

Melody Maker

Kay Starr
in London

October 3, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

See Page 7

SINATRA: BIG LONDON DISC PLANS

FRANK SINATRA is planning to break into Britain with his own disc company. Last week-end, the first "Sinatra session" was recorded behind closed doors at London's IBC Studios. It had been ordered by Sinatra's music publishing company in New York.

Stars taking part were singer Monty Babson, who this year left London's Stork Room to find fame in the States, and British MD Reg Owen, whose "Manhattan Spiritual" was a U.S. best-seller.

STOMPIN' A & R EXECUTIVE



Lonnie Donegan took part in a Par recording session last week as an A&R man. He supervised an LP by the Cleft Valley Stompers and is pictured with trumpeter Malcolm Higgins and trombonist-leader Ian Metcalf.

Humph on TV for the Labour Party

HUMPHREY LYTTELTON will speak—and play trumpet—in an electioneering programme televised by the BBC and ITV on Monday.

Humph will appear in support of the Labour Party in a series which has featured playwright John Osborne, impresario Jack Hylton, composer Wolf Markowitz and other Show Business celebrities. Just back from his big-hit trip to the States, Humph's band starts a weekly series at London's Marquee Club on Tuesday. The band starts its four-week series on Granada TV's "Bandstand" on October 21.

DIZZY REECE ON WAY TO THE U.S

Trumpeter Dizzy Reece leaves for America next Friday with his wife and baby daughter aboard the SS Liberia. Dizzy was recently signed by America's Blue Note Records—the first British musician to sign exclusively with an American company. His last London sessions will be at the Fungo Club on Saturday and Sunday.

CHEEK to CHEEK



Star slow, quick-quick, slow... and two of Britain's highest-paid entertainers take the floor for a quickstep. Shirley Bassey and Tommy Steele were among the stars at Thursday's Top Rank Alley Ball. See pictures and report on pages 8 and 9.

Page 4, Col. 1

EVENING WITH ELLA NEXT APRIL

ELLA FITZGERALD fans will be able to spend "An Evening with Ella" next April when "The First Lady of Jazz" makes her first solo tour of Britain. And she will be backed on all her concerts by the

Lena at Palladium

Lena Horne, currently playing London's Savoy Hotel stars in ITV's "Sunday Night At The London Palladium" this week-end. With her on the bill will be Roy Castle, comedian Jimmy James and the Andrea Dancera.

Johnny Dankworth Orchestra, and a smaller contingent from the band. Breaking this news to the Melov Markis, agent Harold Davison also revealed that further New Year tours are fixed for Count Basie and the Kingston Trio. Dorothy Dandridge, star of the "Foxy and Bess" film, is also coming over for TV and cabaret work, and negotiations are under way for a British

tour by Harry James and his Orchestra. Basie, who will be making his fourth trip in the space of three years, opens his nationwide one-night-stand tour with two concerts at the Royal Festival Hall on Saturday, March 3.

Vic Lewis exchange Subject to final MI approval, the Vic Lewis Orchestra will be going to America in the exchange deal with Basie.

The Kingston Trio, currently one of the hottest attractions in the States, boxes into Britain in March for TV and concert dates. Dorothy Dandridge is set to arrive around January, to coincide with the West End premiere of the spectacular "Foxy and Bess" film.

MAX BYGRAVES GIVES A BRIDE AWAY



Bandleader Eric Rogers married dancer Betty Hiley on Friday at Custom Hall. And giving the bride away was Max Bygraves, a close friend of the couple. Max, currently starring at the London Palladium, is pictured giving Betty a congratulatory kiss.

'SATURDAY CLUB' IS A YEAR OLD

"Saturday Club"—the Light Programme's two-hour jazz and pops series—celebrates its first anniversary this week-end. Appearing in the birthday show tomorrow (Saturday) are Vince Eager, Terry Dene, the Dallas Boys, Franklin Boyd, the Betty Smith Quintet, John Barry's Seven, Shirley Bland and Jim McGregor, and the Ronnie Price Quintet. And today (Friday), stars and celebrities have been invited by producer Jimmy Grant to a birthday party at the BBC's Piccadilly Studios.

in the Class

SINATRA: BIG LONDON DISC PLANS. So runs this week's Page One heading. And among the jubilation with which this will be greeted by artists, musicians, arrangers, publishers, record-buyers and others who may expect to benefit, I can already detect a groan of despair.



by PAT BRAND

other day it would mean an article of 9,000 records every month!

Which wouldn't be too bad if every one was sold.

But even after careful selection, retailers are already left with big percentages of unsold (and mostly unreturnable) stock.

Ominous

Said R. A. Fipple, secretary of the C.I.R.A., of which the KP organization is now a member, last week: "There are too many recordings, particularly in the duplication of pop titles."

"The retailer's job is difficult enough to satisfy the constantly changing favours of the public, without having the responsibility of choosing which of up to 20 recordings of one song, he will stock."

He adds an ominous warning. "Mr. Cadbury's remarks regarding bankruptcies are not exaggerated. We all know of retailers being forced out of business simply by the losses incurred on unsold stocks."

Ridiculous

FOR long, I have myself wondered why the larger concerns permit the vicious practice of "covering" an obvious hit on one of their labels with lesser-known artists on other labels within the organization.

It is certainly not fair to retailers. Neither is it to the artist trying to make his way into the Top Twenty.

To me, there seem to be three steps that should be immediately taken:

(1) Far greater discrimination in the number of discs each company issues.

(2) An end to the practice of "covering" of every potential hit tune by every company in the country.

(3) A readjustment of the sale-or-return allowance to retailers.

Too bad

BUT this world, of course, curtail the activities of the B-side "composers," of a number of "business managers" and—certainly—bring an end to the apparently endless stream of "new discoveries."

And that would, of course, be just too bad. . . .

Quote

"THE three buxkers, The Happy Wanderers—Eileen Glover, Albert Hollis and Ron-

nie Ross—fly to New York tomorrow to play on the pavements there."—Daily Express, 28.9.59.

No, dear; it's not the same one.

Vote for . . .

ALSO on an election kick (see "Last week's column") is Terry Lightfoot. And his "agent" is a jargon-loving long-distance lorry driver (who obviously wants to remain anonymous).

He and his pals are distributing no fewer than 35,000 leaflets calling upon the electorate to vote—not Tory, but Terry.

"Your Candidate for the Best in Traditional Jazz," "More and Better Jazz for the Workers"—Lightfoot Stands for Better Jazz.

With (naturally) a mention of his forthcoming tour with Kid Orly. . . .

Another hit?

THE Russians may have been first to hit the moon, but America hopes to be first with a moon hit song.

Number 1 is penned by Bob Hilliard and Clint Ballard, Jr. and published by E. H. Morris, Title: "There's a Hole in the Middle of the Moon."

It's already been recorded by the Ravens for Top Rank.

EH?

PUZLED by a printer's error in the June issue of "The Jazz Review," critic Bill Crow inquired:

"Who is Donzell Vest?"

California jazz columnist Ralph Gleason this month suggests:

"A collateral descendant of that pioneer jazzman, Illinois Jockey."

SINATRA DISC PLANS

From Page 1

By Sinatra, his manager, Hank Sanicola, and Ben Barton. And in Hollywood on Wednesday Sanicola confirmed that Sinatra is to form his own recording company.

Does this mean that Sinatra intends to quit the giant Capitol label on which he made his world comeback?

Says Sanicola: "Frank still has two years to go with Capitol. But we shall form a disc company—and a management agency."

But we can't do anything definite until we get sorted out with Capitol.

From Hollywood's Capitol Tower, a top executive told MM correspondent Howard Luce: "When I last saw Sinatra he told

me his record company is for new artists only."

Frank also said he would be out of his mind to give up the tremendous distribution and promotion that only our big organisation can give him throughout the world."

On Wednesday, Reg. Greaves cabled from New York: "Operations head of the Sinatra record company will be Moryl Politz, recently A&R chief of Jubilee Records and long-time friend of Sinatra."

His first releases are not expected until January. It is expected, according to Luce, that the firm will be financed and backed by a major film studio.

Trade speculation here centres on Paramount, United Artists and 20th Century-Fox.

SONGS HE

IN 1923—after a promising start—the career of Cole Porter came to a standstill. Nobody wanted to take a chance on him, so widespread was his reputation for unreliability.

So, once again, he turned his back—this time retiring to Venice to take up painting.

While going with his brushes, he met famous portraitist Ray Goetz, who was working on a musical comedy for Irene Bordini. The setting was to be French, but Goetz felt the score also needed some rhythmical songs.

This show, "Paris," provided a seven-and-a-half opportunity for Cole Porter and he duly delivered "Let's Do It Again" and

others.

It proved to be the turning point. You Go Something To Me," "Anything Goes" and "Begin the Beguine" suffered a serious accident.

But was second nature to him, for the Porter marriage in Virginia always maintained a string of thoroughbreds.

Yet, in 1928, he was thrown from a horse, and for many months had both legs in plaster.

To Porter, used to a very active life, this was sheer purgatory.

But this sense of humour manifested itself even in the affair used in publicity and eventually he gave a mad evening in a plaster party for 500 stage and society friends.

In the forties he made a comeback in the form of "I'm Getting Wa-a Lady," "Pussanua Hattie," "Let's Put a Little Something in the Boys" and "Mexican Hayride."

Riding accident

While turning out such songs as "What Is This Thing Called Love?" You Go Something To Me," "Anything Goes" and "Begin the Beguine," he suffered a serious accident.

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New prosperity

In the fifties he struck a new wave of prosperity with "Kiss Me," "Kick and 'Can Can," both of which were a string of some runs at the Coliseum.

The secret of Porter's success is his ability to write sophisticated songs with a commercial touch. He always knew which side of the "road" rest were brilliantly satirical.

He is the only top ranking composer to step from Irving Berlin, who writes his own lyrics, and his constant string of perfection has given him a niche of his own in the popular music world.

Nowadays, he writes to suit himself. It was rumoured some time ago that he was about to retire, but as long as he feels there is something worth writing about, I am sure the name of Cole Porter will continue to grace his publisher's window.

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STEVE RACE tells



Why "beat the mixer" bill from Newport

"It isn't what you play: it's how you play it that matters."

That view has been put forward many times in the history of jazz discussion and criticism. One can go even further, like André Hodeir, and say:

"Jazz is an art in which conception cannot be divorced from means of expression and the way in which creative thought is given form. . . ."

The remark was paraphrased by Louis Gottlieb in the magazine "Jazz 3": "Composition and performance in jazz solo constitute a single process: what is played is the same as how it's played."

In lot of nothing

My view, none of these is strictly true. We all know jazz men who play a lot of nothing, but play it beautifully.

Similarly, there are instrumentalists who have all the necessary inventive talent, but who are simply unable to swing or to put across their ideas with style and conviction.

The fact is that only those with ability in both branches of the art—namely, composition and performance—reach the top of their profession.

Paul Desmond, currently playing in this country with the Dave Brubeck Quartet, is a brilliant example of the complete jazz musician, equipped both to create fine music and to translate it into sound.

I wrote last week that when Paul is off form, he is way off

The interesting thing is that on these occasions he is, by the means of communication which seem to set up, not the invention itself.

So long as the other three members of the quartet provide a reasonably swinging chord sequence, Paul will always compose. But the execution of his ideas that occasionally gives trouble for all his tremendous instrumental mastery.

The inability to get those ideas through to his audience makes him momentarily furious, and things go from bad to worse.

This causes him to hand over prematurely. Sometimes after only one chorus, to Dave at the piano.

Dave, who, unlike Paul, has not the benefit of his own recording, has a few of those Henderson charts over at the whim of the previous soloist, as is the way in jazz. His approach to improvisation is rather different.

Pent-up music

Whereas one has the feeling that in Paul Desmond there are a million bars of music pent up waiting for release Dave approaches his solos with an open but expectant mind.

This is why so often he will begin by repeating the last phrase. Paul Desmond had this in mind. It is no mere jazz trick, like interpolating four bars of "Yankee Doodle": it is a plan of campaign.

Here is a phrase," he says in effect. "Let's kick it around a bit. . . see what we can make of it."

Sometimes he kicks it around a lot, and by stark repetition antagonises the unsympathetic listener.

At other times the experiment is fruitful, and as the audience flows by Brubeck moulds the phrase, expands it, gives it new harmonic inflections, clutching it with vivid colour.

Sonny's problem

It is the synchroic technique of Sibelius applied to jazz. Despite the long phrases devoted to Sonny Rollins's choruses in certain highbrow American journals, Dave is still the only musician in jazz who works deliberately along the lines of thematic development.

His problem is how, and when, to discard one phrase for another.

Ideally a second idea will be the first. Brubeck's expansion of the rhythmic pattern will suggest another tempo, related to the one Joe Morello is playing, as a man's heart-beat is related to his breathing.

At such times—and they are rare in music to jazz—the key is added—Dave's left foot is the key to his intentions. It is just related to the reason why a quartet can move easily by appreciated, in person.

Musical speech

At moments like these, customers who have come to hear the music of Dicky Wells begin to fidget in their seats. "This is the jazz who has been in a sense they are right."

It is simple music: music that is not out of the jazz idiom, but that is the natural musical speech of the young American.

Dave playing in 4 2 time over two bars of Morello's 4 4 is a slightly uncomfortable experience for the jazz fan who has come to hear Jimmy Rushing playing. We're gonna roll, we're gonna roll. We're gonna roll, we're gonna roll. . . always unexpectedly to those who can see perfectly well that it's flat.

continued on page 11

It started with Smack

"If you'd ever played with Basie, you wouldn't have to ask which was the best big band to play in."

"So far as I'm concerned, there is Basie, and then there's the other big bands," said Dicky Wells, chewing doubtfully at a British Railways ham roll.

"That's not to detract from any of the other bands I've been with. Working with Sy Oliver is a great knock-out for instance. And then don't forget the Fletcher Henderson band."

"Smack never really gets the proper credit for inventing the big band business. All these guys like Stan Kenton and everybody owe it all to Henderson in the beginning."

"And what a man to work for! He really was the best arranger I know of, and he treated his musicians better than anybody. Mrs. Henderson was very kind, too."

Whole library

"A few months before she died, she said to me: 'You put on your overalls, Dicky, and come round to my house.' She had all of Fletcher's arrangements in the cellar—just the originals—and she wanted me to take them all."

"Just think what you could do with a whole damn library like that. I told Don Bedman, and he said: 'You could get me a date with Victor under my own name to record them.'"

Unfortunately, Mrs. Henderson died—she was a wonderful woman—and of course the contents of the house came under her will. I guess she never put anything in about me having the arrangements, so I suppose Fletcher's brother Horace probably has them now."

Buddy Tate abandoned the struggle with a vintage cellocase and joined in: "Rex Stewart has a few of those Henderson charts. You've probably heard the 'Big Benjamins' session—independently. They have bought the master of that, so it may be issued here soon. All the titles are Henderson arrangements."

"And then there's the 'Henderson Homecoming' LP. There's some more on that, as well as some by Rex and Dick Cary."

Dicky wanted to make a long-distance telephone call, so I went with him to record them.



● Dicky Wells

box, put the coins in—"I haven't got these British telephones figured yet"—asked for the number and left him to it. I rejoined Buddy Tate.

"Dicky just cut a session with Rex for Victor. Talking on the instruments with nuts—just the two of them and rhythm." I suppose you know Rex has left Condon's. Condon's is good for look, but the hours are so long.

Little choice

"Gee, it's hard to play what you want to in New York these days. Either you play long hours at Condon's or you play 'The Saints' at the Metropole. There's very little choice."

"I have my own band in New York, however, and we manage to show exactly as we want."

Dicky returned from a nearby phone box, his collar a little twisted. "Get through all right?" I asked.

"Yeah, finally. After about three minutes of me shouting my head off, the dumb click operator finally realised she forgot to push some button. 'A' or something."

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IMM TWO-PAGE

CLIFF—slow but sure!

"TRAVELLIN' Light"/"Dynamite" (Columbia DB 4351). Cliff Richard, fresh from the success of his easy going hit, "Living Doll," slows down the tempo even more on his "Travellin' Light."

But the formula is almost the same as "Living Doll"—a lilting number with an insistent rock beat.

On the backing, Cliff cuts loose with "Dynamite"—a power packed Ian Samwell number that is strictly for rock addicts. This coupling should provide Cliff with another ticket to the Top Ten—at express speed.



CROMBIE—urgent.

POP SINGLES

Tommy Sands

I'LL BE SEEING YOU/That's The Way I Am (Capitol CD107). Seeing You, a hit from 1954 recorded by Frank Sinatra, gets a soothing revival from Tommy Sands. Backing is another convincing offering.



Robert Earl

THE BEST OF TIME, The Key (Phillips PB 569). Modern little set, to the Frankovsky theme from "Swan Lake," admirably sung by a neglected British artist. BBC producers may interfere—but British DJs should give Earl the break he deserves, even if that means playing The Key only. The Earl voice is just as impressive on it.

Tony Crombie

MAN FROM INTERPOL, JAZZ INTERPOL, CHA CHA CHA, Interpol Chase (Top Rank 45-JAR 192). Crombie conducts his own arrangements of his own compositions. Themes from the new TV crime series—musical music, rather heavily scored—they are moody and urgent and

demonstrate Crombie's flair for stating excitement in musical terms. There is a jazzier instrumental version, with good piano and good piano (top solo). Overstated is excellent and plays with fire and electrifying heat.

Hollywood Flames

MUCH TOO MUCH IN THE DARK (London HLM 8058). With a name like this, a vocal group should shine. But I'm afraid that "through" doesn't live up to its title. This is understated rock-'n-roll, with the group nearly drowned by the choral and instrumental backing.

Vince Eager

MAKIN' LOVE, Prime Time Lane (Top Rank 45-JAR 191). Late starter (but not only he is also-album in Makin' Love stakes. Prime Time Lane is a catchy song that could have been collected with more conviction by EAGER.

Don Gibson

DON'T TELL ME YOUR TROUBLES, Hilltop Avenue (RCA110). Hilltop Don Gibson hits out on one of the best ballad sides for many a while. A certainty for juke box boys and a certainty for purity of action in the record shop.

Fabian

COME ON AND GET ME Got The Feeling (RCA-POP 650). Hypnotic retteration to the beat has been on the guitar—melancholy approach. Reverse just as punchy on right-side bar. Basic Liver-up-Bepary coupling for teenagers.

David Whitfield

OH, TREE/Our Love Walks (Decca P1161). Three months have passed since David's last single was issued so this due to the powerful "Come Back For Him." His admirers and the admirers of "Come Back For Him" Billy Reid should not miss the hit. Yes, it will appeal to all ballad lovers.

Johnny October

CROWIN' PRETTIER/Young and in Love (Capitol CL 15078). A 16-year-old singer joins the star ranks of the

POP PARADE

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

Capitol label. And Johnny, an eighteen-year-old from the American vocal group, produces two sides which should give him a good start on his solo career.

Bobby Rydell

KISSIN' TIME You'll Never Forget Me (Top Rank JAR193). These vocal tunes rock with a beat, but they fall in too stereotyped groove to make much impression.

Big Bob

WHAT AM I/Your Life Was Bess (Top Rank JAR194). Early vocal rock with high overtones. Big Bob at least sings this formula with material with enthusiasm.

John Gary

TELL MY LOVE Let Them Take My Heart (Top Rank JAR195). Casual ballad, strung by the pleasant-voiced John Gary. Easy listening, but perhaps to act the juke boxes on fire.

Johnny Adams

COME ON/Here here to Go (Top Rank JAR196). Easy listening, but perhaps to act the juke boxes on fire. Come on could click.

Andy Williams

LOVELY STREET/Summer Love (London HLA 8067). This is really a very Williams' oldy disc to date. Lovely Street is a spot-on ballad that is just made for listening to disc jockey programming.



CLIFF RICHARD—heading for the top again?

Bobby Hendricks

SINCERELY YOUR LOVER/Little John Green (Top Rank JAR194). Turbulent, rhythmic, cal chancing to cooling choral accompaniment, — all featured against a lilting rock beat that's stronger and could register.

Frankie Avalon

TWO FEELS/Just Ask Your Heart (HMV 45-POP 625). First is obviously concocted for the young market but is probably top stuff formulated to rock. Hill-billy flavour. Coupling is stronger and could register.

DISC JOCKEY CHOICE

DISC JOCKEY	HIT PARADE CHOICE	PERSONAL CHOICE
RAY ORCHARD	Johnny October, "Crowin' Prettier" (Capitol)	Ed Townsend, "The Little Love Of Mine" (Capitol)
SAM COSTA	The King & Brothers, "Makin' Love" (Parlo)	Nina Simone, "I Love You Pops" (Parlophone)
PATRICK CAMPBELL	Floyd Robinson, "Makin' Love" (RCA)	Lena Horne, "Wouldn't It Be Lovely" (from RCA LP)
KENT WALTON	Vince Eager, "Makin' Love" (Top Rank)	Fats Domino, "I'm Gonna Be A Wheel Some Day" (London)
TONY HALL	Bobby Darin, "Mask The Knife" (London)	The Clovers, "Love Potion No. 9" (London)
GERRY WILMOT	Bobby Darin, "Mask The Knife" (London)	Frankie Avalon, "Just Ask Your Heart" (HMV)
ALAN DELL	Bobby Darin, "Mask The Knife" (London)	Dimas Shere, "Falling In Love With Love" (from Capitol LP)

TOP RANK RECORDS
NEW RELEASES

Teentime with three slick vocal groups
THE FIREFLIES
You Were Mine
coupled with
Stella Got A Fella
JAR 198

WATCH OUT—THERE'S A NEW
CRAIG DOUGLAS
RECORD ON THE WAY

DES LANE
(the penny-whistle man)
with arrange ment directed by John Barry
Moonbird
coupled with
The Clanger March
(from the film "THE NIGHT WE DROPPED A CLINGER")
JAR 203

Two more American originals
JOHNNY ADAMS with THE GONDOLIERS
Come on
Nowhere To Go
JAR 192

Teentime with three slick vocal groups
THE FIREFLIES
You Were Mine
coupled with
Stella Got A Fella
JAR 198

CLAUDE DAUPHIN
From the French
(vocal—from the play of the same name)
coupled with
THE JOE PARADISE TRIO
From the French
JAR 195 (Instrumental)

THE NEW FROM NEW VERNER
MAN FROM INTERPOL
STUDIO ORCHESTRA
conducted by
TONY CROMBIE
Main Theme
Interpol Cha Cha Cha
Interpol Chase
JAR 192

BOBBY HENDRICKS
Little John Green
coupled with
Sincerely, Your Lover
JAR 193

PEPPER
Jazz 'Greats' of the month
"MEET MICK MULLIGAN"
PYE NJL 21 (12" L.P.)
"CHRIS BARBER'S JAZZ BAND" Vol. 2
WITH SONNY TERRY AND BROWNIE MCGHEE
PYE NJE 1073 (7" E.P.)
"The Cool Sound of Pepper Adams"
PYE INT. NPL 28007 (12" L.P.)
DON BAGLEY
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POP GRADE

Why Singers to the Beat

By LAURIE HENSHAW

KAY STARR, the "Wheel of Fortune" girl, spun into London last week, and almost as quickly spun out again.

After one TV shot on "Sunday Night At The London Palladium"—her only professional appearance here—Kay left for New York on Tuesday with her 12-year-old daughter, Kathy.

"I have to get Kathy back to school in California," she explained. "She's one of the top girls in her class, and I don't want her tuition to be interrupted too much."

Vivaciousness

"But I do consider this trip to Europe part of her education." She has been able to see some of the things she has read about.

For a show business personality to display such consideration of family affairs may seem unusual.

But then, Kay is a pretty unusual person. Her vivaciousness and genuine interest in other people are one of the reasons why she can command as big an audience off stage as on.

Memories

Journalists and recording executives heard her *Prima* reception at the Dorchester last week. Many came to say hello again, carrying fond memories of her last appearance at the Palladium back in 1953.

On that occasion, Kay endeared herself to all present. Not only for her consummate artistry; but also because she revealed that she is at

least one non-hit name that has not been spoiled by success.

If ever a person warranted the adjective "natural" then that is Kay. She wisecracks her way through interviews with the easy spontaneity of a born comedian.

She was nursing a cold from the time she arrived until she boarded the homebound plane at London Airport. But her first words to the *Melody Maker* were: "I've been blowing my nose so hard, I guess I sound like W. C. Fields in one of those early movies."

Commercial

And, even with the leading *ATV* Sunday show in the offing, she was able to crack: "Heckon I'll sound like Talulah to music. Maybe I'll even start a new singing style."

In spite of the cold, she scored on *TV* with such tried recording favorites as "Wheel of Fortune" and "Rock-a-Boo! Walter," both million-sellers in their time.

Kay, once called "the greatest white jazz singer" did not offer any jazz stylings on this occasion.

Her admirers may have been disappointed. But she explains the omission with the very real—and certainly commercial—reason that:

"The masses don't want to know about jazz."
 "That is just for when you want to have a ball in your own living-room."

Enthusiasm

True, to a point. But Kay still likes to record with top jazzmen. In her time, she has made discs with altoist Willie Smith, trumpeter Harry "Sweets" Edison, and pianist Gerry Wiggin.

And she always tries to have a fair quota of jazz-inclined sidemen on her more commercial recording sessions.

"You've gotta have that beat," she gloats, snapping her fingers with enthusiasm.

Long-player

The present Hit Parade trend has passed Kay by. But she has high hopes of making a "singles" comeback now that she has reworked with Capitol, the label that brought her fame.

Due for release in December or January is an LP of standards she titled "Movin'." Anyone who appreciates the quality of Kay's past recordings will know that this item of the coming winter releases will be worth greeting.



PORGY package

PHILIPS seem set to reissue the Porgy and Bess disc market with their new re-mastered LP (ML13787).

The disc is packaged in an album profusely illustrated in color with scenes from the musical biography production starring Sidney Poitier, Dorothy Dandridge, Sammy Davis, and Pearl Bailey.

For contractual reasons, Sammy Davis's part of "Sportin' Life" is taken on the disc by Cab Calloway.

LP session

The singing voices of Dorothy Dandridge and Sidney Poitier were recorded by Adrie Addison and Robert McCarty. But Pearl Bailey herself sings the breezy "I Can't Do Without You."

The music is impeccably supervised and conducted by André Previn.

MEL TORME

ON "Hot Tamed at the Cren-cards" (Parlophone 40628), the singer has been neatly interpreted by Mary Pick (sax), Don Fagaro (bass), Max Bennett (guitar), Mel Lewis (dr), and Larryunker on vibes and steel drum.

MAX swings

ON the "Goon with the Wind" EP (Parlophone GEP2743), harmonica player Max Turner's swinging improvisation and innate sense of rhythm had a compelling effect on six titles. They include "Crazy Rhythm," "Paper Moon," and "Our Love is Here To Stay," which is rendered with haunting sensitivity.

Meanwhile, too, for the swing backbone by Wally Stott.

ARTHUR (GUITAR BOOGIE) SMITH

QUIETLIST Smith has been treated, but his boogie treatment of four numbers is the only liberty to interest first-grade students (MGM EP55).

BIG BOPPER

"PINK Percolates Starring The Big Bopper" (Mercury ZEP107) is an audacious jolt of moments of the re-activated

Highschool tracks are "It's Only a Paper Moon," "One For My Baby," "The Tender Trap" and "Just One of Those Things," which features some of Faith's economical and staccato plays.

CONNIE FRANCIS

"The Easting Connie Francis" (MGM 5716). This is the same Frank who has dominated the Hit Parade charts for over a year. One side she devotes to untemperamentally such as "Rock-a-Bye Your Baby" and "There's No Tomorrow in You." Go the other side Connie Francis has reworked such numbers as "Time After Time" and "I Can't Think of Myself" with real feeling and she includes the customary rock backing.

BENNETT-BASIE

TONY BENNETT, again paired with the Count Basie band, swings his way through a fanciful selection of songs taken with the London-based Basie can provide (Columbia 338141).

Highschool are "I Guess I'll Do It," "The Way You Look Tonight," "Life Is A Song," which swings beautifully, and emphasizes (in the rhythmical structure) one of Freddie Green (dr) and Kiddie Jones (bass).

KNIGHTSBRIDGE STRINGS

THE Knightsbridge Strings soar smoothly over a re-activated "Paper Moon" and "Prayer." "Bliss from an American in Paris," "The Girl From New York," and "Top Gun (J.K. 1016).

FROM FILM

DECCA REVISITORS sing the title song and "Right Now" from the film "The Making of a Star" in a new EP called "The Making of a Star" (MGM 581). The two other tracks are "Crazy Rhythm" and "Paper Moon" by the intrepid Reynolds treatment.

TOP NAMES, TOP NUMBERS MAKE POP AGES TOP GUINEA VALUE

OCTOBER RELEASES

THE BIG HITS FROM BROADWAY CYRIL STAPLETON and his Orchestra

Marches of the British Fighting Forces
GRENADIER GUARDS BAND
conducted by Major F. J. HARRIS, D.S.E. ACL 1004

THE BEST OF RICHARD RODGERS FRED HARTLEY and his piano

ACL 1006

RELEASED IN SEPTEMBER
MY FAIR LADY; THE KING AND I
CYRIL STAPLETON Orchestra and Soloists ACL 1001
OKLAHOMA!; CAROUSEL
ERIC ROGERS Orchestra and Soloists ACL 1002

BLACK AND WHITE MAGIC
WINIFRED ATWELL ACL 1005



ONLY 21/- ACE OF CLUBS RECORDS DECCA HOUSE ALBERT EMBANKMENT, LONDON SE11

U.S. JAZZ STAR PETE JOLLY FLIES IN FOR 'THIS IS YOUR LIFE'

12,000 MILES PER HOUR IN 3-MINUTE SPOT

Dates with the Stars

Week commencing October 4:
Society BASSETT
Week: Palace, W. Va.
Max BYGRAVE
Week: Hippodrome, Birmingham

JAZZ pianist Pete Jolly flew 12,000 miles from Hollywood to London and back for a three-minute spot in BBC-TV's "This is Your Life" on Monday.

And \$1,000 expenses

Hoagy Carmichael in BBC Western

American composer-entertainer Hoagy Carmichael featured in BBC Western series which starts on BBC on October 17. He is cost as "Johnny," a cook on a ranch. The series will be seen between 6.30-6.58 p.m. on Saturdays in place of "Bronco."

JERRY DAWSON... is on holiday. His "News" column will be resumed next week.

Now ANYONE can play music! with the new EXCELSIOR "CHORDETE" PIANO ORGANS and CHORD ORGANS. BUILT BY THE MAKERS OF EXCELSIOR ACCORDIONS and Distributed by Dallas DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2

ANYONE can play the Chord Organ but EVERYBODY wants to make the right choice.

At last you can buy the Chorlette—made by Excelsior—the people who build professional accordions for U.S. and European recording men.

75/- deposit and 24 monthly payments of 3/2 5 or 35 Gns CASH only for the popular No. 71 Model Chorlette 34 treble and 40 bass keys in attractive case work with Kneewheel.

FREE! Illustrated "Chorlette" brochure. Name: Address: MAR3059

A selection of high-grade ACCESSORIES by Bessort. ELECTONE PICKUPS for PLECTRUM GUITAR. Superior REEDS for CLARINET & SAXOPHONE.

Lycor Strings for DOUBLE BASS. New Range of Bessort MOUTHPIECES for TRUMPET 33, CORNET 30-9 & BROMSBU 39-9.

Father dies

Pete Jolly said that he had intended a concert stay in Britain, but while en route for Britain he heard that his father had died from a heart attack.

PET CLARK SHOW ON FRENCH TV

PETULA CLARK is to have her first British artist to have her own show on French TV. She flew to Paris last Thursday to discuss the programme.

In Town tonight

Manchester Jazz group, the Zenith Six, has three jazz club dates in London this week-end. It plays the Club at the Regent Hotel, today (Friday), at the Oxford Street Club, Saturday, and Cooke Jazz Club, Chingford, Sunday.

Stompers injured in car smash

THREE members of Scotland's Glasgow after a triumph in the three-injured were 19-year-old singer Fiona Dunbar, 22-year-old clarinetist, Fergus Cairns, and 23-year-old brother, pianist John Cairns.

Miracle

"I think it was a miracle that any of them came out alive," said Ian. "I have seen many things, but never anything like this."

DISC SHOW FOR SATURDAY NIGHT

SATURDAY night teenage disc-jockey shows, with cabaret style, featuring the best of the new records, are planned for Brighton's 1500-club on Saturday night. The new records, now renamed Brighton Palace.

LP excerpt

He was introduced on "This is Your Life" by snatches from an LP he has made entitled "Pianista Dalore."

Party spirit

"The cooler and more intimate atmosphere of the Park Lane Hotel helped to make people relax and brought out more of the party spirit."

Spotlight on the Stars

RUSS CONWAY, who underwent an emergency operation last week, expects to be out of hospital by this week-end.

Chick Dick

Peter Graves currently at the Windmill Theatre, starting November 2, and 16 respectively.

RECORDS MAGAZINE

—There's a full-colour portrait of Louis Armstrong and Danny Kaye, from the film 'The Five Pennies'.

TOP HITS

LOUIS ARMSTRONG and DANNY KAYE, from the film 'The Five Pennies'.



Benny Hill and Alma Cogan at dance out.

BUT ONLY 350 WERE THERE

THE 1959 Tin Pan Alley Ball was held on Thursday at the Park Lane Hotel instead of the Dorchester Hotel as in previous years.

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Mantovani and his wife wait for a dance out.

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Sid Phillips playing saxophone.

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Millicent Martin and Norrie Paramor take the floor for a dance out.

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Frankie Vaughan playing piano.

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All aboard for a 'Tip Top' show

Sea liner location. The Queen Mary, but, of course, the most important element in the show will be the music. And we have booked the best possible singers and musicians for the job.

JAZZ COMMITTEE TURNS PROMOTER

JAZZ COMMITTEE, the modern jazz group co-led by Don Rendell and Bob Coussley, is to open a series of its own jazz clubs.

Betty Smith Five on 'Bandstand'

The Betty Smith Quintet has been booked for a second appearance in Granada-TV's "Bandstand" on October 8.

Four new girls in Ivy Benson Band

Immediately after the conclusion of her fifth consecutive tour in London, the Ivy Benson Band has been booked for a new tour.

McGhee and Terry Visit Croydon

American blues duo Brownie McGhee and Sonny Terry make their first visit to Croydon Jazz Club on October 8.

Dallas Dallas Building, Clifton Street, London, E.C.2. Announced in the interest of musicians by...

Mezz's issue takes

I WAS surprised to find clarinetist Milton Mezzrow in the middle of a Press reception for folk singer Pete Seeger in Soho's Downbeat Club last Sunday.

To begin with, I had no idea Mezz was in Town. And I never associated him with the folksong boys.

But Mezz knew Seeger from a concert recording which featured Pete with Dig Bill Brooney. When he learned of the reception, he decided to make Seeger's acquaintance. As it happened, Pete had once heard Mezz—at a Bronx jam session back in the 'forties. What with that, and a mutual admiration for Dig Bill, they soon found common ground.

My further surprise, I actually heard Mezz chanting introductions to Pete and Dig Bill, playing troubadour Jack Elliott.



● KID ORY—undoubted.

Mezz came over from Paris on Friday to collect royalties on his book and various tunes. Before he left on Monday, I was able to put his name up for a TV programme on Al Capone. So Mezz returned to London yesterday (Thursday) to add authenticity to A-R's "The Big Man."

Under cover of folk-talk and banjo-picking, a resistant trumpet quizzed Mezz about King Jazz recordings, and next day his paper said Mezz had discovered 75 previously unreleased Bechet discs.

Interesting news, but it needs corroboration.

King Jazz

As I understood Mezz he has found, on one hand, some 75 "taken" King Jazz material including the usual gags, on the other a lot of Bechet playing the piano.

Said Mezz: "We made three or four 'takes' of most numbers. I found them all going through my trunk recently. I saw them, and I picked differently each time so some were more relevant. And there must be a dozen or more takes that never were issued, and undated on old tape on which Bechet plays a kind of concerto we made up around 1937. I used to go over to Bechet's home to try out things he intended to cut for King Jazz."

He had the idea of doing this piece for trumpet and clarinet; we improvised along, and finally he played it over on the piano. But it was short. It's short but nice. I think."

Now Mezz has any plans for releasing his King Jazz stock?

RACE ON BRUBECK

From page 5

Yet surely, after half a century of 2-4 and the flattened third, there is room in jazz for a little experimentation.

Our privilege, as patrons at a Brubeck-Gillespie-Clayton concert, is to witness not only great contemporary jazz in performance, but—who knows?—perhaps the music of the future, in embryo.

That is why I, for one, wel-

This World of Jazz BY MAX JONES

Grand old Ory

KID ORY, tough and undaunted septuagenarian, is breezing through Europe on the way to his first tour of Britain.

Band-leader Graham Stewart writes from Düsseldorf to say: "Ory arrived here Thursday of last week and our band was asked to meet him at the airport."

"His band has three concerts in this area, plus others in this country. Ory has promised to visit us and London for a couple of numbers. For a man of his age he has tremendous vitality, winks and talks like someone in his fifties."

"We were naturally pleased when he borrowed my trombone and bass for a couple of numbers. For a man of his age he has tremendous vitality, winks and talks like someone in his fifties."

"Kid Horat Lanoe, well-known Berlin collector, comes this report of Ory's concert at the Sportplatz there."

Disappointment?

"Despite the thrill of hearing jazzmen whose names have been requested for 30 years and more, I think it likely this haze will disappoint many British listeners—especially the older ones."

For me, the music is spoiled by a drummer who sounds like a big band. We are asked to loud drummers these days, but this one seems to ruin the really fine front-line playing.

Red Allen, Ory and Bob McCracken create a superb ensemble. Allen, still a powerful trumpeter, is one of the few improvising today in the "modern" style of the late twenties and thirties.

Kid Ory almost unchanged—a grand old man of jazz faithful to the tradition he has followed for half a century. McCracken is much improved since he was here with Armstrong in 1932.

The Berlin concert proved a big gain for our band, and no British fan should miss the group—only for Ory and Allen. For who knows if these middle-age giants will ever come to Europe again?"

Ducal anatomy

ALMOST the first notes I heard over the credit files of "Anatomy Of A Murder" come from Queen's music box, trombone and cup mute.

"It's a telling way to start a film, and for the first ten minutes my attention was nailed to the soundtrack. Maybe if you're a confirmed jazz buff like the Americans have it. Duke's music can divert you to an improper degree."

This is in the nature of things, and the only sensible course is to buy the soundtrack LP—or the single of "Furtibund"—and then see the film. But I warn you: it runs for 160 minutes.

I wish I had seen "Anatomy" before I ran into Billy Stray-

horn last week; there are several more questions he might have answered.

We asked of the soundtrack LP, and Strayhorn said both he and Ellington were to be heard on piano, and that Duke also played the celeste—presumably on "Midnight Indigo" and "Grace Valse."

Billy said the orchestra included "Hampy" from the score and featuring Johnny Hodges, in the Paris programme. Before leaving New York (September 8), the band re-recorded all the things they did at Newport because the originals weren't up to standard.

Strayhorn told me: "I came here to see Lena Horne and your city—both beautiful as you know. Lena was just fabulous, as always."

No complaints

BACK from the States, with practically no complaints about presentation or publicity, are Ross, Ganley and the jazz-makers.

"We thought we got a good deal," says Ronnie Ross, "and were ready to go back any time we're asked."

"I saw Derek Smith's remarks about bad advertising, and so on. I can only say we were mentioned on all the bills and adverts, and given two dates in the Newport programme. Same with Humphrey. They appeal to Humphrey's name wrongly, and some ads referred to the Lytelson Quartet, things like that."

"They wouldn't call us 'the Jazzmakers' either, preferring to use my name, which was a bit strong. After a while I gave



Bechet—undusted masters from the 'forties.

up trying to explain. But we're not grumbling; it's been a great trip, audiences marvelous this time, good job."

One of the reviews Ronnie showed me — by Leonard Feather and very favourably—ended thus:

"An evident problem of this show (Newport in New York) was the cramming of too much talent into too short a period."

This sounded familiar. I asked how bad the problem was.

"We opened the show—had 20 minutes," Ross replied. "Humphrey had 20 minutes; Tristano, Monk and Anita about the same; then George Shearing's band closed. They went over a bit."

"We all got used to doing as much as we could in 20 minutes. When we did double concerts, we cut down further.

Shearing refused to appear after they closed the curtains on him. That's when we had the international jam session, which was very strange."

First record

"Before we left, we made an LP for Atlantic — the first British jazz band, I think, to record there in the studio. We were very lucky. It's good pay, too... 30 dollars a session."

Ronnie gave me a Newport programme, and as I scanned through "Humphrey Lytelson" my eye fell on this: "The several years, under the pen-name of 'Troze', he turned out popular, controversial cartoons for the London 'Daily Mail'."

I don't think Wally Fawkes's mother would like that paragraph.

the Artistes choice

say famous bandleaders—

COUNT BASIE
"My musicians say, 'Conn's the greatest!'"

STAN KENTON
"Conn instruments give my arrangements the right sound"

LES BROWN
"I prefer Conn instruments in my orchestra"

STAR INSTRUMENTALISTS—
Jack Teagarden, Don Jacoby, "Cat" Anderson, Don Elliott, plus Britain's own—Bobby Pratt, Bert Ezzard, Jimmy Coombes, Don Lusher, of the Ted Heath Band—

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Pete Seeger—the folk legend—comes to life

WHAT does a real live, flesh-and-blood legend look like? For, despite the too-few discs for some record companies, despite the passport restrictions that have kept us from hearing him for so many years, and despite the fairly cool reception his records have had from most British critics, that's just what Pete Seeger has become—a legend.

As audiences in London, Birmingham, Glasgow and Liverpool will find out within the next six days, Pete is one American folksinger who justifies the reputation that has preceded him across the Atlantic.

A tall, lanky musical genius whose looks and appearance generally belie his 40 years, he first heard a Southern Mountain five-string banjo player back in 1935, and promptly set out to re-establish the banjo as an instrument worthy of respect.

From records

He says modestly, that he hasn't much of a voice (he's wrong), and readily admits to having learnt his best banjo breaks from forgotten country singers.

That his audiences warm to more than just his fine instrumental technique and a tremendous repertoire. I met him at a party given in his honor by Malcolm Nixon, co-promoter of his British tour, and noticed that Pete spent much, much time listening to other singers than in actually singing himself. A new note, or a new verse or version of a well-known song, and out came the pen and paper to note it down.

And he's not a big-headed to admit that he's still learning his profession. **First concert**—Dating his all-concert stay in this country, Pete has a crowded schedule, with recording dates, perhaps radio and TV appearances, and social activities—with folksingers and folk-lovers competing for his time. His first concert is at St. Patrick's Town Hall on Sunday evening.

In a short time his British audiences will have ample opportunity to realise the scope of Seeger's and American import we must have back—**and**

Fred Dallas



Pete Seeger (centre) with Jack Elliott (right) and veteran jazzman Mezz Mezzrow. (Max Jones writes about Mezz in "This World of Jazz"—page 11).

Let's end this jazz snobbery



IN the record companies' "easy reference" lists the only division made is between "classical" and "popular" music. Inevitably, jazz records fall into the "popular" category.

Surely this is a form of musical snobbery which nowadays is as inaccurate as it is outdated. Jazz, as played by Chico Hamilton and Miles Davis, is as intellectually stimulating as any music in the world; while if the traditional musical forms of Kid Ory and Sidney Bechet are not by now "classical," then nothing is!

It is an insult to the musical integrity of such men to lump them together with an assorted hotch-potch of undistinguished rock-jazzers and the purveyors of drooling ballads and scrappy string sections. — J. WRIGLEY-CRANE, S.W.3.

LP Winner

Same old song JAZZ fans, it seems, are still considered by the rest of the world as concertina addicts. In a recent "Times" cartoon, for instance, recently depicted a cross-section of Britain's new voters.

One of these was reading a copy of the "Mirror" and was labelled: "Senior Teddy Boy." — J. R. Sotolosa, Welwyn Garden City.

Jerry Lee Lewis

Y'OUR "Pop Parade" Editor, Laurie Hershaw, seems to belong to the school of thought that has written Jerry Lee Lewis off as finished.

Yet one can hardly say that Jerry is almost forgotten when his two last records reached positions 11 and 20 in the MM Top Ten charts, and when he has now both attaining high positions in the Juice Box Top Twenty and playing there for several weeks each.

Try to remember that ABC-TV tried to get him over here for

Pen pals

I AM an American jazz vocalist and entertainer who has a very nice and successful husband, Tony, who accomplishes one or another thing.

Tony has decided we should move to England and I'm looking for a pen pal in the process. But we have no friends in Britain and am most anxious to open some correspondence with people in London.

If you is our early twenties, but would write some letters from people in London, in or out of the music business. We shall be glad to present your address until December — Shelli Wilson, 1001 West 3rd, Spokane, Washington, USA.

I AM trying to re-establish contact with my former friends in London last year and who worked with me in England. His name was Roy Thurston, and we used to be in the "Ginger and Co."—Bottle Cottle, 14, Chestnut St., Baltimore, Dublin.

TV appearances—only the fact that he could not get a work permit preventing them. Il, instead of saying that he was forgotten, Mr. Hershaw had said that the name of Jerry Lee Lewis was being pushed into oblivion by narrow-minded critics and self-appointed judges of the pop music scene. He would have been much nearer the truth—John S. King, Vice-President, Jerry Lee Lewis Fan Club, European Branch.

What happens?

HAVING read in the MM about the Mike Garrick Quartet leaving the Marquee, I cannot help but wonder what becomes of all these jazz groups.

My friends and I were most

favourably impressed by this group, and went to the Marquee to see them than the stars. Lennie Beat, too, after a brief glory at the Flamingo, has faded into obscurity in West London.

Won't some of our jazz promoters and the BBC wake up to the new and interesting jazz talent that is going to waste instead of complaining that there isn't any!—Miss M. Ranson, N.Z.

LP Winner

New Policy?

AS practically every other family now has a TV set, isn't it about time the BBC altered its sound radio policy?

How about the Light Programme turning out 24 hours

a day of music interspersed with news flashes?

Housewives and factory workers could listen while they worked, motorists could listen without distraction and night workers would have something to listen up their working hours.

The vast output of popular music today would provide an inexhaustible supply and more work would be created for British musicians. — B. Jones, Harrow.

'Walking' discs

THE manager of a local record store was telling me the other day of the alarming amount of records that "walk" out unpaid for, the last one being a Shelly Manne "My Fair Lady" album.

During the summer," he said "when the place is crowded with holiday-makers, any amount vanishes. And the funny thing is that from this particular shop they seem to be going to the records— which doesn't throw a very good light on the modernists."

Surely the followers of this type of music aren't a bunch of snuffers. I know I certainly don't mind paying a few shillings to hear the music I like. — J. Woot, R.A.F. St. Messon, Cornwall.

In Fred Dallas's recent review of the British folk scene we stated that Frank Purdum was organizer of the club at the White Bear, Lute St. Mr. Purdum has severed his connection with this club, however, which is now being run by John Fraser.

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Melody Maker

OCTOBER 3, 1959

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HAVE YOUR OWN TOUR OF THE WORLD!

Crombie Band is all set to go

DRUMMER Tony Crombie has formed a new eight-piece band which will make its debut at London's Flamingo Club on October 10.

The group will be resident at the Flamingo three nights a week—Friday, Saturday and Sunday—and will make a special feature of arrangements by Crombie and ex-Ted Heath pianist-vibist Stan Tracy.

In addition to Crombie and Tracy, the group, which will be known as the Tony Crombie Orchestra, is completed by Leon Calvert and Les Condon (sax), Al Newman, Bobbie Wellins and Harry Klein (sax), and a bassist to be fixed.

For the past eight weeks, Crombie has been writing original material, arranging and conducting for "Man From Interpol," a new TV series being filmed at Elstree Studios.

The score is to be written, both in Britain and America, by Top Rank.

TED HEATH this week delivered an ultimatum to the promoters of his 1960 American tour.

The terms? That the Heath Band should be booked only for dates in the Southern States. Ted refuses to play concerts in the North, where American booker Jack Green has already pencilled in appearances.

Ted told the **MELODY MAKER**

Demands Ted Heath

on Tuesday: "I have told Green—and his London associate Harold Davison—that I shall not make a tour of the North during the hard winter months.

"We've already had four tours of this nature and I don't want another. It just isn't fair to the

boys in the band. Long coach tours in bad weather are far too demoralising.

"They can't be expected to give of their best after all-night drives in dreadful winter conditions.

Postponement?

"If we can't get the bookings I want in the South, then I shall postpone the tour. We shall just have to arrange something later when the weather improves."

Comments: Harold Davison—Aneris have to book bands where they are wanted. We are trying to fix the majority of the dates in the South, but we may have to arrange a few concerts around the New York and Chicago area."

'THIS IS YOUR LIFE'



U.S. jazz pianist Pete Jolly flew into London on Monday for BBC-TV's "This Is Your Life." (See page 8.)

'Under cover' band for Downbeat Club

A **BAND** of stars is currently rehearsing "under cover" in London's West End. A band, furthermore, that is not particularly interested in bookings, but very much interested in playing for kicks. It is called The Downbeat Big Band.

Behind the idea are saxists Jackie Sharp, Mike Stern and Tubby Hayes—who is the group's musical director.

On saxes are Jackie, Mike and Tubby, with Johnny Scott and Bobby Wallace. Brass members Leon Calvert, Les Condon, Hans Shaw, Jimmy Brown and Eric Winslow. On trombone will be Ken Wray and Hank Blaug.

The rhythm section is that of the current Hayes Quartet: Terry Shannon (pno), Sunny Napper (bass) and Phil Seaman (dr.).

Despite their indifference to bookings, the band is already signed for five Thursday nights at the Marquee, Oxford Street, W., starting on October 29.

SHOPPING LIST

Complete Teddy Johnson introduced Vana Kiddie Calvert, Lester Ferguson and Valerie Masters on ATV's "Music Shop" this Sunday.

STOP PRESS

NEW YORK, Wednesday—Reports from Mount Vernon, Indiana, say that the Royal Tones were jailed at the weekend on vice charges involving a teenage girl. The Tones, whose "red" record hit was "Short Skirts," were touring in a big package show. At press-time a news blackout on the story seemed completely effective.

MELODY MAKER

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Editorial 222

DA SILVA JOINS DANKWORTH ORK

PIANIST Stewart Da Silva, from Cryon in the States, in the service of "drops" with the Johnny Dankworth Orchestra. No replacement has yet been fixed with the band for Dave Lee who left last month to go solo.

Twenty-five-year-old Da Silva first came to Britain a year ago and has been working in Germany with the Herman Wilson Quartet.

Les Baxter here for film work

Capital recording orchestra leader and composer **LES BAXTER** arrived in London on Tuesday.

He is here to supervise the recording of his music for the film "Goliath and the Barbarians."

NEXT WEEK

The **MM** spotlights **LENA HORNE**

also **OCTOBER LP SUPPLEMENT**

Tony Scott back

The Tony Scott band returned to London this week after a three-month season at the Ambassadors Hotel, Bristol (London). On October 13 the band opens at Bobo's Tropicalia Club.



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