Tillotson TRUE, TRUE HAPPINESS Love Is Blind (London HLA 1493). A catchy coupling of an echo-chamber ballad and a twang-guitar rocker. An odds-on chance in the Hit Parade stakes.

Teresa Brewer BYE, BYE, HARRY, GOODBYE Chain of Friendship (Coral CD124). Get your wipers ready. Teresa Brewer is back with a number of those beat special, which are natural for the juke boxes. And for the record, she's too.

Terry Dene THAT'S YOU PRETTY BABY A Boy Without A Girl (Decca F11154). A hit record could so wonder for Terry Dene at the present time. But I cannot see this discing doing the trick. A lush string backing with an ordinary number sound good—but not that good.

Johnny Cash KATY TOO! Forget To Remember To Forget (London HLA 1493). A classy Country and Western coupling which should make friends with dancing teenagers and cowboy addicts.

Tony Hatch ROOM BACHA / Stetson (Top Rank 45-JAR16). Tony Hatch, assistant to Top Rank A&R man Dick Rowe, offers a catchy instrumental in Room Bacha, which moves along in fascinating fashion to a cha-cha beat.

Knightsbridge Strings CRY The Windows of Paris (Top Rank 45-JAR170). The Knightsbridge Strings, jointly directed by Reg Owen and Malcolm Lockyer, offer a novel string-ensemble version of the Johnnie Ray hit Cry. A lush sound plus a potent title.

Del-Tones MOONLIGHT PARTY/Rocker N11 Blues (Top Rank 45-JAR171). The Del-Tones, a vocal group from Montreal, have already hit the No. 1 spot in Canada with Moonlight Party—a fast rocker entered in similar fashion on the reverse.

Deep River Boys KISSIN' NOVA (Top Rank 45-JAR172). The Deep River boys are always relied upon to turn in a polished performance. These sides are no exception. The boys come along to rocking backing featuring some persuasive organ playing. This single marks their low on Top Rank.

The Snappers BIG BILL If There Were (Top Rank 45-JAR167). The Snappers—Richard Barrett and Donald Ray—imitate the Swifty Brothers on Big Bill, a Western-styled number with dramatic effect that produces genuine interest. This one packs more snap than the reverse.



LLOYD PRICE—lipped for a bit

D-J choice

Leading disc stocks give their tip for the top two their personal preferences.

GERRY WILTON LLOYD PRICE. "I'm Gonna Get Married." HMV (Personal choice: Sarah Vaughan, "Broken Hearted Melody," Mercury).

TREVOR PEACOCK MIKI and GRIF. "Deedie-Dum - Doo - Die - Day." Pye (Roy Castle, "Bimpy," Pye).

RAY ORCHARD THE Fascinators. "Oh, Rose Marie." Capitol (Peezy Lee and George Shearing, "You Came A Long Way From St. Louis," Capitol).

PATRICK CAMPBELL THE Browns. "The Three Bells." RCA (Jackie Wilson, "I'll Be Satisfied," Capitol).

PETE MURRAY DUANE EDDY, "40 Miles of Bad Road." London (Jane Morgan, "With Open Arms," London).

DAVID JACOBS DAVE KING, "High Hopes." Pye (Kathy Linden, "You Don't Know Girls," Felsted).

POP PARADE

MAX and TED take the trick

MAX BYGRAVES and TED HEATH: "The Hits of the Twenties" (Decca LK4317). An unusual disc partnership—but one that could pay pop dividends.

LP session

Ken Moule and Ralph Dollimore. Max and Ted have long been mutual admirers; their devotees should equally applaud this novel "double act."

The arrangements have been smartly tailored to the vocal mood by Roland Shaw.

MEL FORME: "Prelude to a Kiss" (Gala GLP291). One of Gala's best low-price LPs.

PHILIPS go stereo

PHILIPS RECORDS have now "gone Stereo"—the last of the major companies to enter the field of "3-D sound" (as it was popularly, and somewhat erroneously, termed at the outset). Their initial stereo release includes a fair representation of pop and jazz LPs.

More are sure LP goes well worth getting: DORIS DAY: "Honey For Hollywood" (Philips SBL518). A compilation of titles from two monaural "Honey for Hollywood" albums.

RAY CONIFF and his Orchestra: "A Marvellous" (Philips SBL519). Coniff, the arranger-IMP who has made "excellent" commercial, offers special and unusual orchestral-orchestral arrangements of some standards.

PERCY FAITH and his Orchestra: "South Pacific" (Philips SBL520). The talented "South Pacific" stars resurged in lush fashion by the renowned Faith Orchestra. A worthy moment of one of the most popular musicals to hit the stage and screen in recent years.

DAVID JACOBS DAVE KING, "High Hopes." Pye (Kathy Linden, "You Don't Know Girls," Felsted).

Forme sings a fine selection of evergreens to sparkling accompaniments from West Coast arranger-MD Marty Paich. An unusual gimmick could prove a potent sales attraction. Each track is introduced by romantic dialogue between Mel and a seductive young lady who should have warranted a sleeve credit.

Delightful This "sweet talk" serves to lead Forme into his songs, which include I Don't Stand a Ghost of a Chance with You, Prelude to a Kiss, I've Got the World on a String, Between the Devil and the Deep Blue Sea, I Surrender, Dear, and Hokey Carmichael's delightful, infrequently heard One Morning in May. An album worth every penny of its 15s. 6d.

MERI ELLEN and her "A" Cabaret: "Hi-Fi Antics" (Gala GLP25). Don Elliott, vibrant and melophone player; is guest star on this unusual offering, which mixes corn, comedy and moments of jazz in a pop post-coital.

Meri Ellen is more successful with the comedy than at singing, and her vocal cohorts are not great shakes as a harmony group.

But the rhythm section swings—and there's some good guitar work on Choo Choo Ch-Boogie. Remaining tracks include I Cried For You, My Funny Valentine, Baby, It's Cold Outside and Cry Me A River.



THE CORPORAL THE COLONEL

ELVIS COMING?

IT was at the RCA Records big Press shindig, The Vips of the music business were gathered together to celebrate the opening of RCA's new one million dollar Hollywood recording studio. Most of his "followers" (IMIs, critics, managers and DJs) were sucking it up. But not Elvis Presley's manager, Colonel Parker. He was busy, quietly and surreptitiously putting little photos of Elvis on all the tables. However, you don't see how Scotch and soda and merriment to corner the "Colonel" to get the latest on Corporal Presley.

Howey, Elvis does want to play Britain as soon as he can. Of course, he can't make as much money in Britain as he does in the States, but he doesn't care. When the time comes we'll only go about five continents in Britain—just the very biggest places. Only the top most experienced promoters can handle a Presley concert. They must be able to control the huge crowds we get outside—otherwise someone gets hurt.

Romances in Germany I asked Colonel Parker why Presley doesn't do army concerts.

"Elvis could have gone into Special Services and just done entertaining," he replied. "We didn't want that. Though, he would have been subject to so much criticism. I won't even let him do any concerts in his free time, at week-ends."

What about Elvis's reported romances in Germany? "I never interfere with his girl friends," the Colonel insists. "I don't even ever know what he does in that direction. I'm just doing what Elvis has told me of his great popularity while in the army."

"How bigger than ever," was the reply. "He received 67,000 fan letters last week. I myself got 12,000. And last Christmas we received 370,000 Christmas cards. I figured if Elvis had made any new records in the last few months."

"No, he hasn't," Parker replied. "However, the fans don't have to worry. We've more than enough sides in the can to release before he gets back to the States."

—Howard Lucraft

"My best wishes and grateful thanks to the Readers, Editor and Staff of the Melody Maker, who have so generously encouraged me these many years."

BILLY ECKSTINE

HIPPODROME, BIRMINGHAM Week commencing Aug. 24 PALACE, MANCHESTER Week commencing Aug. 31 EMPIRE, LIVERPOOL Week commencing Sept. 7 TV. Bernard Delfont's "Sunday Show" Aug. 30

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Jazz on the screen



Desmond • Manne • Gillespie

Who says an era's ending?

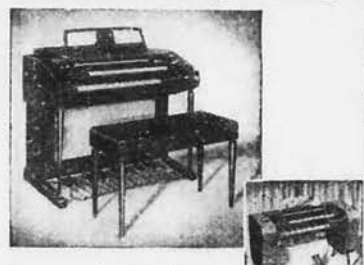
I AGREE with Humphrey Lyttelton (MM 15/8/50) that an era in jazz is coming to a close. But surely such artists as Paul Desmond, Shelly Manne, Dizzy Gillespie and Andrew Previn—to name but a few—compare favourably with Armstrong, Morton, Bechet, etc.

These are all modern names admittedly, but then so is the music of today—or perhaps Mr. Lyttelton thinks otherwise. —Brother Coventry.

Outstanding
WHERE are the outstanding individualists in jazz today? asks Lyttelton. What of Miles, Milt and Monk? Bud Powell and John Coltrane, Stan Getz and Art Blakey?

It is enough for Humphrey to be like a few more names—all of whom are outstanding in today's jazz field? —J. Thomas, High Wycombe, Bucks.

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When you see and hear these entirely new British instruments, you will appreciate the considerable pride with which we introduce them. Full range performance and facilities to a standard hitherto not considered possible are expressed in quite new concepts of exquisite design and offered at prices which bring them within the reach of any institutional, professional or amateur requirements.

TRADITIONAL MODEL. A graceful design in the best organ tradition, available in either Walnut or Light Oak finish. Venced for either light or serious music, its simple dignity lends atmosphere distinctive for churches or other institutional use. Weight, 105 lbs. Height 36 in. Depth 23 in. (Inches) Price 360 Gns. Pedal board & bench optional extra.

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Maurice Burman talks to TV producer CHRISTIAN SIMPSON

CHRISTIAN SIMPSON is the producer responsible for all jazz sessions on BBC-TV. He is a good choice for this 40-year-old Scot has been, in turn, a TV sound mixer, studio manager, cameraman and producer. He has produced serious music programmes, modern ballet and opera.

Minorities
"But like all good Scots I have always had an interest in jazz," he says. "And as jazz has become more advanced, so my interest has increased. Leaving out 'Six-Five Special' I have produced all the occasional jazz sessions."

Think again
HAB Mr. Lyttelton never heard of Erroll Garner, Stan Getz or Gerry Mulligan? And what about our own Johnny Dankworth? Come, Mr. Lyttelton, think again.—J. Jewell, Nelson, Lancashire.

Back-room
COULD not more recognition be given to the poor studio musicians? These back-room boys who accompany the various recording stars do not get the credit they deserve. Instead of the usual 'with rhythm accompaniment'—could we please have the musicians' names printed on the sleeve? —D. Truist, Warrackchire.

Scores, please
I FIND that it is almost impossible to get the scores of arrangements by Duke Ellington, John Lewis and Gil Evans.

Oh Boy!
SO 'ABC-TV' is to kill the 'Oh Boy!' show. Yet there must be millions of teenagers who were brought forward to its ruin.

Ken Sims
MAY I sincerely thank all those fans who so generously contributed towards the collection made for me at the Beauvais Jazz Festival, and also the members of the Georgian Jazz Club Coventry from whom I have received a cheque for £14 7s.

RACE IN AFRICA
I did not, you will notice, go up to him in the intervention and I come from Steve Race and I come from London, England. Frankly I would much rather do my jazzmen than talk to them, unless one happens to be with them in a studio for that particular purpose.

Wonderful
So I didn't accept Johnny Sims during the intervention. But I'd like him to know now that the stranger who listened so intently that night—the one who gave the barmaid three cents tip in mistake for a three-dime loved every minute of that wonderful performance.

Bohemians
In Taos, deep in Indian country I fell in with the local Bohemian set, being escorted round an exhibition of her own works by a charming, blonde, blonde woman who resembled Harpo Marx.

Free!
I have been told that you, too, will know your top better on Rudy. Stick right on the top instrument—used for jazz.

Dallas
Good Luck, Humphrey for your opening at Carnegie Hall, New York, on September 4th. I hope to see you there. You, too, will know your top better on Rudy. Stick right on the top instrument—used for jazz.

It was right, too, next week I'll try to describe it.

Dates with the Stars

(Week commencing August 28.)
Billie Holiday
Season: Regal, Great Train

Kenny Baker
Season: Regal, Great Train

Shirley Bassey
Season: Prince of Wales, Windsor

Beverly Sivers
Season: Prince of Wales, Windsor

Max Bygraves
Season: London Palladium

Leslie Dornagan
Season: Aquarium, Great Yarmouth

Billie Holiday
Season: Regal, Great Train

Fraser Hayes
Season: Regal, Great Train

Billie Holiday
Season: Regal, Great Train

Michael Holliday
Season: Regal, Great Train

Kaye Stanger
Season: Regal, Great Train

King Brothers
Season: Regal, Great Train

Mudlarks
Season: Regal, Great Train

Joan Regan
Season: Regal, Great Train

Lita Roza
Season: Regal, Great Train

Marion Ryan
Season: Regal, Great Train

Dixie Valentine
Season: Regal, Great Train

David Whitfield
Season: Regal, Great Train

Bob Wallis
Season: Regal, Great Train

Bob Wallis
Season: Regal, Great Train

Bob Wallis
Season: Regal, Great Train

Bob Wallis
Season: Regal, Great Train

Bob Wallis
Season: Regal, Great Train

HUMPHREY LYTTLETON CLUB

Friday, August 28
Fairweather-Brown
All Stars

Saturday, August 29
Lost London Appearance
before American Tour
Humphrey Lyttelton
and his band

Sunday, August 30
Terry Lightfoot's
New Orleans Jazzmen

Monday, August 31
Micky Asimhan's Jazzmen

Tuesday, September 1
Bob Wallis'
Storyville Jazzmen

Wednesday, September 2
Wally Fawkes'
Troglodytes

Thursday, September 3
Terry Lightfoot's
New Orleans Jazzmen

Friday, September 4
Your hosts and company:
Peter Burman and Don Read
Special concert: Tux, Thurs.
H.M. Forces, Nurses, Students, etc.
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Cinema, near the Regent)

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CLUB CALENDAR

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THURSDAY—contd.
At the Swan, 110 St. James Street, London, W.1. 10.30 p.m. The Henry Blues and Barrehouse. Special S.C.P. Benefit. Many other acts.

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Ken Colyer Jazzmen

Ken Colyer Jazzmen

SATURDAY—contd.
Blue Lagoon Club, 50 Carnaby St., W.1. 8 p.m. Saturday & Sunday, Aug. 29th & 30th at 8 p.m.

At the Swan, 110 St. James Street, London, W.1. 10.30 p.m. The Henry Blues and Barrehouse. Special S.C.P. Benefit. Many other acts.

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See our famous photograph gallery.

Melody Maker

Humphrey Lyttelton Club closes on September 19, it will not be the end of jazz at 100, Oxford Street. The lease has been taken over by Jamshaws, Ltd. Managing director Ted Morton told the MM: "We shall continue to present jazz seven nights a week, but we shall make a number of changes. The most important is that we shall sell liquor on the premises for the first time."

McGhee & Terry in Folk Tour
 BROWNIE MCGHEE and Sonny Terry, the American blues duo, have been added to the Weavers-Johnny Duncan tour of Britain.
 McGhee and Terry toured Britain with the Chris Barber Band in the Spring of 1958. The tour opens at Birmingham Town Hall on September 18 and follows with an afternoon concert at the Royal Festival Hall the following day.
 Other dates are at Manchester, Leeds, Edinburgh, Glasgow, Sheffield and Liverpool.

Jazzmen rush to help Lee Collins
 The Ken Colyer Club is to run a benefit night for Lee Collins at the Royal Albert Hall on September 22. Lee Collins, the jazz trumpeter, is recovering from a serious illness. The benefit will be an all-night session at the Colyer Club on September 8. Donations should be sent to Lee Collins and Bob Wallis.
 Other London traditional groups were being contacted as press time.

Gary Brown forms his own band
 Trombonist Gary Brown leaves the Johnny Dankworth Orchestra tomorrow (Saturday) to take the new band into the Royal Albert Hall. Replacing Gary will be modern jazz star Ken Wray.
 He opens on September 8 with a 10-piece band in place of the Gracie Cole Quintet which leaves after a six-month residency.
 Gary leads Colin Wright (trpt.), Wally Johnson, Alf Terry and Pete Bennett (saxes). Also Lloyd (drums), Fred Senior (bass) and a pianist, tenor and another trumpeter to be fixed.

Why the bottom fell out of the Band Business
A&R CHIEF TO WED
 Mercury Records A&R man Chris Evans marries Marjorie King—a London fashion model, and Chelsea Old Church on September 26.

DIZZY REECE
 From Page 1
 Some of Dizzy's recordings. Miles was very impressed and played the discs in recording executives'. Tony told the MM: "Blue Note has just issued an LP, recorded in Paris with a quartet, featuring Miles and tenorist Dizzy. Miles with Americans Donald Byrd and Art Taylor.
 Revisiting the disc, the American magazine "Down Beat" reviews it as "The best of the best. Art's instincts, and BIRD producer Jack Ruess. They are seen on the BBC's Gramophone, from which extracts are being made for sale in record stores throughout the country."

ORCHESTRATIONS THE TOP SCORE SERIES
 ROSE OF WASHINGTON SQUARE • FOR YOU JEALOUS • SHE'S A LATIN FROM MANHATTAN
 FOR ME AND MY GIRL • LONESOME AND SORRY WAIT TILL THE SUN SHINES NELLIE REMEMBER ME
 WALTZ IN BLUE • I FOUND A NEW BABY
 WALK DON'T ASK ME HOW I FEEL
 THE SILVER MOON
 GOLDEN DREAMS
 DOWN YONDER MOONLIGHT BAY
 GAL IN CALICO • TWISTLE OFF
 TO BUFFALO
 WHEN THE MIDNIGHT CHOO-CHOO
 FORTH SECOND STREET, ETC.

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NEWPORT PACKAGE DATES

THE Newport Jazz Festival will play five London dates during its 16-day British tour.
 Featuring the Dave Brubeck Quartet, Dizzy Gillespie Quintet, Buck Clayton's All-Stars and Britton's Vic Atkinson Quintet, the shows open at the Royal Festival Hall on September 19.
 It then plays the Gaumont State, Kilburn (20th), Guildhall, Portsmouth (21st), Theatre Hall, Birmingham (22nd), De Montfort Hall, Leicester (23rd), Oxford, Liverpool (24th), Globe, Stockton (25th), Free Trade Hall, Manchester (26th), Astoria, Stratham (27th), St. George's Hall, Bradford (28th), Queen's Glasgow (29th), City Hall, Newcastle (30th), City Hall, Sheffield (October 1), Colston Hall, Bristol, and two further London dates (3rd and 4th).

Girl about Town
 Top Rank singer Betty Miller sits in the last programme of the Saturday Club on September 19. Other dates are at Manchester, Leeds, Edinburgh, Glasgow, Sheffield and Liverpool.

WILDE WANTS TO DROP THE ROCK
MARTY WILDE wants to become an all-around entertainer. "Boy Meets Girl" is his plan to drop out of the rock-'n'-roll circuit on ballads.
 "On the new series I shall be singing and performing. I am not a singer, but I can sing. I want to drop most of the rock numbers from his act to concentrate on ballads.
 "The new series will be starting in the middle of the month. I shall be singing and performing. I am not a singer, but I can sing. I want to drop most of the rock numbers from his act to concentrate on ballads.
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THE LAST WORD
 Frankie Vaughan is the guest on the last of the "Last Word" series on BBC-TV show on Sept. 3.

ALL READY FOR THE BIG SHOW
 "What a lovely way to spend an afternoon. Singer Edward Partridge (last of series) judged at Blackpool's CDS balling contest last week and is pictured here with the winner, 22-year-old Marty Wilde from Liverpool. Edmund is currently appearing at the North Pier."

3-D JUKE BOXES
 From Page 1
 Imported from America are already fully fitted for stereo. Phonographic Equipment, Ltd., 250 Tottenham Court Road, London, W.1, has machines can play stereo EPs and 78s.
 These EPs and singles have already been on the market and are now being made into 3-D juke boxes in becoming something new.
 "Stereo is a potent sales factor with the youngsters. By next year, we expect to see singles to be on the market, and this will give the juke box business an even bigger fillip."
Treble impetus
 Adds Huggins: "London editor of the juke box trade magazine, 'World's Best Juke Boxes' says: "Operators in general have been slow to notice them because of the lack of suitable material."
 "This EP's announcement is bound to give impetus to the trade in stereo machines."
 At present, the major companies have no intention of putting out stereo singles, but it is expected that 1960 will see the general marketing of such discs. This year, Huggins and his partner, who first released the "Top Rank" LPs in the "early autumn."

LEW DAVIS
 for Premier DRUMS
 All finishes in stock
 Full range of Olympe and Zyn
 Our own new H.P.-Pat Exchange
 Open all day Sat. 7 p.m. Wed.

Hit of the Parade
 DUKE ELLINGTON AND HIS ORCHESTRA ("A Tisk Tisk")
 "A Tisk Tisk" - Duke Ellington and His Orchestra. A hit of the parade. The distinctive vocal vocalizations of the added depth of stereo make for compelling listening.
 "PERCY FAITH ORCHESTRA ("Music From 'South Pacific'")
 "Music From 'South Pacific'" - Percy Faith Orchestra. A hit of the parade. The distinctive vocal vocalizations of the added depth of stereo make for compelling listening.
 "THE MUSIC OF NEW ORLEANS" ("Musique de Nouvelle Orleans")
 "Musique de Nouvelle Orleans" - The Music of New Orleans. A hit of the parade. The distinctive vocal vocalizations of the added depth of stereo make for compelling listening.

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Summer Supplement and Radio Show Review

Jazz—Instrumental
 "Stereos only"
 "Stereos and monaurals."
 "Stereos only."

AL GOODMAN AND HIS ORCHESTRA
 "Stereos and monaurals."
 "Stereos only."
 "Stereos and monaurals."

JUDY GARLAND WITH JOHN HILLMAN
 "Stereos and monaurals."
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SUMMER SUPPLEMENT

Owing to the printing dispute, the last two issues of the MM's LP Supplement had to be held over. This week we present a special Summer Supplement. While space considerations make it impossible to list every record, here is the pick of those LPs most likely to interest MM readers.

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 "Stereos and monaurals."

Max and Ted
 THE HITS OF THE TWENTIES
 The songs are permanent favourites, the treatments are fresh as could be and to bring together these two great stars to make this album was sheer inspiration.
MAX BYGRAVES with HIS MUSIC
 SKL 4068 • LK 4317
Max and Ted
 a date with **ELVIS**
 Fourteen great numbers from the one and only, and an album which already looks forward to the day of his release from the army—a date which millions will keep with Elvis.
 RCA Records
 The Decca Record Company Ltd. • Decca House • Abbot Embankment • London E 8 H

Pops—Vocal

Mark the title because this really is a strictly Pop Growth... Fanny's new Mermid Theatre in the City of London...

FRANK SINATRA ("Look To Your Heart")... "Look To Your Heart"... "You're My Love"...

MIKE TORRES ("I Pray For You")... "I Pray For You"... "I Pray For You"...

THE "VELVET FOP" ("In My Mind")... "In My Mind"... "In My Mind"...

FRANK VAUGHAN ("Frankie A")... "Frankie A"... "Frankie A"...

"Mr. Show Biz" brings the music of his own London Palladium... "Mr. Show Biz"...

MILES DAVIS ("Party And Bees")... "Party And Bees"... "Party And Bees"...

HANK JONES ("Party And Bees")... "Party And Bees"... "Party And Bees"...

BENNY GOODMAN ("Happy Sam")... "Happy Sam"... "Happy Sam"...

LIONEL HAMPTON ("I'm In The Mood")... "I'm In The Mood"... "I'm In The Mood"...

THE LIGHTHOUSE ALL STARS ("The Music Of New Orleans")... "The Music Of New Orleans"...

THE MUSIC OF NEW ORLEANS... "The Music Of New Orleans"...

THE JACK MARSHALL SEXTET ("The Music Of New Orleans")... "The Music Of New Orleans"...

THE DRUMBAT... "The Drumbat"...

THE JACK MARSHALL SEXTET... "The Music Of New Orleans"...

THE DRUMBAT... "The Drumbat"...

Jazz—Instrumental

FRANK VAUGHAN ("Frankie A")... "Frankie A"...

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Biggier, better, brighter

WHAT are the old-timers thinking as they enter Earls Court and gaze round this vast panorama of light and sound? A long haul indeed from the first Radio Show in the early 'twenties, which featured crystal and cats-whisker, earphones and separate loud-speakers, valves like lamp bulbs and—remember?—rechargeable accumulators.

by Alfred Sorkin

Advice Bureau Manager, 'Electrical & Radio Trading'

TV was a vision of pioneers like Baird. Mains radio had yet to arrive. This year's show opened against a background of record-breaking prosperity. TV sets are expected to rocket to 21 million sets this year, alongside 11 million radio sets, gramms and car radios.

Behind the well organised publicity, behind the star appeal of the BBC's celebrity DJs, what does every 10 minutes throughout the run—behind the joint effort by the TV programme companies which are promoting big-name personal appearances, like the mammoth electronic industry catering for the mass market and abounding in technical innovation.

But dominating this section of the show is stereo. First and foremost, stereo is the cabinet face lift. Style-wise, emphasis is on sleek, long, low contemporary look.

Well, what do we see? First and foremost, stereo is the cabinet face lift. Style-wise, emphasis is on sleek, long, low contemporary look.

Since the evolution of new sound-reproducing techniques and progressively better components, designers have been busy with stereo. Complete with speakers, then, hi-fi stereo equipment prices average around £60.

There is also an increase in the number of self-contained plug-and-play units—namely Amplifiers, at 26 gns. Pye's Televisor 28 gns., two from Philips 28 gns., and one from Eico at 30 gns.

Many players are by no means superseded, however. Philips, for example, have introduced a stylish version of the Disc Jockey player called the Disc Jockey Automatic.

Extremely competent performance is given by the Philips 1800. The rhythm of the "Dorsey Salute", but the sound of the "Suliste to Glenn".

"FRANK CHACKFIELD AND HIS ORCHESTRA" ("Assembly")... "Assembly"...

NEWLY FORMED... "Assembly"...

CHARLIE MINOCCI ("East Coast")... "East Coast"...

JOE WILDER QUARTET ("Jazz")... "Jazz"...

"MONDAY NIGHT AT BIRDLAND" ("Jazz")... "Jazz"...

JOE WILDER QUARTET ("Jazz")... "Jazz"...

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JOE WILDER QUARTET ("Jazz")... "Jazz"...

That's the 1959 Radio Show

Made-for-you-music is the latest idea. As you offer the cigarette record, the transistor radio switches itself on and plays the music.

Record companies are, of course, well represented by Decca, EMI, Gai, Philips, Pye and Nipper.

As well as conventional equipment, EMI and Nipper are demonstrating recorded tapes, and both companies have information bureaux ready to advise on any aspect of recording.

Over to radio, where transistor sets have taken the board. Almost every set manufacturer has at least one model, and the situation is directly comparable with the sudden break-through of record players a few years ago.

Most popular speaker seems to be the column type, keeping up less than a square foot of floor space and giving an upward, omnidirectional distribution of sound admirably suited to stereo.

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Do-it-yourself

Reverting to stereo, Pye also shows do-it-yourself kits. Amplifying and reproducing equipment has been broken down into two sets of units which can be put together on the home.

One for the less technical, the other is assembled simply and rapidly. The other is for handy types who can follow instructions and like to tinker. Both kits are claimed to produce high quality sound.

PH-FM-only mains sets are gaining ground. A significant advance is towards small, keep-pretty 11-17 gns. table models bringing in the price range from 11 in. deep and the first of its kind.

Most 17 in. tube portables are not much more than 8 in. deep. The AM table sets are available in a cabinet that can stand on a desk-stand.

This extra-firm facility is carried to its logical conclusion by Philco in the arresting new "Televisor", a 21 in. model which has a cabinet designed to hang in a corner of the room on the wall, with the aid of specially created mountings, or to stand on a small table in the orthodox manner.

A most welcome tendency is for greater attention to be paid to the quality of sound. Lots of sets now have front-mounted twin speakers, and it seems as though the sound channel is, at last, going to match the picture quality we take for granted.

Little change is noticeable among the AM table and transistor sets, and main-battery and battery-only types. Cabinet styling of the small room-to-room sets is more varied.

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JOE WILDER QUARTET ("Jazz")... "Jazz"...

JOE WILDER QUARTET ("Jazz")... "Jazz"...

Blues and Folksong

MARK MURPHY ("The Cow")... "The Cow"...

MARK MURPHY ("The Cow")... "The Cow"...

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