

The **THREE** Louis **ARMSTRONGS** ! See pp 2 & 3

Melody Maker

August 22, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Eckstine
'swings'

See Page 7

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 Russ Conway, currently playing at the Grand Theatre, Llandudno. His companion: Show dancer Jessie Carron.

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. With Connie were her manager George Scheck and American A&R chief Ray Ellis. She is here at the special invitation of EMI to record three LPs for their MGM label. Connie will record LPs of Christmas and Italian songs, and an LP titled "One For The Boys," conducted by Cyril Ornadel.

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:—

- The Kingston Trio, currently one of the hottest acts in the States, both on records and personal appearances. The Trio should reach Britain in March for concerts and TV appearances.

- The Platters will make a 1960 tour of Britain for Variety, TV and Sunday Concerts. (See also Page 11.)

First tour

- Miles Davis Quintet will make its first British tour.

- The Count Basie Band will be back for its fourth British tour in 1960.

- Ella Fitzgerald will make British appearances without the full Norman Granz Jazz At The Phil unit, but probably with the Oscar Peterson Trio.

- Dick Haymes has hopes of solving his visa trouble in the near future and will sign for Britain as soon as it is settled.

- The Four Crosby boys—Bing's sons Gary, Philip, Lindsay and Dennis—are also being lined-up for Britain.

Johnny Dankworth at the Marquee

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

- 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."

Davison has also acquired the British rights of 100 American musicals, including "Oklahoma," "Li'l Abner," "Belle Of New York," "Call Me Madam" and "Bells Are Ringing."

He plans to present some of them as touring shows next year.

HI-LO'S RECEIVE THEIR MM AWARD



They're the world's top vocal group. The famous Hi-Lo's last week received their scrolls for winning the MELODY MAKER'S annual Poll at the 20th Century-Fox Studios in Hollywood. And who better to present the award than British actress Joan Collins? The boys are (l-r) Clarke Burroughs, Gene Puerling, Bob Morse and newcomer Don Shelton. [Photo: Howard Lucraft]

OH! 'BOY MEETS GIRLS' IN NEW ABC SERIES

ABC planners this week decided to kill "Oh Boy!" Instead, a beat show, probably called "Boy Meets Girls," will be seen on the ITV networks from Saturday, September 12, at 6.30 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 Wainer and tenorist Red Price. "We shall also feature American stars each week," said ABC programme controller Ron 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

"Juke Box Jury"—the BBC-TV disc review series—has been extended for a further 13 weeks. And from September 5 the show is to be moved from Monday evenings to 6.50 p.m. on Saturdays—in direct competition with ABC-TV's new teenage show.

Producer Russell Turner told the MM: "The show has been such a fantastic success—much to everybody's surprise."

Melody Maker charts service

TOP TWENTY

(Week ended August 15, 1959.)

1. (1) LIVING DOLLCliff Richard, Columbia
2. (3) BATTLE OF NEW ORLEANS.....Lonnie Donegan, Pye
3. (14) ONLY SIXTEEN.....Craig Douglas, Top Rank
4. (2) DREAM LOVER.....Bobby Darin, London
5. (7) LONELY BOY.....Paul Anka, Columbia
6. (4) LIPSTICK ON YOUR COLLAR.....Connie Francis, MGM
7. (5) A BIG HUNK O' LOVE.....Elvis Presley, RCA
8. (10) THE HEART OF A MAN .. Frankie Vaughan, Philips
9. (6) A TEENAGER IN LOVE.....Marty Wilde, Philips
10. (8) ROULETTE.....Russ Conway, Columbia
11. (—) GOODBYE, JIMMY, GOODBYE Ruby Murray, Columbia
12. (9) RAGTIME COWBOY JOE.....David Seville, London
13. (13) SOMEONEJohnny Mathis, Fontana
14. (12) PERSONALITYAnthony Newley, Decca
15. (19) TWIXT TWELVE AND TWENTY .. Pat Boone, London
16. (—) TALLAHASSEE LASSIETommy Steele, Decca
17. (—) WHY SHOULD I BE LONELY .. Tony Brent, Columbia
18. (16) I KNOWPerry Como, RCA
19. (18) ONLY SIXTEENSam Cooke, HMV
20. (—) MONA LISAConway Twitty, MGM

JAZZ PARADE

1. (3) THE NOBLE ART OF MR. ACKER BILK (LP) ..Acker Bilk, Columbia
2. (2) CHRIS BARBER BANDBOX—Vol. 1 (LP) Columbia
3. (6) BLUE SAXOPHONES (LP)
Coleman Hawkins and Ben Webster, Columbia-Clef
4. (7) THE KING OF NEW ORLEANS JAZZ (LP) .. Jelly Roll Morton, RCA
5. (1) SONGS FOR SWINGERS (LP) Buck Clayton, Philips
6. (9) PORCY AND BESS (LP) Miles Davis, Fontana
7. (5) CHRIS BARBER JAZZ PARADE (EP) Pye
8. (8) JAZZ IMPRESSIONS OF EURASIA (LP) Dave Brubeck, Fontana
9. (10) KING OLIVER (EP) Philips
10. (—) MILESTONES (LP) Miles Davis, Fontana

TOP TEN LPs

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

JUKE BOX TOP 20

1. (1) LIVING DOLL Cliff Richard, Columbia
2. (2) DREAM LOVER Bobby Darin, London
3. (3) BATTLE OF NEW ORLEANS Lonnie Donegan, Pye
4. (5) LIPSTICK ON YOUR COLLAR Connie Francis, MGM
5. (9) A BIG HUNK O' LOVE Elvis Presley, RCA
6. (—) A TEENAGER IN LOVE Dion and Belmonts, London
7. (7) THREE STARS Ruby Wright, Parlophone
8. (6) PERSONALITY Anthony Newley, Decca
9. (8) ROULETTE Russ Conway, Columbia
10. (15) PETER GUNN/YEPI Duane Eddy, London
11. (15) LONELY BOY Paul Anka, Columbia
12. (13) WATERLOO Mudrarks, Columbia
13. (11) GOODBYE, JIMMY, GOODBYE Ruby Murray, Columbia
14. (16) THAT'S MY LITTLE SUZY Ritchie Valens, London
15. (14) POOR JENNY/TAKE A MESSAGE TO MARY Everly Brothers, London
16. (12) I GO APE Nell Sedaka, RCA
17. (17) I KNOW Perry Como, RCA
18. (19) KANSAS CITY Little Richard, London
19. (—) TWIXT TWELVE AND TWENTY Pat Boone, London
20. (18) I'VE WAITED SO LONG Anthony Newley, Decca

Compiled from the returns from 2,000 MUSIC MAKER jukeboxes throughout Britain.

TWENTY TOP TUNES

This copyright list of the 20 best selling songs for the week ended August 15, 1959, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) ROULETTE (B) (2s.) Mills
2. (3) LIVING DOLL (B) (2s.) World Wide
3. (2) SIDE SADDLE (B) (2s.) Mills
4. (4) A TEENAGER IN LOVE (A) (2s.) West One
5. (9) LIPSTICK ON YOUR COLLAR (A) (2s.) Joy Music
6. (6) GOODBYE, JIMMY, GOODBYE (A) (2s.) Bron
7. (5) DREAM LOVER (A) (2s.) Aldon
8. (7) MAY YOU ALWAYS (A) (2s.) Essex
9. (15) THE HEART OF A MAN (B) (2s.) David Toff
10. (8) BATTLE OF NEW ORLEANS (A) (2s.) Acuff-Rose
11. (13) THE WONDER OF YOU (A) (2s.) Leeds
12. (12) PERSONALITY (A) (2s.) Leeds
13. (10) TRADIE (B) (2s.) Henderson
14. (14) I KNOW (A) (2s.) Feldman
15. (16) WATERLOO (A) (2s.) Southern
16. (13) TRAMPOLINA (B) (2s.) Harvard
17. (—) ONLY SIXTEEN (A) (2s.) Ardmore and Beechwood
18. (18) LONELY BOY (A) (2s.) Bron
19. (—) CHINA TEA (B) (2s.) Mills
- (—) TWIXT TWELVE AND TWENTY (A) (2s.) Spooner Music

A—American; B—British.
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AMERICAS TOP TEN

As listed by "Variety" issue dated August 19, 1959.

1. (6) SEA OF LOVE Phil Phillips (Mercury)
2. (8) LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
3. (11) LONELY BOY Paul Anka (ABC-Paramount)
4. (5) LAVENDER BLUE Sammy Turner (Big Top)
5. (9) WHAT I'D SAY Ray Charles (Atlantic)
6. (2) MY HEART IS AN OPEN BOOK Carl Dobkins, Jr. (Decca)
7. (7) WHAT A DIFFERENCE A DAY MAKES Dinah Washington (Mercury)
8. (3) BATTLE OF NEW ORLEANS Johnny Horton (Columbia)
9. (10) TIGER Fabian (Chancellor)
10. (—) THE THREE BELLS The Browns (RCA Victor)

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS.

LONDON—Imhofs, W.O.1; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.6; Reed Music Centre, S.E.15; Popular Music Stores, E.6; Role for Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous; H. J. Carroll 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. BEDFORD—Weatherheads. MIDDLESBROUGH—Sykes Record Shop. BLACKWOOD—Glyn Lewis. HULL—Sydney Scarborough, Ltd. BELFAST—Atlantic Records. HOVE—Wickham, Kimber and Oakley, 3. SLOUGH—Hickies. SOUTH SHIELDS—Saville Bros., Ltd. TORQUAY—Fain and Co., Ltd. PLYMOUTH—C. H. Yardley and Co. CRAWLEY—Queensway Store, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. BOLTON—Telebar, Ltd. PORTSMOUTH—Weston Hart, Ltd. GLASGOW—Phillip Woodson, Ltd., C.2. EDINBURGH—Bandparts Music Stores, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1.



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.

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.

Unshaken

The first question was soon answered, for Louis's pipes and chops obviously were completely unshaken. He played as much and 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 wasn't never in doubt about getting well. And I knew all along it wasn't my heart. What happened was, they worked me too hard—cut into the middle of my vacation, making me play a private performance for somebody's party.

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

Personality

But along with the discussions of his health there had been a renewed concern with the 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 from a close association with Louis over 27 years is that he is not neurotic. This immediately sets him apart from an alarmingly high percentage of today's greatest young jazzmen; it also gives him an advantage that they resent.

Not by coincidence is Dizzy Gillespie one of the few musicians of the modern generation to have become his friend, for Diz, clearly, is a happy and well-adjusted human being.

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

Indignant

Nevertheless, Louis has a strong views—particularly on the racial level—many of which he keeps strictly to himself until rare occasions arise 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 had made the statements attributed to him, Louis denounced the man strongly. Then, having let off all the necessary steam, he subsided, and to this day has the same road manner.

If Louis feels that it is unprofessional and untoward for a performer to become involved in politics, that is his business. He is well aware that he is no political expert.

Socially, he sprang from a world completely circumscribed



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.

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 "Technicolour 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 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 a jazzman, but first and foremost as an entertainer with an implacable desire to please his audiences.

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, chatty letters to friends.

The basic urge to love and be loved has never been more

Souvenirs

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Doctor Jazz	Dixieland Band
Georgia Camp Meeting	Fifty Feet
Georgia Swing	Good Man
High Society	Rampden Park
Hors D'Oeuvres	Ja-Da
I Found New Baby	Johnson Rag
It's Tight Like That	Maryland
Jazz Me Blues	Muskrat Ramble (4/-)
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ARMSTRONGS



LOUIS—"the show business symbol."

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

One letter, which I received back in the days when he was still touring with a big band, consisted of 14 closely-written, single-spaced typed pages—a total of nine or ten thousand words—and covered, among other topics:

Page 1: 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 2-5: 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 ten-day diet chart and what's happening to everyone who's using it.

Pages 8-9: 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 Barrancas, Fla., and of dinner date with Bunk Johnson in New Iberia.

Page 12: recent visit to New Orleans, meeting with Paul Babarin, stories of Creole food 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 England (secretary of the Dewsbury Rhythm Club).

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

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



● Earl Hines

raged by specific incidents, but that they tend to be condescending and supercilious about a man who has done more for jazz, and perhaps in his oblique way more 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?

To 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 mysterious.

To prepare yourself, it is necessary to play the best of the early Armstrong records—the Hot Five sides with Earl Hines circa 1928-9—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 (and Earl) will stand out like pearls in a sea of mud. Louis's tone is a pure trumpet sound—the kind that is no longer produced by jazzmen who are more busily preoccupied with the production of strings of sixteenth notes (semi-quavers).

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

by **Leonard Feather**



Taken on July 18, this is one of the first pictures published of Louis since his illness. With him is the writer, Leonard Feather.

gradual deceleration 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 newcomer, 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 digging a Rembrandt.

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

Louis I 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 "inimitable" are applied—the clown whose antics have been immortalised by Hollywood.

In 1949 I saw Louis realise 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 Zulu 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-cart drivers, bartenders, waiters, hustlers, etc.—people of all walks of life. Nobody had very much, 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 and it was always my ambition to be elected King of the Zulus some day."

A gas

Writing of his participation in the 1947 parade, two years before he himself became the king, he wrote: "This year they had around six or seven floats... the king rides in the first float... I was on the float with the king and they really did gas me no end... you should have seen me bowing and waving to the folk and cats as they cheered at the sight of me (their home boy)."

"Oh, it's only great... They were serving the king nothing but champagne..."

and every time he raised his elbow—I raised mine right along with him. And er'wer-ump—I gotten so full of champagne until I thought I was seeing two floats with a gang of kings and Satchmos on it. Haw Haw Haw..."

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'd 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 music-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, bowing to the thousands of Negroes who lined the sidewalks, he edged his way into a funeral home that had been converted into headquarters for the Zulus.

A frail old woman stepped up to embrace him: it was Mrs. Josephine Armstrong, his 91-year-old grandmother, who

continued overleaf



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LOUIS—"hometown boy."

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Songwriter and satirist Paddy Roberts sings "Strictly for Grown-Ups" on a new Decca LP issued this week. And in his foreword to the words-and-music album Esser Music have put out under this title, he describes the contents as "published more in pity than in hope." (See "Low and Twisted.")

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.

Anka—actor & composer

MGM's "Girls' Town" has been set for October release. The picture stars teenage Canadian chanter Paul Anka, who also composed a number of the tunes in the pic.

Judy in Hollywood

JUDY HOLLIDAY has reported to MGM on the Coast for filming of her smash Broadway show, "Bells Are Ringing." Co-star for Miss Holliday will be Dean Martin.

Have a Coke!

THE McGuire Sisters, one of the most successful sister acts in the record business, have been 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

and TV commercials for Coca Cola. The coke deal reportedly carried an unprecedentedly high price tag.

U.S souvenir

ON the eve of her departure for England, Connie Francis's newest disc was released here. Sides are "Plenty Good Lovin'" and "You're Gonna Miss Me," two of her strongest efforts to date.

from previous page

hugged him while the newsreel cameras rolled and the champagne swirled.

"This was not Broadway's King Louis," I wrote then. "Nor the Louis who had played for Europe's royalty. Nor the Louis for whom they had lined the streets of Tokyo with flowers.

"This was the coal-cart running kid they used to call Dippermouth before he went up to Chicago to join King Oliver's band and start on the road to fame in 1922.

"This was the king who had returned to his own castle and was its elected, honoured master."

Louis II, of course, is a much more familiar figure to his fans abroad than Louis I.

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-discs Platters—does not enter into this.

What is pinpointed 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 four 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 of especial interest to the younger element) to avoid pitfalls to which everyone, star or layman, is subject during a lifetime.

Eligible

An organisation 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 peep into "Who's Who" for 1979—and prints the extract relating to:

STEELE, Sir Tommy.

Among the eight-and-a-half inch resumé of his career, I note that in 1966 he marries Lady Millicent Henrietta Violent Catherine Swyng-Boyes and has become noted as a "vocalist and worker for world understanding."

He has served on such bodies as the British Council Working Party on Personality Projection



by **PAT BRAND**

in Propaganda, the Royal Commission on Nasal Stoppage in Juvenile Variety Artists, and, in 1976, was chairman of the World Health Organisation Investigating Committee into the Incidence of Varicose Veins in Tight Jeans.

But he has also found time to pen several important works, including "My Talks with the Kremlin" and "The Fundamental Desiderata of Economic Equilibrium."

Tommy—you have a busy time ahead. . . .

Oh, no!

BIRMINGHAM bandleader 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.

And then led the boys into—"Thank Heaven for Little Girls."

'Inclusive' music

With memories still fresh of the ill-manners shown by a number of traddies towards Ted Heath at the Beaulieu Jazz Festival, I was interested in a note from promoter George Wein this week anent the forthcoming Newport Jazz Festival package show.

This, of course, presents the Dave Brubeck Quartet, the Dizzy Gillespie Quintet, the Vic Ash Quintet—and the Buck Clayton All Stars.

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.

"Jazz Festivals prove suc-

cessful with this format. And, to me, jazz is an inclusive music and should not be restricted to one style or another."

Will they?

Personally, I think Buck will blow himself into swift acceptance with even the furthest-out modernist at these concerts.

But whether the trad. die-hards will bother to try to listen to Brubeck is another matter. . . .

'Blue' compliment

When a musician of the calibre of Coleman Hawkins dedicates a tune, it's something to be proud of. And proud is the girl whom he caught singing at the Blue Note in Paris.

For among the tracks of the "Blue Saxophones!" album he made with Ben Webster is the number, "Blues for Yolanda."

It's the same actress-singer Yolanda who is currently understudying one of the leads in the West End production, "Raisin in the Sun."

The same Yolanda, in fact, whom Quincy Jones has offered a scholarship at the Berklee School of Music, Boston, next spring. . . .

Low and twisted

The hit-writing ("Heart of a Man," "Softly, Softly," etc.) enjam terrible of Tin Pan Alley, Paddy Roberts, has done it again. He has swiftly followed up his "Tinpanalley" 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," sung by himself with accompaniment directed by pianist Dennis Wilson.

I doubt if many will pass the BBC.

Wider in range than the Alley book, this nevertheless contains a swipe at that director of teenage taste, "The Big Dee Jay" — "I get the new records as soon as they're in, then pick out the ones that create the most din. And the fools go and buy everything that I spin"—but my favourite (unprintable here) is "Love in a Mist."

Square?

In a foreword to the album of words and music simultaneously published by Essex Music, Paddy describes himself as "a square in musical circles, unable to 'dig' the trends in today's jungle music."

Don't you believe it! No one not "with it" could so surely hit both the Hit Parade fans and those to whom Hit Parade material is anathema.

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-duffle-coat cellar-dwellers at the 2's coffee bar.

This week, he began a series on AR-TV—singing nursery rhymes to the tiny tots in "Small Time."

Shortly after leaving the cellar, he made an impact with a horror disc (just released in the States) under the name of Sharkey Todd and his Monsters. As I said, there seems to be a thread. . . .

Eh?

This really happened to a well-known pianist-leader. He'd managed to procure (at considerable reduction) a new piano for the ballroom. A Steinway.

"Good," said the ballroom manager. "We'll instal it as soon as it's been sprayed white." "Sprayed!" cried the pianist in horror. "You can't do that to a Steinway!"

The manager was amazed. "Why ever not? What's so special about this piano, anyway? Let's have a look at it."

He walked round it. Sniffed. "And since when," he sneered, "have they stopped making them with three pedals? . . ."

Guess who said . . .

"**T**hey should play a little more tacet in their choruses."

The Three Armstrongs

This was the Louis I found on a visit to his comfortable home in Long Island, where he lives with his fourth wife, Lucille Wilson Armstrong, a former "Blackbirds" and Lew Leslie chorus girl, whom he married at Velma Middleton's home in St. Louis in 1942.

Not surprisingly, I found Louis seated in front of the phonograph, engrossed in a Guy Lombardo record. "I've been a Lombardo fan ever since he started in Cleveland back in the '20s," he told me.

"When we were working in Chicago we'd always rush back home to catch the late night Lombardo broadcast. Man, those Lombardos are helping to keep music alive and fighting them damn beboppers!

what helped to make Louis himself a world figure.)

Louis II likes nothing better than to sit around reminiscing with musicians, fans or critics he feels are sympathetic. Louis III, on the other hand, is never present at these times.

This is the on-stage Louis—the one who faces the newsreels and the movie makers and the festival followers.

This is the Louis who shocked a national TV audience when he cracked a dirty joke on the old Dorsey Brothers show (though people chuckled and said: "That old rascal Satchmo, he'll never learn!"—and indignantly overlooked the incident).

This is the Louis who, in his own theme song (written by Negroes) for many years used the word "darkies" either because he thought that was what the public wanted to hear or because it simply hadn't occurred to him that anybody might resent it.

It is this Louis who allowed to be printed in a book that was published under his byline the servile statement: "I have always loved my white folks"; the Louis who argued with Benny Goodman on a concert tour about letting Velma Middleton do the splits at Carnegie Hall—and finally had his way.

This is the Louis who, as an American columnist once observed, "Mixes in his own person all men, the pure and the cheap, clown and creator, god and buffoon; Louis, like the Mississippi River, pure like its source, flecked and choked with jetsam like its middle, broad and triumphant like its end."

Those of us who have known and loved Louis through the years are proud to have followed the career of Louis I, grateful to have learned a little of the background of Louis II, and happy to overlook the solecisms of Louis III.

If the crown seems tarnished, maybe it's just a matter of looking at it in a different light.

For the truth is that in the history of government or of art, few kings have worn a crown longer or more nobly than Satchmo The Great.

Tape library

"They're my inspirators! When I had my big band 25 years ago we tried to get our sax section to sound like Lombardo's—listen to our records of 'When You're Smiling' and 'Sweethearts On Parade.'"

Later he showed me round his tape library—he has spent endless hours transferring thousands of jazz records on to tape and has become close friends with Charlie Graham, the hi-fi authority who helped to set up Louis's elaborate equipment.

After a beautiful creole gumbo dinner prepared by Louis's sister, who was in town on a visit, I gave Louis a blind-fold test.

Because the time was approaching for him to prepare for a one-nighter, the test was conducted under unique conditions.

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 I moved the tape-recorder and record player around after him.

"Now that's what's causing music today to go bad," he said after studying a performance by Shorty Rogers. "Didn't any of those guys end up their solos on the nose. They tried to be out of this world. They're playing for musicians."

(It never occurs to him that the reaction of musicians was, more than any other factor,

CLARRY BAINES . . .



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HANDS OFF SINATRA!

WHILE I suspect Tony Brown's vicious 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 genius is ridiculous. 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.

Certain of Sinatra's recent records reveal occasional errors of pitching, but the great majority of tracks are flawless.

If everyone in Show Business possessed an ounce of his talent, personality and

principles, it would be a far healthier place.—Harry G. Lock, Cockfosters, Herts.

I WOULD like to express my gratitude for Tony Brown's recent enlightening article on Frank Sinatra. I don't know if you realise what a truly wonderful experience it is to pick up an article and find it expresses your exact opinions.—Miss Hilary Norman, London, S.E.23.

DAD, let's face it, so-called popular music and jazz columnists like Tony Brown are ten a penny (excluding Race, Humph, Morgan and Morricks). But

there's only one Sinatra and he's at the very top.—E. Truckle, Amesbury, Wilts.

WHO does Tony Brown think he is to judge Frank Sinatra?—R. Begley, Alderley Edge, Cheshire.

WELL said, Tony Brown. It's about time someone put Sinatra in proper perspective.—F. Rodgers, London, N.W.6.

TO say that Sinatra's voice has coarsened is rot. I have played a recent EP of his four times and have not heard either a coarse or

wrong note.—D. Adams, London, S.E.11.

WE couldn't care two hoots about all the drivel Tony Brown devotes two pages to so long as Sinatra continues to give us great records.—F. Breakwell, Birmingham.

I COULDN'T agree more with Tony Brown. The stuff Sinatra is churning out today bears no comparison with his 1945-47 recordings of "Nancy," "I Fall In Love Too Easily," "The Things We Did Last Summer," etc. (with the wonderful Azel

Stordahl orchestra, of course!).—John B. Dawson, Sale, Cheshire.

ALTHOUGH Sinatra's voice has definitely coarsened over the years, it still retains warmth and sincerity on the slow ballad. The complaint regarding "Day In, Day Out" on the "Come Dance With Me" album is no more heartbreaking than the revival of oldies by singers who turn them into a pantomime.

I cannot agree that Sinatra prefers swinging tempos as they disguise his vocal deficiencies. If he prefers them at all it is because they are what the majority of his followers demand.—Dennis Stone, Frank Sinatra Appreciation Society, Derby Branch.



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 had better 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



DINAH WASHINGTON—impression on the eye.

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American Journal—3 by STEVE RACE

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 Island.

The taxi took me north from Times Square, through that strange mixture of green parkland and hell-bent driving which is Central Park.

Scattering picnickers and squirrels to left and right, we sped through the network of Central Park thoroughways, finally entering the wide, decaying main streets of Harlem and pulling up outside the Apollo Theatre.

From the street it might have been Chiswick Empire or Hulme Hippodrome. At first glance even the playbills looked the same, and I half expected to see the familiar names: "Lizzy Bonh; Steffani's Silver Songsters; Wilson, Keppel and Betty.

Inspired

Instead I read: "Dinah Washington; The Axidentals; The Thelonius 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 saxes (including Buddy Tate and a sick-looking Lee Konitz), drums, guitar and bass (Tommy Potter).

Gil Evans—whom many people mistakenly imagine is coloured—led the band from an inadequate miniature piano, edging nervously to the centre of the stage at the end of each number.

Never in the history of jazz has there been a greater arranger, in my view, or a worse showman. But if one has to be one or the other, thank goodness Gil Evans decided to be an arranger.

His trombone feature on "Summertime" (it appears on the Miles Davis "Porgy" LP as a trumpet solo) is one of the most beautiful conceptions I have ever heard.

Painful lack of rehearsal,

Thelonius Monk ignored the applause.

noticeable throughout the band spot—and by no means absent from the Miles Davis LP already mentioned—merely underlined the fact that a really inspired writer can survive even the poorest performance.

The Axidentals presented a good, brash Variety act, though one felt their billing should include the dedication: "To the Hi-Los, without whom...."

Swinging

Blonde-haired Dinah Washington, with the inventive Beryl Booker at the piano and the Gil Evans band swinging happily in the rear, made more of an impression on the eye than on the ear.

Thelonius Monk did not seem to be aware that an audience was present, as he hunched over the piano, ignored our

applause, and finally slunk off stage. Strange, since indirectly we were employing him.

High Priest or not, I felt that he might have spared us a curt nod of recognition.

I have explained elsewhere that the angular, nagging piano of Monk is not my cup of tea, or even my glass of castor oil.

His tenor player, however, gave me one of the greatest jazz pleasures on the whole trip. Though the work of Charlie Rouse has been familiar in England for many years, I have never before considered him to be one of the great modernists.

Now his beautiful, round-toned improvisations take a high place in my affections. As an original jazz thinker he deserves a place not far behind the great Sonny Rollins....

BUT THAT'S ANOTHER STORY. IF YOU'D CARE TO JOIN ME, I'LL TELL IT NEXT WEEK.

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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 1958." His gym instructor even predicts that Johnny could become "Mr. America of 1963."

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.

biceps. In five years' time the build-up should be complete.

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

Tommy Edwards

I'VE BEEN THERE/I Looked at Heaven (45-MGM1032). Tommy Edwards sings wistfully about a lost love on "I've Been There." This one has a haunting melodic and vocal motif that could click with the romantically inclined.

Michael Holliday

LIFE IS A CIRCUS/For You for You (Columbia DB4336). Both these numbers are from the current British film release "Life Is A Circus." Both are lively and pleasant, but somehow seem to lack the necessary "bite" to spell "Top Ten."

Jacky Noguez

CIAO, CIAO, BAMBINA/Zon, Zon, Zon (Pye International 7N.25031). The first title is a rather brief introduction to this stylish French accordionist. But it's nice to hear the accordion competing for the pop record favours again.

Jane Morgan

WITH OPEN ARMS/I Can't Begin to Tell You (London HLR8925). Monday's "Juke Box Jury" did not exactly go overboard about Jane Morgan's "With Open Arms." But perhaps Jane will have the last laugh. Our verdict is that this fetching and lilting song will make the Hit Parade.



JANE MORGAN—the last laugh?

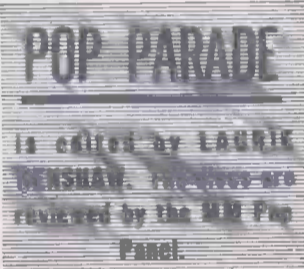
POP SINGLES

Louis Prima and Keely Smith

BEI MIR BIST DU SCHON/I Don't Know Why (London HLD8923). Back in the 'thirties, the Andrews Sisters won fame with "Bei Mir." Now "Mr. and Mrs. Las Vegas" dust off the oldie in their own inimitable fashion. "I Don't Know Why," another revival, swings along to a foot-teasing shuffle beat, with Keely stealing the vocal honours.

The Mark IV

RING, RING, THOSE BELLS/Mairzy Doats (Mercury AMT1060). Another vocal group presents itself at the disc counters. Although the first title looks the "A" side, I would put my money on the novelty revival of Mairzy Doats.



Miki and Griff

DEEDLE - DUM-DOO - DIE - DAY/Hold Back Tomorrow (Pye 7N.15213). Usually this team is heard backing Lonnie Donegan. This time Donegan returns the compliment. The result: A good folksy disc with plenty of teenage appeal.

Tedd Browne

THE EVERGLADES/A Corner In Paradise (Capitol CL15059). The Tedd Browne Orchestra, under the direction of Sid Bass, takes a bow with two pleasant numbers which make for easy listening.

Phil Phillips

SEA OF LOVE/Juelle (Mercury AMT 1059). Disc newcomer Phillips enters in nice style with a lively beat coupling.

Addrisi Brothers

CHERRYSTONE/Lilies Grow High (London HLR922). First title should have the jivers kicking their feet in happy abandon. Lilies has an engaging folksy quality.

Brook Benton

THANK YOU PRETTY BABY/With All My Heart (Mercury 45-AMT1061). Brook Benton puts over the blues-styled Baby to telling effect against a string-studded rock beat. Backing bal-

lad is dolled up with cooling choral effects.

Bill Shepherd

WHAT A DIFFERENCE A DAY MADE/Stardust (Pye-Nixa 7N15214). Bill Shepherd has taken two oldies and given them a lush orchestral setting plus a danceable beat.

Bill Haley

SHAKY/Caldonia (Bruno 45-05805). There's a Duane Eddy touch about the Haley instrumental treatment of Shaky, which packs a powerful guitar beat. Bill, who steps front and centre for the vocal, revives a Woody Herman speciality on the reverse. Woody's memorable version is still tops.



RICKY NELSON—has a double chance.

Watch these!

RICKY NELSON: Just a Little Too Much / Sweeter than You (London HLP8927). That Nelson boy brings off a "double" with titles that have clicked in the States.

DUANE EDDY: Forty Miles of Bad Road (London HLR8929). Another "twangy guitar" instrumental that has hit the U.S. best-sellers.

LOYD PRICE: I'm Gonna Get Married (HMV POP650). The "Personality" guy comes up with another potential hit parader.



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

DISC JOCKEY CHOICE

Leading disc jockeys give their tips for the top plus their personal preferences from the new discs.

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

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

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

GOLDEN GUINEAS

THIS week, the Pye label introduce their first crack at the low-price market. They have brought out a "Golden Guinea" brand and have budgeted £30,000 on a TV advertising campaign to launch it.

After hearing the first three albums I think Pye's confident budget is well justified.

All three are performed by the "101 Strings"—an orchestra which varies between 128 and 141 players according to the arrangements—and technically the recordings are excellent.

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.

Besides "Porgy And Bess," there is an album of standards—"There's A Small Hotel," "The Nearness Of You," "The Way You Look Tonight," etc.—and an LP of Gypsy music.

Altogether the new Pye releases provided a pleasant morning's reviewing. Bring on the next batch!—BILL HALDEN.

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 the warmth of their response.

Mr. B., nattily dressed in a dark mohair suit, interjected humour with his music.

"I have been getting threatening letters from Fred Astaire," he cracked, while doing a soft-shoe dance.

"My right tonsil," he said, introducing pianist Bobby Tucker to the audience. Assisting Bobby are bassist Ken Palmer and drummer Tony Carr, making their fifth tour with the singer.

Billy drifted smoothly through a repertoire which ranged from a moving "Gigi" 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 acrobatics with the mike as he sang the old Sinatra favourite, "This Is A Lovely Way To Spend An Evening."

It was indeed. I was 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—escapologist Dill-Russell, Arthur Worsley, the Tanner Sisters, Tony Fayne and Mike and Bernie Winters—his guns had been spiked by TV.

All the acts are no strangers to the TV screens, but as Tony Fayne and Mike and Bernie Winters had appeared in the weekend's peak-hour shows, it was hardly surprising that only a handful of customers left their TV sets for the first house.—BILL HALDEN.

New Dance Band Arrangements!

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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.

We may tour Britain together, says Mr B.

"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."

"Man, I cut my teeth on that sort of music. It took us about four months to do. 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 'Song 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



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 mecca of London show biz earlier this year.

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 highspot of the latest releases (BBL 7330).

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

As is usually the case with these on-the-spot recordings, the disc is packed with atmosphere. Audience participation and the artist's own engaging personality—at its sparkling best

Frankie is heard singing such hits as "Kewpie Doll," "Come Softly To Me" (with the Kaye Sisters), "Green Door," "Give Me The Moonlight, Give Me The Girl," and "Happy Days And Lonely Nights."

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 inset and cover—for home entertainment.

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

The King Brothers are here, too. And some sterling work is also put in by Raymond Long at the piano, the Beryl Stott Singers and the London Palladium Orchestra directed by Reg Cole.



NAT COLE—fresh



JUDY GARLAND—exciting



FRANKIE VAUGHAN—Scintillating

NEW IDEA FOR JUDY

JUDY GARLAND, JOHN IRELAND: "The Letter" (Cap. T.1188). All too seldom, something really new is created on record, especially in the LP field. For the most part, companies sell their LPs on the offer of ten or 12 single tracks, attractively packaged and sung by the same artist.

But this latest Judy Garland LP is more than that. It is an exciting, romantic musical composed and conducted especially for an LP by maestro Gordon Jenkins, narrated by John Ireland, it tells the story of

a romance—interspersed with ten numbers from Miss Garland.

★ FRESH

NAT "KING" COLE: "To Whom It May Concern" (Cap. LCT 6182). Too often, Nat Cole's albums have seemed so stereotyped they have almost verged on boredom.

But this one—composed of brand-new ballads—cannot be bracketed in the same mould. It has a freshness about it that practically jumps off the record and, with the Nelson Riddle

backings, gets my vote as one of his very best performances.

★ YOUNGER

LENA HORNE with Orchestra conducted by Phil. Moore (Gala GLP302). This sounds like a younger Lena reminiscent of when she first visited Britain. The songs are a collection of jazz standards and evergreens, including "Blue Prelude," "Beale Street," "Whispering," and a Horne favourite, "Frankie and Johnny"—with choral assistance.

An engaging collection for those who appreciate the more straightforward Lena of the days before she became an international show-stopper. Phil Moore's backings include pleasant jazz touches.

★ SQUEALS

"DRUMBEAT": John Barry Seven, Vince Eager, Adam Faith, the Kingpins, Bob Miller and the Miller-Men, the Raindrops, Sylvia Sands, Roy Young and guest artist Dennis Lotis (Parlo, PMC1101). "Drumbeat" fend? Then here's a natural for your record library. It's a session of the BBC-TV show—all recorded within the space of 10 hours—at EMI's studios under the aegis of record manager Norman Newell. Value for money—including squeals.

★ VERVE

BILLY DANIELS: "The Magic of Billy Daniels" (Gala GLP303). A well-chosen selection of enduring favourites by the much-mimicked Billy Daniels. Titles include "The Touch Of Your Lips," "Baby Won't You Please Come Home," "I've Found A New Baby" and "I've Got The World On A String."

Whether or not you like Daniels' highly individual style and vibrant delivery is a matter of choice, but there's no disputing that he puts over his material with verve.

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Songsheet

ONCE upon a time the racks in a music publisher's exploitation department were stacked full of "professional" song copies—specially printed editions, without the coloured frontispiece or other trappings—which were distributed to artists to gauge their reaction.

From this survey, a publisher could plan his exploitation campaign, decide how long he was going to plug a song and how much money he should spend on it. A song which became a hit in the summer could easily last over Christmas, so a publisher needed to plan only two campaigns a year, a policy which paid handsome dividends.

This is how the vast catalogues of Lawrence Wright, Feldmans, Francis Day and Hunter, Ltd., and Campbell Connelly were built up—and when an old hit is revived by a current recording star it is a safe bet that it can be traced to one of these catalogues.

by HUBERT W. DAVID

Chappells, 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. One broadcast can put a number in every home and create a hit overnight.

No longer do we see thousands of "pro" copies in a publisher's office. Today a song is often a hit before a single copy is printed.

If a publisher is working on an American song, he most likely has an American record at his disposal. He dubs a couple of dozen discs from this and these go the round of the recording companies.

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 managers' desks.

If the disc has already been released, he arranges with the disc jockeys to get as many radio spots as he can in the shortest possible time.

Personally, I think the days of the disc jockey are numbered. He has had his uses, but today he does not do a public service. As like as not he only chooses to play records which fit the "shape" of his programme and foster some gimmick which will give him the edge on a rival disc jockey.

The new "big boys" in the industry are the juke box operators, who must select records long before any disc jockey has spun them on his programme. So it seems that a recording company's promotional interests are fast swinging over from the deejays to the jaybees.

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.

The loss of the best regular group in British jazz is as sad as the reason for the break-up—boredom with the continual round of the same old jazz clubs.

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."

"It is difficult to give concrete reasons for packing up the group. We have been together for two-and-a-half years and everyone wants a change. There is not much left for us to do that we haven't already done."

Scott's co-leader, Tubby Hayes was equally vague.

"It's just one of those things," said Tubby. "We just feel we are getting a bit stale. We have had a very good run and it has been very enjoyable."

Quartet

Tubby is forming a quartet with the three remaining Couriers—Terry Shannon (pno.), Spike Heatley (bass) and Phil Seamen (drs.)—and has already been offered a Saturday residency at the National Jazz Federation's Marquee Club.

"I fancy playing with a quartet and hope it will give me some fresh ideas," added Tubby.

Ronnie was less certain about his future.

"If I could find someone who could use a group five or six nights a week in the one place I would like to form a new group," he told me. "There is one possible place but things are all in the air at the moment."

"Otherwise I shall just freelance as a soloist and work



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."



● PHIL SEAMEN

with a quartet if, and when, I can."

That the Couriers will be missed in the jazz clubs is underlined by the 1959 MELODY MAKER Readers' Poll in which the group was voted the best small combo in the country.

Tubby was acclaimed Britain's best tenorist, came second among the vibists, and sixth on his recently acquired flute.

Scott, a veteran poll-topper himself, was fourth among the tenors.

The band's manager, Pete King, was patently upset by the decision to quit, although he will be handling the Hayes quartet.

"I, personally, can understand musicians getting tired of playing with each other and in the same old places, but this is a great shame," Pete told me.

"It takes at least a couple of years to get a band really going and only last week I was hearing that the Continent is

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.

There is, however, the group's final recording—an LP tentatively entitled "The Last Word"—due for release on the Tempo label in October.

Out of the ashes of the Couriers there may rise two new groups, but I feel it will be a long time before we again hear two British horns playing with such cohesive sympathy and drive.

Bob Dawbarn

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.c. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

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Dallas DALLAS BLDG., CLIFTON ST., LONDON, E.C.2

This is what's wrong with jazz festivals

CHET BAKER tells Henry Kahn

FESTIVALS have come to stay, but I think the time has come for promoters and fans to take another look at them.

I have played at many festivals, including Newport, the Stuttgart Light Music Week and, more recently, at the Comblain-La-Tour Belgium International Jazz Festival organised to help rebuild a church damaged during the war.

No time

My knowledge of Festivals may not be as extensive as some but at all the Festivals in which I have taken part I discovered that musicians find it difficult to give of their best.

The reason is quite simple. Musically we have practically no time to warm up. There are too many people around and too much confusion.

Of course the nut may be difficult to crack but I believe it can be cracked if promoters would bear one or two points in mind.

It is reasonable, I suppose, that they should want to get as many names into the programme as they possibly can. But 10 or 12 big groups are too many.

Warm-up

The names at the top should be kept down to four or five. This would give each big group about 40 minutes' playing time, with the result that the music would be really warm—for the art of getting into the swing is in pulling along with the rhythm section, and that cannot be done in a few minutes.

In clubs the routine is generally 40 minutes on and 20 minutes off. Why cannot Festivals use the same technique? The 20 minutes in between the big names could be used to give

amateurs or smaller groups their chance.

This would not be popular with the radio audiences but I am quite sure that the fans would have no objections.

But radio should remember that much of the music played at Festivals is pretty rough because the musicians do not know each other. Jam sessions are fine when steeped in the atmosphere of a Festival but they are not so good when they come, stone cold, over the air.

A certain amount of rough playing is inevitable, of course, vital.

At Newport and in the States this is understood. In Europe promoters are inclined to plug too much for the jam session.



● CHET BAKER

For my own part, I have modified my playing. It has taken me four or five years to produce a bigger sound, with a fatter punch, but without changing the lyrical approach.

I think there is too much finesse in contemporary jazz playing and not enough drive. Many players complain that the rhythm section drowns them, so that the fans only hear the drums. But if more drive were put into playing this would not obtain.

Finally, a word to photographers attending festivals. We love you and we need you, but it is terrible at a Festival—or any other time—to play surrounded by half a dozen photographers so that the musician loses sight of the audience and the leader.

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THEN .. and .. NOW

BING

SPEAKS

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."

Knowing I would have very little time, I launched straight in.

HOLLYWOOD HEADLINES

TARZAN TAKES TO JAZZ

HOLLYWOOD, Wednesday.—Shorty Rogers is doing a jazz background score for the latest "Tarzan" picture . . . The first annual Los Angeles Jazz Festival, on October 2 and 3 at the Hollywood Bowl, will feature the Count Basie orchestra, the George Shearing Quintet, the Cal Tjader Sextet, the big Shorty Rogers orchestra, the Hi-Lo's and Sarah Vaughan.

RCA VICTOR is throwing a champagne dinner for the local deejays to introduce "Angeltown," the new Livingston and Evans song about Los Angeles that has been recorded by Jane Powell with Bob Thompson . . . Paul Anka will write his third movie title tune when he does "Platinum High School" for MGM.

ROCK-'N'-ROLL singer Fabian (he's being tagged "the new Elvis") took film star Sandra Dee to Tommy Sands's opening at the Cocoanut Grove . . . The Lambert-Hendricks-Ross group will be "singing MCs" at the forthcoming Monterey Jazz festival with special Hendricks lyrics to introduce each group.

HOLLYWOOD columnist Bill Kennedy reports: "Gene Norman, who has a whippet dog and the Whippet Record Co., now wants to buy a Whippet car. They were made by Willys-Knight in 1927. You can reach him at the Crescendo or the Interlude and if a whippet answers, hang up."

ELVIS PRESLEY may get \$100,000 to sing three songs in a TV spectacular here when he is released from the Army and there is a deal cooking for him to do a five-day tour of Australia . . . Jazz bassist Red Callender has a rock-'n'-roll tune in the best sellers called "Primrose Lane."

HOWARD LUCRAFT

"The biggest influence on my singing style? Al Jolson," said Bing without hesitation. "I used to get all Jolson's records and study them in detail."

"They've said a lot of fellows sound like me, but it's all from Jolson really. I'm a sort of carry-over from Al."

"How about musicians?" I queried. "Were you influenced by instrumentalists at all?"

"Well, you know, I did have my own band, in which I played drums," he replied. "I started as a drummer in high school. Then I studied at law school and played engagements at night."

"A whole lot later I came under the influence of Bix and the others in the Whiteman band."

Rhythm Boys

Mention of Paul Whiteman reminded Bing of the Rhythm Boys—his first professional venture into the vocal field—and he reminded me that it had been a duo before becoming a trio, with just Al Rinker and himself, Harry Barris was added later.

"The Rhythm Boys were a real big hit on their first engagement, in Chicago. Then

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

we went to the Paramount Theatre in New York and laid a soufflé—a dozen eggs," Bing grinned.

After that we auditioned for Paul Whiteman in his private suite. Dressed in a robe, he sat on a pouffe, drinking champagne and eating caviar. As

you know, we got the job . . ."

How about Eddie Lang, the guitarist associated with Bing for so long?

"He had a fantastic ear," Bing told me. "He didn't read but he always played with the Columbia Broadcasting System orchestra."

I turned to Robin and Rainer, the songwriting team responsible for many great Crosby film tunes.

"Ralph Rainger was killed in a private plane crash at Palm Springs," Bing recalled. "To me, it was a great personal blow—and it was a terrible loss to music."

We got on to Sinatra then, and Bing insisted he wasn't a bit surprised at Frank's leap to fame before the war.

'Very big'

"I met Frank even before he was with Harry James and Tommy Dorsey," he said. "I always knew that one day he would be very big," he added emphatically.

When I tried to draw him out of modern jazz, Bing admitted he was "intrigued" by the sounds of Brubeck, Kenton and Miles Davis. "Today's jazz requires a lot of technique," was his only comment.

We were interrupted by an urgent call on the set for "Mr. Crosby, please." As we shook hands, I shot my parting question: "What about rock-'n'-roll?"

"It's nothing new to me," Bing shot over his shoulder. "It's been going on in the United States for years. But," he added, with a grin, "they are rather overdoing it these days, aren't they?"

Jazzmen aren't freaks, so let's drop the mystique

ONCE upon a time—so 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.

Well, great jazzmen are not necessarily great philosophers, and it is our own fault if we choose to make a legend out of a piece of good-natured blarney.

Let the historians rack their brains to recall who first threw off this pearl of wisdom. Was it Fats? Or Louis? Or Chris?

Or merely some ambitious young reporter trying to find a market for his imagination?

Whoever it was, he was plainly talking through his hat!

If you have to ask what jazz



says
BRUCE TURNER

is—and we're still asking, in 1959—then the jazzman has failed to explain himself and his music to the people who pay his grocery bills.

So today, masses of people are being drawn away from jazz by the clever phonyes, and great jazzmen are only rescued from obscurity by the hard work and patient explaining of patrons like John Hammond and Stanley Dance.

More and more, jazz development is becoming dependent on the written word. Critics and writers, despite their occasional long-windedness, are essential to a developing art form.

If they sometimes let their imaginations run amok—well, it's a very young art form, after all.

Indefinable

Some writers still think of jazz as a mystical, indefinable something which you either possess or you don't.

This sort of person has created a mythology which is more important to him than the music. How many more books about jazz are going to gloss over definitions and concentrate on glamorised, highly coloured accounts of life in New Orleans or Chicago?

Directly, or by implication, we are told that race and not individual talent is the determining factor in a great jazzman.

It is as though writers on the classical symphony were con-

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NEWSBOX

By *Jerry Dawson*

ALYN AINSWORTH, conductor of the BBC Northern Dance Orchestra, recently recorded "Buckingham Brownies," which he wrote in conjunction with NDO 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 Jelly Babies."

WINTER—Ken Turner and his Band, currently at the Palace Ballroom, Blackpool, again transfer for the winter season to the Baths Ballroom, Scunthorpe. . . . Piano-leader Phil Cleary opens in September with a six-piece for his fourth winter at the Hotel Metropole, Leeds. . . . Dennis Roberts, bassist with saxist-leader Danny Teasdale at Worthing Assembly Hall, has been appointed secretary of Brighton and Hove Albion Football Club.

FLYING HIGH

THE Hedley Ward Trio, appearing with Charlie Chester in "Pot Luck" at the Winter Gardens Pavilion, Blackpool, flies to the Isle of Man for a Sunday concert with Ivy Benson's Band at the Villa Marina, Douglas, on September 6. In November, the group planes to Germany for a two-week cabaret season at the Von Steuben Hotel, Weisbaden.

IN CHARGE—Joe Loss and Geraldo will be two of the judges at Morecombe's Bathing Beauty Finals on August 26. . . . Trumpet-leader Les Jowett is experimenting with late-night jazz sessions (11.30 p.m. to 3 a.m.) every Saturday at Brighton's Parris Buttery. . . . Alto-violinist Jack Croft is deputising for Stan Osborne at the Pavilion Ballroom, Bournemouth, while he recovers from an operation.

NEW—The Ivor Bradshaw Jazz Band is resident at a new Friday-night jazz club at the RAFA Club, Blackburn. . . . Brighton bandleader Ken Lyon (former MM correspondent) has been presented by his wife Valda with a son, to be called Peter. . . . Another ex-MM correspondent, Freddie Somerville (alto) is now leading at the Woolacombe Bay Hotel, near Ilfracombe. . . . Dolores O'Keefe (née Rockett), who represents the MM in Dublin, recently became the mother of a daughter, Charlotte Alison.

Cyril Stapleton scouts for TV talent

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 Newcastle (August 27), Manchester (28th), Sheffield (29th) and Bristol (30th).

Frank Weir backing—Frank Weir and his Orchestra will be featured at all four dates. The bill at Manchester and Sheffield will include Lorne Leslie, David Fontaine and Clive Allan and Bobby Joy.

Frankie is due to fly to New York from London Airport on September 1 and opens for a season at the famous Dunes Hotel, Las Vegas, on September 10.

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.

STARLIGHT SPECIAL

American singer Mauri Leighton, who opened at Churchills on Monday of last week, has had her season extended until September 5. She stars in ATV's "Starlight Special" on August 29.

Amateurs are out

"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 per-

formers but have never had the breaks," he added.

"At this time last year, who had heard of Bruce Forsyth? Yet there must be thousands of theatregoers who had seen him on many occasions in his act. On 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 the break.

"If I can find the right material," he continued, "I would be prepared to have a shot with them on TV. I am certain that I could sell the programme either to the BBC or the commercial contractors."

Is Cyril Stapleton right. Does the country abound with experienced, unexploited star material? Are you the entertainer he is seeking?

If so, drop a line to Cyril, c/o Futurist Theatre, Scarborough, Yorks. This may be your opportunity.

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,"

"Cornish Rhapsody" and "Dream Of Olwen."

Russ denies that he intends to "go straight" musicwise. At Llandudno's Grand Theatre, where he is spending the summer season, he told the MM: "These works will be recorded in light-hearted fashion in an attempt to bring the rather better type of number to the pop record-buying public."

When his Welsh season ends on August 29, Russ will spend three days at the EMI studios in London working on the LP. He will also fit in an appearance at the Radio Show on September 2. Two days later, he makes his

first appearance in his hometown, Bristol, with a charity concert at the Colston Hall (4th). On the 6th, he has a TV spot in the BBC's Billy Cotton Show, and on the 9th will be heard playing his new recording, "China Tea," on Jack Parnell's "Disc Break" programme.

...and Dankworth has new symphony

JOHNNY DANKWORTH has been commissioned by the London Philharmonic Society to write another work for jazz band and symphony orchestra.

This follows his "Improvisations For Jazz Band and Symphony Orchestra," written in collaboration with Hungarian composer, Matyas Seiber. This was played by the Dankworth and London Philharmonic Orchestras at the Festival Hall in June and is to have two more performances at the Royal Albert Hall on November 27 and December 4.

The new composition, being written with Malcolm Arnold, famous for such outstanding film music as "The Bridge on the River Kwai," will feature Johnny on alto sax, but can be played by any solo instrumentalist.

ALMA COGAN IS ADDED TO BILL FOR 'POP PROM'

ALMA COGAN has been added to the all-star bill for the "Pop Prom" concert at the Royal Albert Hall.

The show is at 2.15 p.m. on Sunday, September 20—not the 24th as printed last week.

With Alma will be Marty Wilde, Billy Fury, Dickie Pride, Duffy Power, Terry White, Craig Douglas, Bill Forbes, the Mudlarks, Cherry Wainer, Don Storer, Bert Weedon, the Vernons Girls and Neville Taylor and the Cutters. All the stars will be accompanied by Lord Rockingham's 1st and 2nd XIs, directed by Harry Robinson.

The concert is in aid of the National Playing Fields Association.

Tickets priced from 3s. 6d. to 15s. 6d. can be obtained from the Albert Hall and ticket agencies.

Nat Gonella back in record stakes

Nat Gonella makes his major recording comeback when Columbia issues an LP entitled "Tribute To Satchmo" in November as part of the label's Lansdowne Jazz Series. It will be Nat's first issue on a major label for 12 years.

Backing Nat on the session were Tony Coe (alto, etc.), Lennie Felix (pno.), Jack Fallon (bass) and Lennie Hastings (drs.).

North v. South in trad battle

BANDLEADER 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 war started when the Lightfoot 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 Stompers should replace Lightfoot for the concert. He told the MM last week that, apart from Chris Barber, Ken Colyer and Alex Welsh, "England 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—Cy Laurie, Mick Mulligan and Acker Bilk, to mention only three.

"So far as my band is concerned, we are doing a concert with the Clyde Valley Stompers in Bournemouth on September 20. People will be able to compare the two groups then.

"National pride is all very well, but Stanton should listen a bit more before he criticises English bands."

● Footnote: Alex Welsh, cited by Stanton as an English bandleader, hails from Edinburgh.

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 Sunday.

On September 28, the group plays the annual Riverside Carnival at Nottingham.

BACK IN BUSINESS

Nigel Carter, who at the age of twelve surprised London jazz clubs with his trumpet playing, was last week demobilised from the Royal Signals Band. He is now 20 and intends forming his own band.

GARY MILLER IN PALLADIUM XMAS

GARY MILLER is to appear with Harry Secombe in "Humpty Dumpty" at the London Palladium this Christmas. It will be Blackpool-born Gary's first appearance at this famous theatre.

Appearing for the summer with Bruce Forsyth at Weymouth, Gary made a 600-mile round trip to Blackpool on Sunday to play a concert at the Opera House with Shirley Bassey, Petula Clark, Joe Henderson and the Kentones.

It was Gary's first appearance at the Opera House since—as a boy of 12—he took part in a musical festival there.

Vic Ash has three Sunday 'breaks'

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

The TV dates are August 30, September 6 and 13.

Tonight (Friday) the group plays London's Flamingo Club. Vic (cl., tr.) leads Ian Hamer (tpt.), Alan Branscombe (pno.), Bill Sutcliffe (bass) and Dave Pearson (drs.).

Family outing

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

They star in "Saturday Spectacular" this week-end and in "Startime" on Wednesday (26th).

WHEN SHADOWS FALL...

An all-star group led by Ken Colyer clarinetist Ian Wheeler will be featured for an all-night session at the Ken Colyer Club tomorrow (Saturday). Guests include guitarist Diz Disley.

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Tribute to Billie

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

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TV GLAMOUR...



TV viewers have had quite a pin-up session this week. On Saturday, Jayne Mansfield—America's "girl with the mostest"—made her ATV debut in "Starlight Hour." She is pictured (above) with Cliff Richard, who provided the song spots on the show.

IF FARES HASSLE IS SETTLED...
**PLATTERS FOR BRITAIN
NEXT MONTH**

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 paid fares to Britain. The current involvements of

From **REN GREVATT**

appeared at an early date, has cancelled them out.

He has assured the manager of the group, Buck Ram, however, that he wants them back at a later date when things cool off a bit.

Date for the jury trial of the four Platters has been set for August 28 in Cincinnati.

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 Research station at Aldermaston, on October 9. But first Eric will find himself back with the RAF at Bridge-north Aerodrome, Birmingham, on October 8.

Two other dates which the band will play are at Wisbech, Cambs., on October 10, and the following night (11th) at the Astoria, Charing Cross Road, W.

HOLIDAY TIME

The Mick Mulligan Band starts its annual holiday this weekend, returning to work at Welwyn Garden City on September 7.

the four male members of the Platters with the Cincinnati police are not expected to affect 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 four 19-year-old girls.

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 repercussions. The operator of Blinstrub's, the largest night club in Boston, where the Platters were to have

New jazz club in Tottenham Ct. Rd.

The Allan Leat Jazz Stars open a new West End jazz club at the Roebuck, Tottenham 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, Drayton Arms, South Kensington, which is open on Thursdays.

Allan (str.) leads Bill Thompson (tpt.), Dave Shepherd (clt.), Dennis Croker (tmb), Pat Mason (pno.), Dennis Bamberg (bass) and Bob Smith (drs.).

NEWCOMER



Twenty-seven-year-old South African singer Virginia Lee arrived here last week "to try her luck in Britain." And already she has fixed a season at Le Condor Club, Wardour Street, with the Frank King Band, opening on September 1. For the past 18 months Virginia has been working at the Diamond Horseshoe Club in Johannesburg.

Acker Bilk Band on TV Bandstand

"BANDSTAND"—a new Thursday evening jazz series for Granada TV—tees off on September 17. Starring in the first four programmes are the Acker Bilk Band and the Ray Ellington Quartet with Valerie Masters.

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.

His agent Leslie Grade told the MM on Wednesday: "No dates have yet been fixed for the start of the programmes, but I can tell you that Dave is definitely going back for another top series."

Tremendous

The 29-year-old comedian-singer has won a tremendous following through his TV shows in the States. Hard-bitten critics have all raved about his performances.

Meanwhile in Britain, Dave's latest recording, "High Hopes," is proving a fast seller. Reports Pye Records: "Although it has been on sale only about a week, it is going great guns."

GRAHAM STEWART HAS NEW PLAN

TROMBONIST Graham Stewart has changed the name and policy of his traditional jazz group.

Formerly the Graham Stewart Seven, it will now be a sextet known as the Graham Stewart New Orleans Jazz Band.

Pianist Johnny Parker has left the band and will not be replaced. Drummer John Cox has also left to return to his home in Germany and Graham is seeking a permanent replacement.

Remainder of the line-up is Mike Peters (tpt.), Alan Cooper (clt.), John Barton (bjo.) and Tony Goffe (bass).

The new group starts a two-months residency at the New Orleans Beer Bar, Dusseldorf, on August 30 and is considering offers for a ten-day tour of Denmark and Sweden to follow Germany.

'Flying Standards' starts Oct. 9

Ken Mackintosh's 13-week series of BBC broadcasts, "Flying Standards" which was due to start on September 11, has been postponed until October 9.

With his band, singers and guest stars, Ken will broadcast every Friday from 7.30 to 8 p.m., and not from 9.30 to 10 p.m. as originally arranged.

CLEO LAINE STARS 'AFTER HOURS'

Cleo Laine stars in ABC-TV's "After Hours" late-night show on Saturday, September 19, and October 3 and 17.

She also appears in BBC's "Saturday Club" on the Light Programme on September 5.

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 Ted Heath bassist Johnny Hawksworth and operates from Suite 4a, 119, Oxford Street, W.1.

Already signed for the teaching staff are saxists Benny Green, Harry Klein and Ronnie Chamberlain, trumpeter Eddie Blair, clarinetist Vic Ash and trombonist Keith Christie. And Hawksworth is fixing more star musicians to cover all instruments.

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

...ON BOTH CHANNELS



BBC viewers on Monday evening saw glamorous actress Diana Dors on the panel of "Juke Box Jury." Diana and her comedian-husband Dickie Dawson joined panellists Pete Murray and Sheila Buxton 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.

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Neglected Carter is still at top

Benny Carter
—one of the
great melodists
of jazz.



BENNY CARTER (LP)
"Jazz Giant"

Old Fashioned Love (a); I'm Coming Virginia (b); A Walkin' Thing (c); Blue Lou (a); Ain't She Sweet (d); How Can You Lose? (e); Blues My Naughtie Sweetie Gives To Me (d). (Vogue Contemporary 12 in. LAC 12188—36s. 51d.)

(a)—Carter (alto); Ben Webster (tr.); Frank Rosolino (tmb.); Barney Kessel (gtr.); Andre Previn (pno.); Leroy Vinnegar (bass); Shelly Manne (drs.). 11/6/57. Los Angeles. (Am. Contemporary).

(b)—Same except Carter (tpt.); Jimmy Rowles (pno.). 22/6/57. Do. (Do.).

(c)—Same as (b) except Carter (alto). Do. Do. (Do.).

(d)—Same as (a) less Webster and Rosolino. 21/4/58.

(e)—Same as (a) except Carter (alto, tpt.). 7/10/58.

HAVING admired the poise, structure and melodic content of Carter's playing for nearly three decades, I turned to this release with considerable expectations.

Carter has been neglected of late, and his improvisations here show that he still commands a beauty of phrase that compares well with anything we hear from the younger alto men.

Though the record isn't everything I expected in the way of arrangements, it has a fresh modern-mainstream sound, inventive solos and a pretty propulsive beat, only occasionally marred by Manne's cymbal work.

"Blue Lou," the Edgar Sampson number, and Jimmy Johnson's "Old Fashioned Love" have graceful solos by Carter



● Ben Webster

and Webster, less attractive ones (to me) by Rosolino, Kessel and Previn.

Benny's alto is particularly lucid and elegant on "Ain't She Sweet" and "Naughtie" for which the other front-liners drop out.

Though we hear the effect of Parker's impact on his tone and phrase-making, we still hear the polish, calmness and mastery of form that were Carter essentials long years ago.

Carter's own "How Can You Lose?" brings him in on trumpet for the ensemble choruses; other solos are by Webster,

Jazz discs

Jazz discs

Previn, Rosolino, Carter's alto and Kessel.

On "Virginia" the trumpet is gently lyrical, Bixian, and perhaps a little sweet for some jazz ears. Ben Webster caresses the tune in his most voluptuous fashion.

All in all, a delightful set which should bring renewed interest in Carter, one of the great melodists of jazz.—Max Jones.

Healthy swing

RAY BRYANT (EP)
"Sounds of Jazz"

Cubano Chant; You're My Thrill; Goodbye; Off Shore. (Fontana TFE 17118—12s. 3d.) Bryant (pno.); Wyatt Ruther (bass); Jo Jones (drs.).

ONE of the more crabbed British critics recently castigated Fontana's "Sounds of Jazz" series for including too many lesser jazz names.

If he was referring to Ray Bryant I couldn't disagree more. This EP upholds the general excellence of the lengthy and varied series.

Although not in the very top rank of jazz pianists, Bryant can always be relied upon to come up with a thoroughly enjoyable performance enriched by a sensitive touch, healthy swing and occasional flashes of improvisational brilliance.

On this EP he plays a rocking "Cubano," two wistful ballads and an "Off Shore" reeking of the blues. All-in-all a most relaxing EP for your quieter moments.—Bob Dawbarn.

'After-hours'

JOE NEWMAN QUARTET (LP)
"Soft Swingin' Jazz"

Makin' Whoopee; Three Little Words; Scotty; There's A Small Hotel; I Let A Song Go Out Of My Heart; Moonglow; Organ Grinder's Swing; Rosetta; Too Marvellous For Words; The Farmer's Daughter; Save Your Love For Me. (Coral 12 in. LVA9106—35s. 91d.) Newman (tpt.); Shirley Scott (organ); Charlie Persip (drs.); Eddie Jones (bass); Ernie Wilkins (pno. on "Save Your Love" only). New York. Probably 1958. (Am. Coral.)

JOE NEWMAN says that he wanted to do "a soft, 'after-hours' type of album; something quiet but moving."

This just about sums up the music here, except to add that it isn't all that quiet, it swings consistently and it isn't experimental—unless you consider the combining of trumpet, electric

organ, drums and string bass an experiment.

What we have are bright, sensible professional treatments of old songs and jazz evergreens plus two originals.

Newman plays with his customary accuracy and distinctively squeezed tone; though he is muted much of the way, and generally under wraps, he keeps a jazz and blues feeling uppermost.

He is extremely purposeful on "Too Marvellous," "Moonglow," Shirley Scott's "Scotty" and Buddy Johnson's "Save Your Love For Me."

On "Organ Grinder's" he utilises a favourite Newman riff several times before leaping into a solo from Armstrong's "Mahogany Hall." And "Rosetta" includes some of his most enterprising playing.

At the request of the A&R man, Joe insists, he takes vocals on "Whoopee," "Small Hotel," "I Let A Song" and "Farmer's Daughter." Undeniably, his voice is a limited instrument. But he spaces the words like a natural trumpeter.

Organs are organs, and those who cannot tolerate them should dodge this LP. But little Miss Scott gets almost as much jazz as you've a right to expect from the dread box.

She contributes solos to every track and regularly blips out nourishing background noises. Often she anticipates Joe in one of his Edison-type riffs.

Bass work and drumming are conducive to high swing, and help to make this a nice, un-spectacular jazz LP.—Max Jones.

Youth Band

THE INTERNATIONAL YOUTH BAND (LP)
"Newport 1958"

Don't Wait For Henry; Don't Blame Me; Jazz Concerto For Alto Sax; Too Marvellous For Words; Swingin' The Blues; Imagination; Newport Suite, Op. 24. (Philips 12 in. BBL 7323—35s. 91d.)

Marshall Brown (director); Palle Bolvig; Roger Guerin; Dusko Gokjovic; Jose Manuel Magalhais (tpts.); Christian Kellens, Kurt Jarnberg, Erich Kleinschuster, Albert Mangelsdorff (tmps.); Andy Marsala, Hans Salomon, Wladimiro Bas Zabache (altos); Bert Rosengren, Jan Wroblewski (trns.); Ronnie Ross (bari.); George Gruntz (pno.); Gabo Szabo (str.); Rudolph Jacobs (bass); Gilberto Cuppini (drs.). USA. 1958.

THIS is the much vaunted group collected from all over Europe by the Newport Festival's

Marshall Brown. I only hope that American listeners don't accept it as representative of European jazz.

There is just about everything wrong with it. Poor recording, dull arrangements, muzzy ensembles, stiff rhythm section and uninspired solos.

The personnel was drawn from 16 European countries, with America's 16-year-old altoist, Andy Marsala, thrown in—presumably for added publicity value.

Marsala gets two whole numbers as features—"Blame" and "Concerto." He is still a most promising jazzman and a remarkable musician for his age.

Further than that I won't go. Belgium's Christian Kellens gets a trombone feature on "Imagination," which he plays competently.

Of the others, only Sweden's Kurt Jarnberg (tmb.) and our own Ronnie Ross come out with any credit—though Ross's contribution is confined to one short solo on "Swingin'."

Ross, Mangelsdorff and Guerin just don't play anything like as well as one has heard them in the past.

Much of the blame for a disappointing record must go to the arrangers—Brown, John La Porta, Adolph Sandole, Bill Russo and Turkey's Arif Mardin.

Only Sandole's "Too Marvellous" is of much interest and this is spoiled by the worst collection of solos on the record.—Bob Dawbarn.

Meaty tenor

BABS GONZALES (LP)
"Volia The Preacher"

The Preacher; Me, Spelled M-E, Me; Those Jive New Yorkers; A Night In Tunisia; Movin' and Groovin'; Lullaby Of The Doomed; La Continental. (Esquire 10 in. 20-097—28s. 2d.)

Babs Gonzales (vcls.); Johnny Griffin (trn); Charlie Rouse (bass clt.); Les Spann (dr); Horace Pyland (pno.); Ray Crawford (gtr.); Peck Morrison (bass); Roy Haynes (drs.).

YOUR reactions to Babs Gonzales will largely depend on your liking, or otherwise, for the oo-shoobi-doo type of singing.

Personally I found his work here good fun at first but tending to pall after a couple of playings. This particularly applies to his Phil Harris type narration on "New Yorkers."

The real interest in the record is some fine jazz by the accompanying group which gets plenty of solo space.

Johnny Griffin's meaty, hard-hitting tenor is great and Charlie Rouse does praiseworthy things with that far-too-rarely-featured instrument, the bass clarinet.

Flute, piano and guitar all have their moments of near-glory and the rhythm section is fine.

The arrangements, all in the adequate class, are by ex-Gillespie female trombonist Melba Liston.—Bob Dawbarn.

Capsule Reviews

JOHNNY SMITH QUINTET (LP)

Moonlight In Vermont; Tabu; Tenderly; Cava; A Ghost of a Chance; Jaguar; Stars Fell on Alabama; Where or When; I'll Be Around; Cherokee; Yesterdays; Villia. (Vogue 12 in. LAE 12189—36s. 8d.)

DESPITE a pleasing tone and neatly casual approach, I find Johnny Smith a bit of a bore when taken in large doses.

This LP is saved from boredom however by the presence of Stan Getz on six tracks, Zoot Sims on four and Paul Quinichette on two.

All three saxists play at top form—Getz in an admirably relaxed and dreamy way, Sims slightly warmer than his fellow "ex-brother" and Quinichette in his usual dry, Lester Young manner.—B. D.

SONNY STITT (LP)

"Sonny Stitt with the New Yorkers" The Best Things in Life Are Free; Engo, The Blues; It Might As Well Be Spring; Cherokee; I Didn't Know What Time It Was; Body And Soul; People Will Say We're In Love; Bloosey; Bird's Eye. (Vogue 12 in. LAE 12191—36s. 8d.)

STITT sounds smoother than usual here but still swings prodigiously on a nicely balanced selection of material. His Park-erish blues playing on his own "Engo" ranks with his best work to date.

On these tracks, made in November, 1957, he gets excellent support from Hank Jones, Wendell Marshall and the late Shadow Wilson. The latter's drumming underlines the sad loss to jazz of his early death.—B. D.

SONGS AND DANCES OF THE FRENCH CAMERONS (EP)

Mouangue and his Drummers with Kante Faellil (str.); Sondi de Bwea; Bele Mama; Congo; Tondo mba, a Ndolo. (Topic Top 45—12s. 10d.)

UNLIKE the Argentine record, this offers sophisticated music by a group which has certainly been subjected to modern influences—a long step removed from the formal choral style which is all many of us know of African music.

Dominant feature of these tracks is the lead voice, which bears a striking similarity to that

of Bama on "Murderer's Home." The urban character of the music is illustrated by the fact that "Bele Mama" is a variant on "Everybody Loves Saturday Night."

ERICH KUNZ SINGS STUDENT SONGS (EP)

Meidewoslein; Z'Lauterbach; Kommt Ein Vogerl Geflogen; Ade Zur Guten Nacht; Das Zerbrochene Ringlein. (Top Rank JCK 9001—10s. 111d.)

THIS is precisely what the title says. Its success will depend on how many people like their folk music stylised to this extent and accompanied by the Chorus and Orchestra of the Vienna State Opera. Kunz, a leading singer with the company is, of course, a magnificent bass.

SONGS AND DANCES OF ARGENTINA (EP)

Leda and Maria; Zambita Arribena; Una Lagrima; Manahay Puito; T'hei de Querer; Probreito, mi Caballo; Huachi-Tori; La Mota; El Humahuagueno. (Topic Top 46—12s. 10d.)

SUNG in the falsetto style which characterises so much South American vocal music, these are all rural pieces. Some are very old, some modern. All have the dignity of a people which has come to terms with an isolated and difficult environment—stripped of all urban exoticism and romantic sentimentality," as the sleeve says.

DOMINIC BEHAN

The Bells of Hell/The Captains and the Kings (Decca 45-F 11147—5s. 9d.)

WHEN Dominic sings Brendan, the result is bound to be amusing. Here, Dominic Behan sings two of brother Brendan's songs from his play, "The Hostage." And for a satirical glimpse of the Anglo-Saxon through Celtic eyes, it is a must.

AT THE CEILI (EP)

Gallowglass Ceili Band. (Top Rank JKR 8014-8—10s. 111d.)

FIVE competently played sets for those who enjoy Irish dancing—not a great deal of interest otherwise. Volumes one to five comprise: two-steps and set tunes; reels; "Hornpipe, march and waltz selection"; waltzes; jigs. J. N. S.

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Dust off that old piano

says Humphrey Lyttelton

"IT'S no flippin' good tunin' the pianner," said the lugubrious caretaker in a voice borrowed from Peter Sellers. "All these jazz bands come 'ere and knock it art of tune agine."

It could have been the co-op Hall, Upper Spagforth, or the British Legion Assembly Rooms, Boulogne—I don't remember. But it makes no difference.

Throughout the length and breadth of the country, there is, in the lower and upper reaches of the concert business a deep-rooted belief that jazz was invented solely as a means of putting pianos out of action.

Justified

At a certain stage there might have been a glimmer of justification for this suspicion. There used to be a New Orleans-style pianist who, like the Abbé Liszt in the rhyme, "beat the piano with his fist."

When a recording engineer asked him, in the interests of clarity, to move his right hand a little further up the keyboard away from his left, he retorted indignantly: "Wot, and sound like flippin' Teddy Wilson?"

Artisans of this calibre are scarce today. Ever since Ken Colyer or somebody discovered through painful experience that you can't march with a piano, earthy New Orleans re-

vivalists have abandoned the instrument altogether.

I believe that one of the brightest moments in Sidney Bechet's last tour of Britain was when a local trad leader told him that the piano in a jazz band was "obsolete."

Nowadays, most jazzmen who approach the piano at all do so with a touch and technique which would do credit to a straight pianist—with the possible exception of Dave Brubeck, I never saw anyone inflict such devastating punishment on a piano as Mark Hambourg.

'Other piano'

But still the old myth persists, and whenever a jazz group looms over the horizon, the "best" piano is often wheeled hurriedly away and a close relative of Winnie Atwell's "other piano" put in its place.

The popularity of pianoless traditional jazz raises a further problem for pianists.

Doing the rounds of the jazz clubs lately, I found several in which the piano had suffered so long from neglect that it sagged a full semi-tone below concert pitch.

Out-of-tune

The tuner had apparently been stood off as redundant.

It's time that full-scale war was declared on premises which expect bands to use out-of-tune pianos.

To this end, I herewith initiate a Black List, in which offending locations will be published. For a start, let me cite the Dancing Slipper Ballroom, used by the Nottingham Jazz Club, The Cavern in Liverpool and the United Ex-Servicemen's Hall, Watford, used by the Watford Jazz Club.

Hour's delay

Further instalments will be published later.

Meanwhile, bands could well follow the example set by John Lewis at Brighton, when a MJQ concert was delayed for an hour until the piano was satisfactorily tuned.



"Oscar Peterson? I've a big collection."

MUSCOVITES SAY 'YES' TO JAZZ

WHEN I visited the recent Moscow International Film Festival with the British delegation, one Muscovite watched Tommy Steele perform and then said to me:

"We do not usually like rock-'n'-roll singers. Elvis Presley is not popular here as we feel his songs put too much emphasis on sex. But Tommy seems to have a fresh, individual talent and we like particularly the clean way he puts over his songs."

If an unsuspecting visitor to the Russian capital asked a passer-by where he could find some good jazz, the chances are he would enthusiastically be told "All over town!"

The trouble is that, to young Russians, jazz covers just about everything outside a classical choir or a piano concerto.

But this does not prevent a widespread and growing interest in the genuine article. Although to all young people all over Moscow Glenn Miller, and Dorsey are contemporary names, they are also very much aware of Kenton, Ellington, Georgia Gibbs and several French trad outfits which are heard over the air.

One young Muscovite startled me with her answer when I asked her if she had a favourite instrumentalist. "Oscar Peterson," she said, "I've got a big collection of his work."

The "collections" nearly always take the form of tape recordings made from radio transmissions, since Western records are virtually impossible to obtain.

A brisk trade goes on in tape swaps, and musical evenings are popular, where friends can meet and catch up with any tapes they may have missed!

Pop singers are less favoured, though Paul Anka's latest record was circulating (on tape) and Doris Day is in demand. One boy told me that probably the most popular American singer in Moscow is Nat "King" Cole. "His singing is very much to our liking," he explained, "because he has a lot of feeling in his voice; it is smooth and melodious. And he sings with soul."

P.S. to disc fans—a 12in. L.P. in Russia costs between 7s. and 9s.

Lee Langley

NEW YORK NOTES . . . From BURT KORALL

EDDY DUCHIN JNR. BOWS AS PIANIST

NEW YORK, Wednesday.—The late Eddy Duchin's son Peter makes his debut as a pianist on August 30 in the Ed Sullivan Show. . . . Dakota Staton was a guest performer at the African Heritage Exposition in the New York Trade Show Building earlier this week. . . . They say when Eddie Fisher plays the Las Vegas clubs again, he will add drumming to his act. . . . Barney Kessel has just signed a new exclusive long-term contract with Contemporary Records. Currently, the poll-winning jazz guitarist is setting up a 10-week tour for the Fall.

JOE TERMINI, who owns and runs the Five Spot in Greenwich Village, plans to open another jazz club a couple of blocks away some time next month. . . . Frank Sinatra may play the Copa during the Christmas holidays. . . . Louis Armstrong recorded with the Dukes of Dixieland last week in Chicago.

DECCA RECORDS are proud of "The Gershwin Years," one of the most imposing packages the company has done in years. Packaged with care

appropriate to such a project, the set musically covers the 21-year span of Gershwin's career. George Bassman, who has been writing and arranging in Hollywood for years, penned the arrangements and was musical director of the project. This one is a must for Gershwin fans all over the world.

IT is reported that Harry Foster, an independent producer, plans to film the story of singer Johnnie Ray's life. Johnnie will portray himself if current negotiations with his representatives are concluded. . . . Drummer Kenny Dennis, who has worked with Miles Davis, Sonny Rollins, Sonny Stitt and others, married Oklahoma City oil heiress Jean McNiff. . . . Artie Shaw may come out of retirement and form a new band.

ATLANTIC RECORDS is putting out a jazz version of "Gypsy," Broadway's latest musical smash. Herb Geller leads an all-star group that includes Thad Jones, Hank Jones, Billy Taylor, Scott LaFaro and Elvin Jones. Barbara Long does the vocals. . . . André Previn has been signed to appear on NBC-TV's "Salute to Jerome Kern" spectacular on September 22.

Let's cut out the mystique

says BRUCE TURNER

from page 9
stantly eulogising over the people of Austria simply because Haydn was born there.

In a recently published book we read of men and women who "only have to open their mouths or lay their fingers on strings or piano keys for feeling to flow with the ease of water from an open faucet."

But into this secret society we may never be admitted because of our pigmentation, or because our thoughtless mothers bore us here instead of in the USA.

Race-conscious

As a direct result of this type of literature, the British critic is becoming acutely race-conscious—though he would be the last person to admit it.

Often it seems as if we are afraid to point out the faults in

visiting musicians because of the feeling that "after all, it's their music and they should know best."

I think I would be more embarrassed than flattered at this special consideration.

Unfortunately, too many of today's tired box-office draws are no longer able to offer their music on its own merits, and they are beginning to rely on the mystique and on the glamour supplied by these delirious journalists.

I don't think it is going to help America's jazz scene to play down its many shortcomings. And I, for one, would like to see British critics a little bit more critical where American jazzmen are concerned.

After all, they are not brilliant freaks, but ordinary, fallible human beings.

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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, Elsinore.

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.

"My 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. In my opinion people are more civilised, and there are no race problems. As I am often working with coloured musicians it is an obvious advantage.

"I should like to be alive in, say, 500 years when we'll all be one race, all be 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. I have never been so fat in my life, and my wife scorns me. But I love to eat."

Exquisite

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

On four nights a week he led his quartet at this restaurant, and on those nights—Harald Grut reports—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 resounding support he got from the nimble Pettiford gave him inspiration," writes Grut. "His ballad playing is among the most exquisite sounds in jazz."

The quartet's music was listened to with the attention it deserved, says Harald. And Getz declares: "I have not met a finer audience in the whole of my career."

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

'No race bias here' — Stan Getz

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 16, 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.

Al has also played with Louis Bellson, Roy Eldridge, Coleman Hawkins, Jimmy Rushing, Stuff Smith, Erskine Hawkins, Sonny Stitt, 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 Langston Hughes "Weary Blues" LP, not yet issued here.

Powerful

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," adds Dance, "and he plays inventively with plenty of drive."

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

Mac describes Al as "a solid player and fine section man who plays extremely good boogie among other things."

"He's a big, powerful man," says Mac, "and plays that way. He has worked a lot with modernists, like Stitt 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 New Orleans jazzmen are ill and in all sorts of trouble.

This World of Jazz By MAX JONES

The first, Ernest Punch Miller, has not been in good health for years, but was playing last January.

Jazz writer Tony Standish, who met Punch in New Orleans early in '57, tells me that the 61-year-old trumpeter recently came out of Charity Hospital, and has been recuperating at his niece's house.

"He cannot blow, because of his physical condition," says Standish. "They are unable to meet the house rent, and I understand an eviction notice has been served."

"Punch is not eligible for Welfare Relief, as one has to have lived in the city for three consecutive years to qualify."

"Bill Russell has set up a fund to help him, and those wanting to contribute should send money orders, payable to Bill, to 600, Chartres Street, New Orleans, 16, La."

Papa Lee too

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

Collins, too, has been in bad health for some time, and he is now 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.

Miss Rae 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 collectors, here and in the States, 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 he lectures on history), on the BBC and at Manchester University Press he is known by his real name, Eric Hobsbawm.

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/CET)

SATURDAY, AUGUST 22: 12.20-12.45 p.m. A 1: André Francis. 4.20-4.50 Z: For Jazz Fans. 6.35-7.0 DL: Steve Race. 8.15-9.0 T: Popular. 9.0-9.30 W: Jazz Time. 9.5-10.0 J: America's Pop Music. 9.15-10.0 T: Newport: MJQ, Th. Monk-Art Taylor, Sam Jones-Charlie Rouse. 10.5-10.30 J: Bandstand USA. 10.10-10.55 F I: Jimmy Lunceford. 10.20-10.35 F 3: Jam Session. 10.35-11.0 Y: Jazz Gallery. 11.5-1.0 a.m. J: Dancing on Two Continents. 12.30-1.15 T: Repeat of 9.15 (nightly). 12.30-1.0 Q: Jazz.	SUNDAY, AUGUST 23: 5.30-6.0 p.m. J: Hollywood Music Views. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport: Monk, Gillespie Band. 10.10 S: For Jazz Fans (news break 10.30). 10.37-10.58 B: Jaquet Edison. 11.0-11.12 Z: Jazz Actualities. Benny Carter. 11.5-11.30 J: International Bandstand.	MONDAY, AUGUST 24: 6.45-7.0 p.m. O 2: "Zaans Ritme" Quintet. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport: Diz, Herbie Mann Sextet. 9.30-10.0 I: MJQ with Stuttgart Symphony, Conductor: John Lewis. Soloist: R. Ross. 10.10-10.30 E: Jazz with Edelhagen. 10.10-11.0 S: As Sunday. 10.30-11.30 app. K: "Jazz Under The Stars"—Anders Burman	TUESDAY, AUGUST 25: 5.25-6.0 p.m. K: Bengt Hallberg's Jazz. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport: Herbie Mann, Jimmy Smith Trio, Jazz Messengers. 10.30-11.0 J: Jazz Workshop. 10.10-10.30 E: Modern Pop. 11.0-11.15 A 1 2: Mahalla Jackson. WEDNESDAY, AUGUST 26: 2.30-3.0 p.m. C I: "From Slavery to Birdland." 4.15-4.40 C I: Pim Jacobs Trio with Rita Reys. 5.0-5.30 Y: For Jazz Fans. 6.30-6.55 F I: Carlos de Radzitzky. 6.30-7.0 DE: Jazz Session. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport: Jazz Messengers, Barney Wilen-Toshiko Akiyoshi. 9.30-10.30 F 3: Jazz for Everyone. 10.0-10.30 U: Jazz Studio. 10.10-10.30 E: Jazz with Edelhagen. 10.40-11.20 Q: Louis—Jazz Singer No. 1. 11.15 W-1293m: Charles Delaunay. 11.15-12.0 O: Jazz Journal. 12.10-1.0 a.m. I: Jazz Festival, Comblain-La-Tour, Belgium 1959 (1).	THURSDAY, AUGUST 27: 8.15-9.0 p.m. T: Popular. 9.15-10.0 T: Newport: Wilen-Akiyoshi, Mingus Sextet. 9.30-10.0 F I: Summer Jazz. 10.25-10.43 B: Atomic Mr. Basle. 10.40-11.30 DL: Jazz Club. 11.0-12.0 P: Lester Young Is 50; Guilda plays Jazz. 12.10-1.0 a.m. E: World of Jazz.	FRIDAY, AUGUST 28: 4.30-5.0 p.m. K: Jazz from USA. 5.30-6.0 L: International Jazz. 7.0-7.30 C I: Jazz Music. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport: Mingus Sextet, Newport Youth Band. 9.30-10.0 B-258m: The Real Jazz. 10.30-10.55 J: Pete and Conte Condell. Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES A: RTF France 1: 1-829, 48.39, 2-193. B: RTF France 2: 280, 218, 318, 359, 379, 445, 498. C: Hilversum: 1-402, 2-298. D: BBC: E-464 L-1500, 247. E: NDR/WDR: 309, 189, 49.38. F: Belgian Radio: 1-484, 2-324, 3-267. I: SWF B-Baden: 295, 363, 195, 41.29. J: AFN: 344, 271, 547. K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band. L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands. O: BR Munich: 375, 187, 48.7. P: SDR Stuttgart: 522, 49.75. Q: HR Frankfurt: 506. S: Europe 1: 1622. T: VOA: 8.15 and 9.15-13, 19, 31, 49, 75 (Sat Sun, only) m. bands. 12.30-1734m. (L.W.). U: Bremen: 221. V: Saarbrücken: 211. W: Luxembourg: 208, 49, 26. Y: SBC Lugano: 568.6. Z: SBO Geneva/Lausanne: 393, 31 band.
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Melody Maker Book Page

A book to get your teeth into!

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 most people's 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 design—utterly incompatible with the author's erudite approach, I think—may give another impression.

Expansion

A great deal of ground has been covered: "How to recognise jazz"; a section on its history and expansion; one on the music, its styles and achievements; another on popular music and jazz business; a fourth on the people who play and listen.

After all these years, it is hard to write anything new about the properties of jazz, the instruments used, or its development from ancient to modern.

Francis Newton does his best—and says of Chapter Two that

Spotlight on the teenage problem

THERE can be few more penetrating observers of the contemporary scene than Colin MacInnes. This was evident from his last book, "City of Spades," which discussed the coloured immigrant question. It is no less true of his latest novel, "Absolute Beginners" (MacGibbon and Kee, 15s.) in which he examines the teenage "problem."

Here, through the eyes of an 18-year-old, is London—Bayswater, Mayfair, Notting Hill, Soho—above all, Soho. Yet it is difficult to believe that London carries quite such a high percentage of whores, lesbians, pimps, junkies and homosexuals. Practically every occupant of the house in which the hero lives comes into one of these categories.

WEAKNESS

And this spotlights the book's basic weakness. Mr. MacInnes has so much of real value to say that 223 pages are not nearly enough—two, or even three volumes would be needed to do the subject justice. That, however, is about the only criticism of an admirable book.

The plot—the teenager's efforts to persuade his "spade-crazy" girl to break with an elderly (white) queer and marry him—is only the vehicle on which is based much extremely acute observation of Teddy Boys, debs and their delights, weirdies of every description, and teenagers in general.

FORTHRIGHT

Climax of the book is the outbreak of racial violence in Notting Hill. Mr. MacInnes's forthright statements on this question are more than welcome after so much vacillation and downright hypocrisy by newspapers and politicians.

It is to be hoped that the book will achieve a wide readership—especially among magistrates, chief constables, newspaper feature writers and politicians—not to mention some of our more mossgrown clergy.

A little more understanding of the teenage mind might result in less talk of corporal and capital punishment—for there might well be a good deal less crime to "punish."—JEFF SMITH.

it "may be safely skipped by the informed reader"—but I confess I made slow going of the early stretches.

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 protest" 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 modernists' mass conversion to Mohammedanism.

This choice fragment of rehearsal-room dialogue is repeated. Gil Fuller (on the Prophet's bop followers): "It's the last resort of guys who don't know which way to turn." Dizzy Gillespie: "East. They turn East."

Newton has much to say about colour prejudice—in reverse and the usual variety—and the status-seeking of American Negroes (spelled

with a small "n" throughout the book).

He concludes that, though the new intellectual Negro wishes to challenge white cultural supremacy more effectively than the pioneer jazzmen did, his very challenge "assimilates him to the white pattern."

Substantial

Newton describes Bessie Smith unnecessarily as "the most impressive artist produced in any branch of jazz," and says Mahalia Jackson "only began to record in 1945." (Actually it was 1937.) He seems also to be 10 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 fast-moving, but you can keep your teeth in it for a long while.

THE BEST OF BOTH WORLDS

THE author of any jazz essay is always faced with a basic problem: whether to write an analysis of the subject's music, or consider the vast majority of his readers who prefer to hear about the man himself.

In his new book, "These Jazzmen Of Our Time," published by Victor Gollancz at 18s., Raymond Horricks has the best of both worlds. He and his contributor's examine both the work and personalities of 16 contemporary musicians.

"I believe that jazz music is much more the result of an individual's personality than any other music," explains Horricks. "If you know the man then you can know his music better."

Generalisation

A generalisation that is truer than most of its kind.

Horricks, himself, writes profiles of Thelonius Monk, J. J. Johnson, Bud Powell, Milt Jackson, Max Roach, Art Blakey, Dave Brubeck, Gigi Gryce and Quincy Jones.

Alun Morgan writes on Miles Davis. Max Harrison on Gerry Mulligan, Charles Fox on Gil Evans, Benny Green on John Lewis, Ed Michel on Jimmy Guiffre. Nat Hentoff on Charles

Mingus and Martin Williams on Sonny Rollins.

Horricks explains his choice of subjects as both "men of our time" and men "who have defied time." Jazz, he points out, reached a crisis point with the deaths of Charlie Parker in 1955 and Clifford Brown the following year.

He adds: "The work of the men described in this book has allowed jazz to look beyond this crisis point. Of all the musicians who inherited the vast, sprawling theatre once monopolised by Parker theirs has been perhaps the most individual and interesting use of it."



CLIFFORD BROWN—crisis point

Revealing

I particularly enjoyed the pieces on Monk, Gil Evans, Sonny Rollins and Quincy Jones with top marks going to Hentoff's revealing portrait of Mingus.

The book is indexed with Horricks's usual care and includes 13 first-class photographs by Herman Leonard.

Compared with the prices of most jazz books these days, this is excellent value for 18s.—Bob Dawbarn.

All about hi-fi

IN the 1959 edition of "Hi-Fi Year Book" (Miles Henslow Publications, Ltd., 99, Mortimer Street, London, W.1; 11s. 6d. post paid) the enquirer has at his finger tips an exhaustive guide to all audio products, from miniature tape recorders to the most costly and advanced hi-fi installation.

The reference book, the only one of its kind, is therefore invaluable when planning a new hookup or modernising existing equipment.

Disadvantages

Inevitably, however, there are disadvantages. In my view these are (1) the "language" difficulty; (2) the speed with which new techniques and developments are introduced tends to "date" a directory; and (3) the manufacturers' specification sections are in essence a guide book compiled from data and statements received from manufacturers.

But those interested in good quality reproduction quickly become familiar with technical specifications and will know at once, from a quick appraisal of

the facts, what is true hi-fi and what is not. For the less well-informed, suffice to stress that quality costs money and there is no short cut to high fidelity.

Scope of the Year Book is revealed by some brief but vital statistics. There are 240 pages containing more than 1,000 directory entries, 450 pictures and 25 diagrams.

Illustrated editorial features include authoritative articles on radio tuners, amplifiers, speakers and enclosures, and the use of microphones, and a geographical list of hi-fi dealers offering demonstration facilities has not been overlooked.—A. S.



Pat Boone.

GOO!

PAT BOONE might make an avuncular storyteller on "Listen With Mother" but as an author he is not in the Enid Blyton class.

"Twixt Twelve and Twenty" bears Boone's name as author and is published, at 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 at one sitting of such incredible goo.

PETTING

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

Mr. Boone's literary style can be gathered from the first sentence of the introduction.

A chummy "Hi." is followed by a blank and the explanation "Please write your name in here because this book is dedicated to you, and has been written for you." My blank will stay that way!

RETARDED

Whilst not doubting Mr. Boone's sincerity I can only assume that American teenagers are more mentally 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.

BOURNEMOUTH CORPORATION PAVILION DANCE ORCHESTRA

Tenders are invited for a contract of one year for the provision of seven Musicians and Leader, commencing October 1st, 1959

Details of requirements can be obtained on application to the General Manager, Pavilion, Bournemouth.

FOR STUDENTS OF JAZZ

CURRENTLY available from Dobell's Jazz Record Shop, 77, Charing Cross Road, London, W.C.2, at 6s. each, are the first four of a series of meticulous discographies by Danish jazz writer Jorgen Grunnet Jepsen.

The four, each including biographical notes by Knud H. Ditlevsen, are Louis Armstrong Vol. 1 (covering the period from 1923 to 1931), Charlie Parker, Miles Davis and Stan Kenton.

The full series, published in Denmark by Debut Records, also includes Duke Ellington (three volumes), Jelly Roll Morton (three volumes), Count Basie and Lester Young.

The booklets are invaluable to serious students of jazz.—B. D.

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HEATH BACKING FOR LANZA FILM

TED HEATH on Monday signed the contract to provide the soundtrack sequences in a new film starring Mario Lanza and continental song star Caterina Valente.

The film will be shot in Germany and Austria, and is scheduled to go before the cameras at the end of September. Mario Lanza and Caterina Valente will be visiting Britain shortly to

Recordings in Britain

record the music for the film at the Decca studios.

Ted Heath told the MM on Tuesday: "The band will be heard accompanying Caterina Valente and will back a big jazz ballet sequence."

"I was approached through composer Mischa Spoliansky as the producers wanted a European band that was well known in America."

Triple bill

Mischa Spoliansky, prolific film-music composer who is writing the score for the new picture, adds: "The film—as yet untitled—will provide a triple record bill with Lanza, Caterina Valente and Ted Heath. It is a musical story, and the opening

JAZZ ON VIEW

An exhibition of jazz photographs by Eric Jelly and Marc Sharratt opened on Monday at Selfridges, the Oxford Street store, for 14 days. The exhibition was shown at this year's Beaulieu Jazz Festival.

STOP PRESS INTERNATIONAL

STAR U.S. BANDS HEAD FOR EUROPE

THE Duke Ellington Orchestra will spark off the usual autumn invasion of Europe by American jazz stars.

The Duke and his men will be on the Continent from September 18 to October 30. Included in the itinerary will be concerts in Holland, France, Scandinavia, Germany, Austria and Italy.

Kid Ory's six-piece opens in Germany on September 19 and at the end of October both Art Blakey's Jazz Messengers and the Modern Jazz Quartet will be in Europe. The MJQ starts its second British tour at the Royal Festival Hall on November 21.

Others in line for Europe include a package starring Anita O'Day and the Benny Goodman Orchestra and a new big band formed by arranger-trumpeter Quincy Jones.

Quincy's band includes Phil Woods, Sahib Shihab and Jerome Richardson (saxes), Benny Bailey (tpt.) and Melba Liston (tmb.).

MONTREAL—On his own weekly CBS-Radio Trans-Canada Network series, band-leader Johnny Holmes is reviving the sounds of the famous swing bands of the '30s and '40s. Sheila Graham is handling the vocal side of the shows.

LAS VEGAS—Gary Crosby, currently starring with his three brothers at the Sahara Hotel, told reporters this week that he and his father, groaner Bing, "just don't get along any more." He has refused to ask Bing along to see the act.

exterior sequences will be filmed in Salzburg, Austria." Spoliansky's many film commitments have included "Tell Me Tonight," "Sanders of the River," and "King Solomon's Mines." He is currently working on "North-West Frontier," starring Kenneth More and Lauren Bacall.

Ted Heath's forthcoming three-week tour of the States in February is now being finalised.

The Heath band starts recording a new weekly series for Radio Luxembourg on September 3.

New City Gent

Drummer Ernie O'Malley has joined Dick Charlesworth's City Gents and plays his first date with the group at the Humphrey Lyttelton Club on Sunday. It will be the band's first date after its annual holiday.

Mudlarks to lead pop cinema tour

THE MUDLARKS are lined up for a one-night tour of the major cinema circuits from the middle of October. Touring with them will be Craig Douglas and Bert Weedon.

The tour will take in the Granada, ABC and Gaumont cinemas. Details were being fixed by agent Bunny Lewis at presstime.

The Mudlarks, currently appearing at the North Pier, Blackpool, end their season at the resort on October 5—with a possible extension to the 12th—after which they take a fortnight's holiday.

Paris season

Following a short Variety tour, they star at the Paris Alhambra from December 4 for approximately three weeks, returning to Britain for their pantomime season in "Babes in the Woods," which opens at Gloucester.

Craig Douglas has Sunday concerts at the Essoldo, Clacton, this Sunday and at the Essoldo, Brighton, on August 30.

On the 31st he appears at the Radio Show. Other dates include "Song Parade" for Granada TV (September 4), the Gaumont, Salisbury (Sunday, 6th) and the BBC's "Saturday Club" (12th).

Bert Weedon makes his debut in "Saturday Club" on the 12th, leading a quartet completed by Jock Cummins (drs.), Tim Bell (bass) and Tommy Sanderson (pno.).

NEWS IN BRIEF

SOUTHERN TV MD Eric Winston and programme controller Roy Rich are organising a talent search throughout the next few weeks. Heat winners will be seen on Southern TV and finalists get prize money ranging from £100 to £25.

SWEDISH jazz singer Monica Zetterlund flies to London on August 30 for a spot in Alan Melville's "A-Z" BBC-TV series on September 2.

AMERICA'S singing Peters Sisters have been offered a season at Blackpool Palace next summer for George and Alfred Black.

THE Betty Smith Quintet ends its season at Southsea's South Parade Pier Ballroom on September 19 and starts a one-night-stand tour at Darlington on September 24.

DIZ DISLEY'S Soho String Quintet on Monday starts a series of weekly "Guitar Club" sessions at the Ken Colyer Club, Leicester Square.

ACCORDIONIST Gerald Delmondi and drummer Charles Cooper are accompanying the "Three Musketeers Circus" at Battersea Park.

BOBBY HARRISON, trumpeter formerly with Lou Preager, has joined Eric McDermott's Quintet at the Bag o' Nails, London, W.1.

PARLOPHONE singer Lorne Lesley flew to Berlin on Tuesday for a TV engagement.

EMI top brass L. G. Wood and C. H. Thomas left London on Sunday for a business trip to America.

THE Lana Sisters appear on the Celebrity Stand at the Radio Show on August 27.

FOLK singer and guitarist Tony Harman will be heard in the Light Programme's "The Ten-Forty Club" on August 31.



The cast of the new musical, "The Crooked Mile," currently playing at Manchester's Opera House, came down to London on Sunday to cut an LP of the show for HMV. Here, the three stars—Millicent Martin, Jack MacGouran and Elizabeth Welch—are pictured during the recording. The disc is to be released next month.

Dates with the Stars

- (Week commencing August 23.)
- Billie ANTHONY**
Season: Regal, Great Yarmouth
 - Shirley BASSEY**
Season: Prince of Wales, W.
 - BEVERLEY SISTERS**
Season: Pier Pavilion, Llandudno
 - Eve BOSWELL**
Season: Alhambra, Glasgow
 - Max BYGRAVES**
Season: London Palladium
 - Russ CONWAY**
Season: Grand, Llandudno
 - Jill DAY**
Season: Opera House, Blackpool
 - Lorrae DESMOND**
Season: Aquarium, Great Yarmouth
 - Lonnie DONEGAN**
Season: Aquarium, Great Yarmouth
 - Billy ECKSTINE**
Week: Hippodrome, Birmingham
 - Ronnie HILTON**
Season: Queen's, Blackpool
 - Michael HOLLIDAY**
Season: Floral Hall, Scarborough
 - Teddy JOHNSON and Pearl CARR**
Season: Pavilion, Torquay
 - KAYE SISTERS**
Season: Hippodrome, Brighton
 - KING BROTHERS**
Season: Wellington Pier, Great Yarmouth
 - Gary MILLER**
Season: Alexandra Gardens, Weymouth
 - MUDLARKS**
Season: North Pier, Blackpool
 - Ruby MURRAY**
Week: Royalty, Chester
 - Joan REGAN**
Season: Wellington Pier, Great Yarmouth
 - Lita ROZA**
Season: King's Southsea
 - Marion RYAN**
Season: Palace, Blackpool
 - Shirley SANDS**
Season: Futurist, Scarborough
 - Rosemary SQUIRES**
Season: Hippodrome, Blackpool
 - Malcolm VAUGHAN**
Season: Britannia, Great Yarmouth
 - Hedley WARD Trio**
Season: Winter Gardens, Blackpool

DISC BREAK



Singer Lorie Mann featured her latest Top Rank recording "Just Keep It Up" when she appeared on ATV's "Disc Break" on Wednesday. Appearing with her on the show were Ronnie Carroll, the Polka Dots and Bobbie Britton. Lorie has a tentative booking for AR-TV's "Cool For Cats" on September 4.

Miss A. Mitchell

Malcolm Mitchell's wife Edna gave birth to an eight-pound girl to be named Alison at St. Mary's Hospital, London, on Tuesday. The Mitchells already have a boy, Andrew, aged five.

OBITUARY

PHIL TRIX DIES IN RETIREMENT

PHIL TRIX, alto-saxist and acrobatic dancer, who was with Jack Payne's Band for several years, has died at Bognor Regis, aged 66.

Phil, whose real name was Theodore Pinder, was a cousin of Richard Hearne, better known as "Mr. Pastry." Born into a circus family, Phil entered show-business as a child of four.

For many years he toured the world, with his wife, Violet, in an acrobatic dancing act, called Phil and Phlova.

Phil gave up his theatrical career two years ago, on medical advice, but had been hoping to make a come-back in pantomime with Richard Hearne at Coventry this Christmas.

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Wednesday, August 26
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Thursday, August 27
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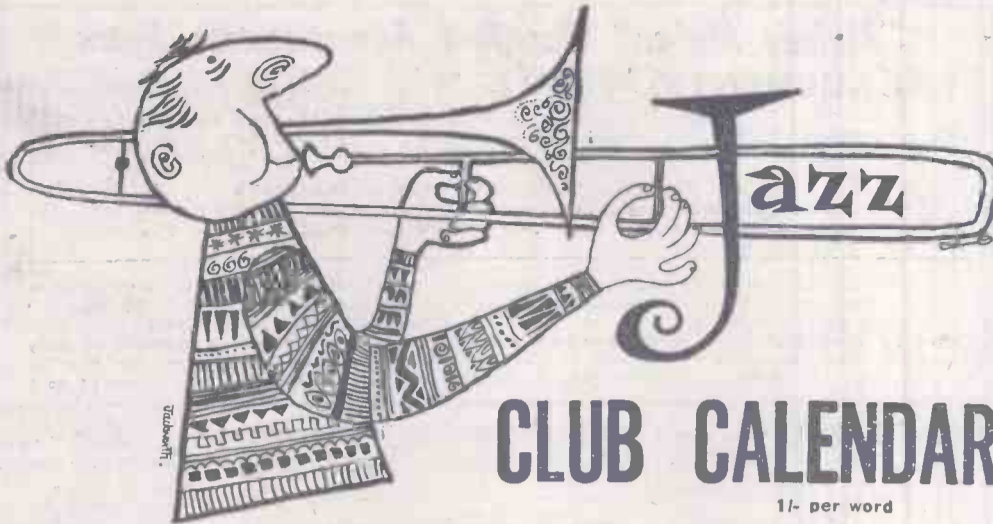
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JAZZ NEWS



CLUB CALENDAR

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*FRIDAY (21st), 7-11: Sensational Jamaican tenorman, "Bogey" Gaynair, guests with Tony Kinsey Trio plus Vic Ash Quintet with Alan Branscombe.

*SATURDAY (22nd), 7-midnight: Dizzy Reece, Alan Branscombe, with Tony Kinsey Trio plus The Jazzmakers with Allan Ganley, Ronnie Ross.

*SUNDAY (23rd), 7-11: Bob Eford, Keith Christie, Stan Tracey, Tony Crombie All-Stars. Plus great Don Rendell and Tony Kinsey Trio.

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*FRIDAY, 11.30-4 a.m.: JAZZ/CHA-CHA session, Rudy Jones Quintet, guests.

*SATURDAY, 12-6.30 a.m.: MODERN SPECTACULAR, GANLEY - ROSS "JAZZMAKERS," Super session.

*SUNDAY AFTERNOON, 3-8 p.m.: "JAM SESSION," Live and disc. Excellent snack counter.

● **FRIDAY (TODAY)** ●

BRIAN WHITE guests with Mike Pointon, "Swan," Kingston.

BURTON'S UXBRIDGE, next Friday, August 28: JOHN BARRY SEVEN, Sept. 4: TED HEATH and his Music.

CLUB OCTAVE PRESENTS a great new club—CLUB OPUS, opening FRIDAY, Sept. 11, "RED LION," Uxbridge Road, Southall.—See next week.

CRESCENT New Orleans Jazzband, "Railway Tavern," Plumstead. It's a MUST!

CROYDON JAZZ CLUB, Star Hotel, London Road: TERRY LIGHTFOOT'S JAZZMEN.

GY LAURIE Club: Brian Taylor Band, 7.30-11.

EALING BROADWAY Club (opposite station): COLIN KINGWELL'S JAZZ BANDITS, 7.45-11.—See Monday.

ERIO SILK'S SOUTHERN JAZZ-BAND, vocalist PATT CLARKE, guest pianist RON WEATHERBURN, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

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HAMPTON COURT, Thames Hotel: MICKY ASHMAN BAND.

HARRINGAY JAZZ CLUB: KEN COLYER JAZZMEN! "THE MANOR HOUSE" (opposite Manor House Tube), 8-11.30 (licensed 11 p.m.).

JAZZ AT NICKS: Hugh Ledigo Trio, guests, 7.30. Admission free.—"Old Tiger's Head," Lee.

ST. LOUIS, Elm Park: GRAHAM STEWART SEVEN.—See Saturday and see County Jamboree.

WEMBLEY: THE SOUTHERN STOMPERS—"Norfolk Arms" (by North Wembley Station).

● **SATURDAY** ●

BAR-BASQUE (Ealing Club), Ealing Broadway: Modern jazz session.

BRIAN WOOLLEY'S JAZZMEN

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● **SATURDAY—contd.** ●

CROYDON JAZZ CLUB: Jim Weller's Jazzmen.

GY LAURIE Club, Great Windmill Street, W.1, 7.30-11: Sonny Morris Jazzmen.

NEIL MILLETT Jazzmen, plus ROSINA, the girl with the magnificent voice; also the Pete Scott Jazzmen.—Thames Hotel, Hampton Court.

NEIL MILLETT'S JAZZBAND, Thames Hotel, Hampton Court.

RICK MANS WORTH: THE SOUTHERN STOMPERS.—"Odd-fellows Hall," Members, guests.

ST LOUIS, Elm Park: BOB FORD JAZZMEN.—See Friday and see County Jamboree.

"SWAN" KINGSTON: Club closed this Saturday and next.

THE GEORGIAN Jazz Club, High Street, Cowley: Mike Daniels Delta Jazzmen featuring Doreen Beatty

WOOD GREEN: MICKY ASHMAN BAND!

● **SUNDAY** ●

ACTON, "WHITE HART," MR. ROSCOE OULIU'S COLUMBIA JAZZBAND. Superb jazz, wonderful atmosphere.

AFTERNOON, 3-6 p.m., GY LAURIE Club: Bill Brunskill Jazzmen, EVENING, 7.30-11: Sonny Morris Jazzmen.

BLUE CIRCLE, Ruislip: ART WOOD BAND.

HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT NEW ORLEANS JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich.

JAZZ AT NICKS: KENNY WHEELER, Eric Hitchcock, 7.30. Admission free.—"Old Tiger's Head," Lee.

KINGSTON: FRON-ZI-ME Jazzmen, "Swan," Mill Street.

MUSIC MAKERS CLUB "White Horse," Church Road, Willesden, Sunday, 12 noon: Tony Kinsey Quartet, Bar.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN with DOREEN BEATTY.

SEE CLUB OCTAVE—Friday!

WOOD GREEN: ALEX WELSH!

● **MONDAY** ●

DOBELL'S RECORD RECITAL CLUB: Vic Bellerby, "Tribute to Billie Holiday," "White Bear," Lisie Street, W.C.2, 7.30. Admission 2/-.

EALING BROADWAY Club (opposite station), downstairs—through 8ve doorways: MR. ROSCOE OULIU'S COLUMBIA JAZZBAND, 7.45-11.

GUILDFORD, PLAZA BALLROOM: ROCK and JIVE, Chris Allen Band featuring Bobby Lambert, 8 p.m. to 11 p.m.

KINGSBURY JAZZ CLUB: Micky Ashman Jazzband, Micky thanks Guy Lane, Ken Lindsey, Ron Leslie, Ralph Peters, Art Sanders, for last week's engagements.

TROG'S, "Six Bells," King's Road; Wally FAWKES TROGS with AL FAIRWEATHER, John MUMFORD, Dick Laurie Band. Free membership students, nurses.

WELWYN GARDEN, Cherrytree Hotel: Kenny Ball Jazzmen.

WORCESTER PARK Co-op Hall, Longfellow Road: Dave Carey.

● **TUESDAY** ●

A bar extension to midnight, "Plough," Ilford Lane, Ilford: "THE JAZZMAKERS," Vernon Quantrell Quartet. A full house every week—only members admitted after 9.15.

● **TUESDAY—contd.** ●

AGAIN, SOUTHAL, "White Hart": PETER KING All-Stars.

AT THE STAR, Broad Green, Croydon: LENNIE BEST QUARTET.

AYLESBURY JAZZ Club: Dick Charlesworth City Gents.

BARNET Assembly Hall, Union Street: Bob Wallis' Storyville Jazzmen.

BROMLEY, KENT, "White Hart," High Street: GY LAURIE JAZZBAND.

GY LAURIE Club: Sonny Morris Jazzmen, 7.30-11.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: KENNY BALL JAZZMEN.

MORDEN: KEN COLYER JAZZMEN. "The Crown" (opposite Morden Underground).

NEIL MILLETT'S JAZZBAND, The Swan, Kingston. Admission 2/6.

THE MONKS JAZZBAND, The Crown Hotel, Chertsey.

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WOOD GREEN: FAIRWEATHER-BROWN ALL-STARS.

● **WEDNESDAY** ●

CATFORD, "TIGER'S HEAD," Bromley Road: A BALL! A BALL WITH KENNY BALL JAZZMEN.

GY LAURIE CLUB: Sonny Morris Jazzmen, 7.30-11.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: TERRY LIGHTFOOT NEW ORLEANS JAZZMEN.

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STATION HOTEL, Sideup: The Dennis Daniels Modern Jazz Quintet.

● **THURSDAY** ●

A NIGHT AT THE "SWAN," Mill Street, Kingston, with the LENNIE BEST QUARTET.

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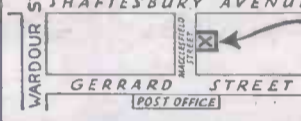
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Melody Maker

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 preview of their new £38,000 Majestic 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 Galloway, 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 (saxes), George Boocock, Ron Fenner and Norman Godard (tpts.), Stuart Parker (tmb.), Bill Wayne (drs.) and Ray Duddington (bass).

Don Phillippe deps at Savoy Hotel

Don Phillippe and his Latin-American Orchestra are again acting as holiday relief band at the Savoy Hotel, W., and will continue there until next Saturday (29th). Francisco Cavez returns with his group the following Monday. Don Phillippe's orchestra is doubling the Savoy with Monday appearances at the Dominion Theatre, Tottenham Court Road.

ARTHUR KIMBRELL presents THE SENSATIONAL FRANKIE VAUGHAN SHOW Last appearance prior to leaving for Las Vegas, U.S.A.

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Monty Babson celebrates



It was "welcome home" to British singer-drummer Monty Babson on Sunday at Al Burnett's Stork Room, W. 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 Lee Magid, he has been playing top TV and club dates in the States. Monty (second r) is pictured at the welcome home party with (l-r) Jackie Buckland (London Records), Reg Owen and Bob Crabbe (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

TOMMY STEELE'S four "Saturday Spectacular" productions this autumn will be on the lines of America's "Perry Como Show." The first three Spectaculars have provisionally been set for September 19 and October 3 and 24.

Steele's manager, John Kennedy, told the MM on Wednesday: "Five star names will be booked for each show and Tommy will introduce and gag with them in the Perry Como style. Each show will be rehearsed for three weeks to get everything perfect to the last detail."

Tommy threatened that he would skip the shows altogether if he did not get plenty of rehearsal time so that he could make the shows something extra special. On November 28, Steele starts work on his fifth film.

Soldier Steele
The film—a comedy based on the recent West End play "Touch It Light"—will be for Eros and will be completed on Christmas Eve. Tommy will be cast as a member of an Army searchlight unit.

Due to this film and TV dates, Steele has been forced to cancel a six-week Variety tour which was scheduled to start at the beginning of next month.

A tour of Australia, Scandinavia and Germany in the New Year is being negotiated for him.

CLIFF RICHARD EARNS MORE TV
CLIFF RICHARD made such a smash-hit bow on ATV's "Starlight Hour" on Saturday that he has been immediately rebooked for another show on September 5.

Following his current work on the film "Expresso Bongo" at Shepperton, Cliff will complete his 26-week contract with the Lew and Leslie Grade agency for Variety and one-night-stand bookings.

He has about 10 or 12 weeks to go with the Grades, who released him for his film commitments. Cliff's manager, Tito Burns, told the MM on Wednesday: "I am meeting Columbia's Norrie Paramor with Cliff on Friday to discuss the titles for his new LP."

BIRTHDAY HIT
American lyricist L. Wolfe Gilbert celebrates his 73rd birthday on August 31.

His many hits include "Ramona," "Marta," "Peanut Vendor," "Green Eyes," and "Waitin' for the Robert E. Lee."

HIS LAST DATE IN BRITAIN



Ernie Bragg is pictured with American singer Jane Morgan during an ATV "Saturday Spectacular" show in March.

Ernie Bragg dies while on holiday

ERNIE BRAGG, MD-pianist for American song star Jane Morgan, died of cancer in King's College Hospital, East Dulwich, in the early hours of Tuesday morning. He was 38.

He had been admitted to the hospital only a fortnight before suffering from a back ailment. Ernie Bragg started his career with Teddy Foster's Band in 1939. He joined the RAF in 1940 and, following his demob in 1946, played with a series of name bands. They included Roy Fox, Ambrose, Lew Stone, Norman Burns and Paul Adam.

Among the many solo artists he had accompanied are Denny Dennis, Larry Adler, Diana Decker, Bonar Colleano, and Teddy Johnson and Pearl Carr. He joined Jane Morgan as her regular MD-accompanist in 1955. He came to Britain every year, and was on holiday here when he was taken ill. He was due to return to America next month.

The funeral takes place at 2.30 p.m. at Streatham Park Cemetery today (Friday).

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JOINING MELLINS
Len Black leaves Chappell's this week to join the exploitation department of Robert Mellin Music, New Bond Street.

DAVE LEE DEPS FOR -DAVE LEE
Pianist Dave Lee is currently deputising with the Johnny Dankworth Orchestra—for pianist Dave Lee.

VICTOR BORGE TOUR OF RANK CINEMAS
Danish-American entertainer Victor Borge plays one-night stands for the Rank Organisation at the Odeons, Blackpool (August 31), Manchester (September 1), Glasgow (2nd), Birmingham (3rd) and the Gaumont, Bournemouth (4th).

ON (SONG) PARADE
Ronnie Carroll starts a series of four weekly appearances on Granada-TV's "Song Parade" on October 13.

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