

# Melody Maker

Focus on  
Al Saxon

October 17, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Pages 6 & 7

# THEY'RE ROCKING AT ETON BOAT!

## BOY meets GIRLS



"Lavender Blue" disc star Sammy Turner "blended into London jazz society" as he here to audition ABC-TV's "Boy Meets Girls" tomorrow (Saturday) and on October 21. The boat singer is pictured at ABC's "Lounge" club studios on Wednesday before starting rehearsals.



If Britain's battles are fought on the Playing Fields of Eton, then a battle royal is likely to break out on October 30. But it will be a battle set to music. On that date, Top Rank will release a disc that will have the Eton blue bloods of the old and young generation taking their coats off for a verbal affray. The disc is a shuffle-rock styling of the "sacred" "Eton Boating Song," a school song that has echoed through the hallowed halls of Eton since the turn of the century.

### BEAT BALLAD

The song has been given a new lease of life by the Rank film, "North West Frontier," starring Kenneth More and Lauren Bacall. On the soundtrack it receives "straight treatment."

But on disc, the firm's Top Rank label has hotted up the school song into a beat ballad aimed at the teenage and juke box brigade.

### SWINGIN' CHOIR

Swinging this groovy version are the Knightsbridge Chorale, a 14-strong choir under MD Michael Sammes, who scored the arrangement.

Says Top Rank's A&R manager Dick Rowe: "It was my idea to do the song this way. We knew it would never sell if we handled it 'straight'."

"We first thought of handling it as a march but that didn't seem quite right either. Then I hit on the shuffle-beat treatment. That was it!"

Birtles' reaction? Headmaster Doctor Robert Birtles has heard the recording. His reaction: "No comment," he says. "That Old Etonian Humphrey Back Page, Col. 3

\*Music reproduced by permission of Keith Press.

## OXFORD STREET BLUES



## Dankworth signs for U.S. label

JOHNNY DANKWORTH has been signed to a recording contract by the big American jazz label, Roulette.

He has been specially released from his contract with Britain's Top Rank Records.

This deal means that Johnny will make big inroads into the American jazz market for Roulette handling many top-selling stars, including Count Basie.

### Sales campaign

A big campaign is already planned to put Johnny on the jazz map in America. Men behind the deal are Roulette's Morris Levy, music publisher and owner of Birdland, and London agent Harold Davison. Levy heard Dankworth when the band appeared at Birdland during their recent American tour. The deal was clinched by cable on Monday.

Johnny will edit and record all his own material for Roulette. Tapes will be flown to the States for immediate release and discs will be issued in Britain through EMI.

## KENTON TOUR TO BE POSTPONED?

HOLLYWOOD, Wednesday.—The proposed January tour of Britain by the Stan Kenton Orchestra may be delayed. Stan's manager Bob Allison told the MM this week: "Stan may not be going to Kentland in January. He might go later if the money is satisfactory."

In London on Wednesday agent Harold Davison was unable to confirm or deny the cancellation of the tour until he had received further information from America.

## Gold-en wedding

Billy Taylor, who has been regular vocalist with the Harry Gold Band for a number of years, weds Isabel Day Lovell at Herborn Regent Office on Monday. Harry Gold will be best man. Don joined the Gold band at the beginning of the summer.

# PREAGER TO LEAVE THE PALAIS

LOU PREAGER'S bouncy signature tune, "On the Sunny Side of the Street," will ring out for the last time at London's Hammersmith Palais on Wednesday, December 23.

After 18 years' residency at the famous West London ballroom, Lou and his 18-piece band are leaving. They are to take up a resident spot at another London venue on December 28.

### 'Best of terms'

Lou Preager told the MM on Wednesday: "After 18 years, I have decided I need a change. The directors of the Palais see my point of view, and we part on the best of terms. I cannot reveal my plans at this stage." Claude Lambdon, chairman of the Palais, commented: "Lou Preager has given us a wonderful service. I can't

speak highly enough of him." During his Hammersmith residence, Lou Preager has made around 150 TV transmissions, and broadcast extensively in such BBC shows as "Saturday Night at the Palais" and the "Write-a-Tune" series.

## ...Christie leaving Heath

TROMBONIST Keith Christie leaves Ted Heath at the end of the month after almost three years as featured soloist with the band. He is joining the jazzmakers, recently returned from an American tour, who will be presenting a three-piece front-line (including the current two-Banana Boys (bass) and Art Sinden (dr.). Keith and the MM; "After

His band has played for over half-a-million dancers a year six afternoons and six evenings a week.

No replacement has been set at Prestington. Paul Tait, the second featured band at the Palais, continues his residency.

Shoppers in London's famous Oxford Street were given a glimpse of Kid Ory's British tour on Tuesday when New Orleans transporter, Bud Allen was persuaded to show a show for the MM. It is not recorded, but the Happy Wanderers had to say on the subject; Ory himself arrived on Wednesday and the rest of the group on Tuesday following its Continental tour. The band opens at Cambridge tonight (Friday) —see page 3 and 5.

## 'JUKE BOX JURY' SITS TO MARCH

'JUKE BOX JURY' — BRO-bro extended until March. Its producer Russell Turner: "The show's success is due to two tremendous audio-visual features—discs and the appeal of song games. Music publishers say that the series is the biggest thing in the business." Participants in tomorrow's "Juke Box Jury" are Dr. Air, Willie Allen, Conch, Louis Armstrong and James Taylor. Look out for future strings are Paul Campbell, Sandra Dorne and Willard Axtell (bass), Gary Miller and Veneta Stevenson (dr.). And special Bunny Lewis (November 14).

TOP RANK RECORDS NEW RELEASES

JOHNNY DANKWORTH and his ORCHESTRA We are the Lambeth Boys

A great new coupling (from the U.S. Charts) by the boys of the "Tallahassee Lassie" FREDDY CANNON Okefenokee

THE JUNIOR CHORALE Little Donkey

THE BENTLEY BROTHERS Ma! She's Making Eyes at Me

SANDY NELSON Teen Beal

WADE FLEMONS Slow Motion

Melody Maker charts service

- Week ended October 10, 1959. (1) TRAVELLIN' LIGHT, DYNAMITE... Cliff Richard Columbia

JAZZ PARADE

- (1) PORGY AND BESS (LP) Miles Davis, Fontana

TOP TEN LPs

- (1) SOUTH PACIFIC... Soundtrack, RCA

JUKE BOX TOP 20

- (1) ONLY SIXTEEN... Chris Douglas, Top Rank

TWENTY TOP TUNES

- (1) CHINA TEA (B) (C) ... The Browns, RCA

AMERICA'S TOP TEN

- (1) MACK THE KNIFE... Bobby Darin, Atlantic



JAZZ musicians, unlike boxers, do come back. Nearly 30 years ago, Edward "Kid" Ory retired from an already lengthy musical career and settled down to raise chickens.

It was 1929 he is a living, and very active, legend. As leader of one of the dwindling number of genuine New Orleans bands his fame is international...

Surprise Ory's entry in Leonard Feather's "Encyclopedia of Jazz" is somewhat surprising. After the expected description as "trombone, leader, composer"...

THE KID FROM NEW ORLEANS - ORY THAT IS... Includes album cover and promotional text for the new CD release.

DECADE OF RECORDS WINK MARTINDALE... Includes album cover and promotional text for the 10-year retrospective.



Re-discovered in the '40s

Back on the West Coast he re-formed his band, but in 1933 with the depression at its height, he decided to retire.

Memorable Since then he has gone from strength, his "big" including the Newport Jazz Festival, a role in "The Benny Goodman Story" and a 1948 tour of Europe.

Rivals? Born in Algiers, Louisiana, on January 7, 1908, he was throughout the 'thirties, a serious rival of jazz.

Goodman He left Ross in 1928 for New York and worked with such bands as Willard Robson, Frankie Trumbauer and Joe Venuti.

UNTIL we hit Louisville, Kentucky, it was difficult for anyone watching "Fifteen Men on a Stair" to connect the studios, intent figure at the piano with the tales of mayhem and catastrophe which make up his legend.

Acclaim As I mentioned last week, Monk is currently enjoying a vogue, and he clearly thrives on the public acclaim.

Acrobatic On this occasion, he played the instrument like nobody I ever saw, leaning on it with whole forearms, prodding at it with rigid fingers and adopting almost acrobatic cross-hand formations.



Goodman He left Ross in 1928 for New York and worked with such bands as Willard Robson, Frankie Trumbauer and Joe Venuti.

COMPARE SOUND & PRICE... That's why in

Advertisement for Humphrey Lyttelton's column featuring a large image of a cymbal and text about the 'SUPER-Cymbal'.

Above left: Kid Ory—mere fumes then ever. Above right: Bob McCracken—joined Ory in 1953. Right: Red Allen—rival to Louis.

FREE! This 12-page booklet, "Cymbals Today" crammed with hints, ideas, tricks, etc. by leading cymbalists, is yours for the asking—free and without obligation.

# ON THE BEAM

**'T**WAS ever thus. There on the rostrum stands the beaming leader. Immaculate and debonair. Confident and full of charm. Idol of the girls. Envy of the boys. Who wonder what he paid for that suit.

But behind that suave facade . . . ?

Here is a story of another leader—outwardly beaming; inwardly seething. Harry Leader.

Who is at loggerheads with local branch of the Musicians' Union.

Why? Well, down at the Regent Ballroom, Brighton, he's working to a national agreement signed between the MU and his employers, Circuits Management Association.

This provides for 28 playing hours a week at £12 2s. minimum.

But—the Brighton Branch wants him to conform to a separate agreement, signed between the South-East District Branch and CMA, requiring 28 playing hours a week at £12 1s. minimum.

And has ordered local musicians not to work for him.

Says Mr. L. B. Pagnouret, ballroom controller of CMA:



## by PAT BRAND

"Harry Leader is employed under the national agreement."

Meanwhile . . .

**A**ND Harry? Says a local branch ordering me to break a national agreement! It's the something out of 'I'm Ad Right' Jack."

Meanwhile with Harry still outwardly beaming! the band plays on. . . . playing 22) to 23 hours a week on a £14 14s. minimum!

### Morning after

**I**T was the morning after the election, and we were discussing the results. Said Johnnie Gray: "I was driving people to the polls last night."

"In your car?" asked Ken Cooper.

"No," said Johnnie, "I was on television in 'Bandstand'."

### Sheer delight

**"NOT** for a long time have I felt so proud of British Trade. Re reports by Michael Jackson (pictured here last week) after catching Chris Barber and Woody Herman at West Springfield, Mass., where the former Laxenburg deejay is now on station WFLY-TV.

"Chris's group did the first hit, and it was sheer delight to see the children giving the Americans 'their' music as they've not heard it in many moons.

### More!

**T**HEY played from 8 till 8.15 p.m., and the audience clamoured for more. The crowd really adored Chris's confident and inventive trombone work, they applauded Monty Kassar's clarinet and the fine trumpet work of Pat Hatcox.

"Ottie Patterson's singing at first surprised the crowd so much sound from such a petite figure! and then they really loved her."

### Follow that!

**O'** Woody's "Augmented Third Herd," "Micked Reports."

"The Herman band played well, though without the abnegation of the better big bands. The rhythm group plays first-rate, and Woody still manages the impossible on drums and alto.

"But it would have been hard for anyone to follow Chris Barber that night. . . ."

### 'Sound' idea

**O**NE of the record companies at least has taken note of the increasing alarm among wholesalers and retailers at the loss of the number of discs released each month.

It is EMI. And tomorrow (Thursday) I am invited to the "premiers" of a scheme designed to provide "the best possible inside advance information on LP release schedules."

**T**HE Eurovision Song Contest is likely to become an annual event.

Last year it was a bit of a scramble for, in the early stages, the BBC did not make plain their intentions, and both writers and publishers had little time in which to get their material together.

Men with the unsatisfactory knack of the composition provided a great British song hit in Sing Little Birdie, which was placed second in the final.

Next year, things will be better organized. In the first place, songwriters will be invited through a publisher, who will have to acquire the copyright in order to submit it for the contest.

### Closing date

The Music Publishers Association is working in close cooperation with the RBC and has arranged Monday, November 9, as a closing date for submission of songs.

If a song is already being considered for publication, the publisher might still be persuaded that it is suitable for submission. No particular type of song is demanded, but as it countries apart from Britain will be supplying judges, something with good international appeal might appeal. Although what would have been British in its appeal that "Sing Little Birdie"?

### Royalties?

Much may depend on how your song is presented. "Sing Little Birdie" had a wonderful advantage last time, for it was written from the pen of Teddy Johnson and Pearl Carr.

"Not so commendable in the words of the National Association of Nigeria" contest. The Nigerian Government is offering a prize of



It happened in Monterey. Two Britons met backstage at this recent California Jazz Festival. They are Chris Barber and Woody Herman of the Laxenburg-Deejay singing jazz team. (See also "Sheer Delight.")

### Easier

**E**MI calls it "Sound Selling." And it takes the form of a two-hour audio and visual presentation of the new "His Master's Voice, Capitol, Columbia, Parlophone, M-G-M, Mercury and Embury material.

And it is to be presented at regular intervals simultaneously in London, Glasgow, Birmingham, Newcastle, Bristol and Manchester.

Thus making life easier for the guys who have hitherto had to wade through dozens of advance lists, and, frequently, order on a hit-or-miss basis.

Record companies will also be invited to these "premiers."

### Climax

**SCENE:** A Pacific Coast night spot. Aliff Winton of the "Herald Express," reporting:

"At the height of the final driving chorus with the band in such a wild 'ride' that all the riders and jockeys in the world couldn't have isolated or identified the liver and the drummer going absolutely berserk, one customer stood up and roared."

"Author! Author!"

### Tough

**T**OUGH assignment for Norman Long. To write words and music for a number to be dubbed on to an already filmed "standard" as the Archway picture tentatively titled "Soho Striptease."

Copyright snags prevented the use of Cole Porter's "My Heart Belongs to Teddy."

And Norman's musical phras-

ing and lyric had to be wedded to that number without the audience guessing the switch.

It was accomplished on Wednesday and the verbal dubbing was handled by June Hunt. Title: "I Can't Be Wrong To Harry."

June is sobriette of the new Peeporama show, produced by Robin Window, which opened on Monday at Fred's Club, Soho. Pianist is Norman Long, formerly of the Gargoyles' Neil Gwynne Theatre Club, where "Soho Striptease" was shot.

### Write! Write!

**J**OHAN HOOPER wants to hear from Dickie Valentine fans. He's producing the new Valentine series, "How About You?" And they want to do it before a live audience.

It starts on November 11, but the first show is being recorded on October 25 (a Sunday).

"So anybody who wants to be in at the start should write John for tickets at RBC, Arcadian Hall, New Bond Street, W.1.

### Oh?

**T**HE guitarist (and this is a fact) was dipping in a pig band when it slipped into a number he didn't know.

He leaved back and asked the drummer-jockey: "Give us the chords I'm playing." "Never mind the chords," snapped the drummer. "Stick to playing the drum. . . ."

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# KID ORY

AND HIS CREOLE JAZZ BAND

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**SAT. 31st OCT.: VICTORIA**  
NEW VICTORIA - 6.40 & 9.0 p.m.

**SUN. 1st NOV.: HAMMERSMITH**  
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WED. 21st OCT.: SHEFFIELD, CITY HALL  
THURS. 22nd OCT.: LEICESTER, DE MONTFORT HALL  
FRI. 23rd OCT.: BRIGHTON, DOME  
SAT. 24th OCT.: MANCHESTER, FREE TRADE HALL  
SUN. 25th OCT.: LIVERPOOL, EMPIRE  
\* MON. 26th OCT.: GLASGOW, ST. ANDREW'S HALL  
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# SONGWRITERS

by HUBERT W. DAVID

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This prize may seem a big haul but one of the conditions of entry is that the copyright in the winning melody shall be the property of the Federal Government. No provision is made for royalties to be paid to the composer. This is all wrong.

What is to be paid on account of royalties to accrue from publication and reproduction, it would be a difficult question to raise, and the question of broadcasting and performing fees.

What if really means is that you are selling out the interest in your composition in the sum of £1,000. Not bad, but may say, but if this is to be paid to submit the best interests of the music business for which the Songwriters Guild and the Songwriters Association continue to fight.

## Songwriters

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

MS will hear names and address of the sender and must be accompanied by S.A.E. Post to: Songwriters' Association, "Melody Maker," 4, Arno Street, London, W.C.2.

The Editor on request will supply for free on stamped paper any one or more of the following: This coupon is valid until October 31, 1959. For readers in Boston send Address to 16, 1959, for overseas subscribers.

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# Dallas

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## American Journal by STEVE RACE

Monday's child is fair of face,  
Tuesday's child is full of grace. . .

There are seven children in the poem, seven days in a week. Shakespeare grouped the Ages of Man into Seven; one for each of the lively arts—or, for that matter, the deadly sins. There are seven years in the life cycle, seven decades in the life-span.

There are also, in our branch of the profession, seven kinds of practicing musician.

No. 1 is a complete purist. He believes that the best jazzmen were the first. They had no money for tuition and precious little regard for their services, so following their lead (though at a different place and time) he shuns practice and almost renounces being paid for playing.

He regards an accomplished instrumentalist with suspicion, and a financially successful one with disdain. His ability and repertoire remain limited, but all honour to him in one respect: he is the true amateur. By the way, he walks to work.

### Standards

No. 2 shares his colleague's feelings about the effect of too much musicianship. But he doesn't object to making money, so long as he isn't expected to lower his standards.

He works every night of the week in the Daisieland Stompers, and he drives a Cadillac.

No. 3 was once a member of the Daisieland Stompers. Then one day he quit. (Was he Brown or was it Tatum or De France?) and decided to take a few lessons. He comes tenth on his instrument in the Melrose Maxes Club, and his bebop car is parked twice a year outside a well-known recording studio.

### Band exchange

No. 4 plays jazz like a natural, but has a little trouble with his reading.

His name appears as a leader in several record catalogues, and he has toured America—on the Nebraska—on a Band Exchange scheme. He is frankly tired of the cats who get all the sessions.

His ageing Hillman is beginning to give trouble.

No. 5 is a bandleader, a good businessman, with the knack of a session, but with strict con-

The Four Freshmen typically all that a best on the American scene.



# THE 7-PART MUSICIAN

mercial appeal under a banner of strict jazz.

He has wavy hair, slim hips and an easy manner in front of a microphone. Once a month he piles up his dues on the A&A at five in the morning.

No. 6 is a sessionman pure and simple. He can read anything, plays three instruments faultlessly, and has a detached humour.

He always turns up on time, wears a clean shirt, speaks for when he's spoken to, and has no apparent musical preferences whatever.

Each summer his Bentley is a familiar sight around the Italian lakes.

No. 7 has left the band business altogether, and now grades the top half of the nation's Variety bills. He is known in two continents, and coming up fast in a third.

In addition to a Golden Trombone (for a concert, ivory piano) he owns a block of flats

in Streatham, and a plastic factory near Slough.

He drives an Aston Martin because his wife needs the Rolls to do her shopping. His eiderbuck is doing quite well at Winchester.

### Number 8

So much for the seven kinds of musician . . . and I should add that any similarity to actual persons, living or on tour is purely coincidental. There it, however, an eighth

kind. He lives in America, and he combines certain characteristics of all seven.

He has No. 1's disdain for music he considers unworthy but, like No. 2, he considers that good music is worth good money. He is always learning and studying, like No. 3.

His name, like that of No. 4, is respected in knowledgeable jazz circles. Like No. 5 he is naturally at ease before an audience, and he shares No. 6's expertise and reading ability. His records sell in many parts

of the world, and he is likely to invest in property against the day when his lip begins to weaken, or his style to date.

He is—let's face it—a good player, a good reader, a good businessman, a good showman and a good guy.

He has emphatic musical standards, and he won't play just anything for just anybody, however "right" the money may be.

### West Coast

His name? Well, on the West Coast alone he answers to a number of names: Manne, Bernhart, Raglan or Stoller, for instance. Or it might equally well be Cooper or Cluskey.

Multipled by four, he might call himself the Four Freshmen. Ah, you . . . talking of the Four Freshmen, I promised to describe them this week, didn't I? Well, in a sense, I have.

Their performance, electrifying and disconcerting, cannot typify all that is best on the American scene; all that is most worthwhile in the complete, seven-part musician.

## Here's a chance for the BBC

WITH the frequent visits of top-line American artists to Britain, isn't it time the BBC devoted a weekly live radio programme to the current visiting performers?

This would offer some consolation to the many thousands who never get the chance to see or hear such talented artists as Lena Horne, Anita Vaughan, Ella and Eckstine.

Should this prove too expensive to do, a programme of records would be equally well appreciated. — J. Alcock, Ziegfeld.

© LP WINNER

### Pete Seeger

FEW of the British folk and jazz fans who gave Pete Seeger a rousing reception during his short British tour can know why it had to be so short. In fact, we specifically asked those of us who knew the reason not to make a fuss about it.

But last weekend, Pete had to stand for — or, contempt, or insult — for refusing to testify about his political opinions of his musical associates. He returned next week.

When one adds to this the treatment accorded to other artists from Billie Holiday and Miles Davis, it is enough to make your blood boil. — Fred and Betty Hillman, Washington.

Thanks, Harold . . .

BRITISH fans should be thankful that at least last week saw a number of us and their stars of jazz. I had a letter from Armstrong, Basie, Torgersen, Hiner, Herman and a host of others, Britton 1950, who did we hear? Names like Kid Ory, Williams, etc.

As a purist, I extend my thanks to the BBC for its "Downstream" and the NMF for giving us the "Jazz Club".

But last night I disagree that Britain has had to wait until

## MAILBAG

now to be put on the jazz map, considering the number of fans there has always been! — S. Leuts, Uppingham.

. . . but . . .

HAVE the jazz promoters been ignoring popularity polls, or is it my imagination? Could it be quietly indicated to Herbie Preston that Benny Rollins and Horace Silver have enough fans to fill a concert hall to park concert halls all round the country?

I hope readers of the MM will back me up in a plea for the visit of the silver-fingered orator — or at least of the tenor sax with the second wind — or even before they get too hot to blow at all. — D. Meredith, Loughlan, Essex.

© LP WINNER

### Damaged discs

TWO or three times lately I have bought LPs, only to find that tracks I have been unable to hear in the shop were damaged.

My collection of 10 LPs in stock have probably been played two or three times before. This is a situation which could be remedied if the makers would be prepared to bring over to us a Colophon cover similar to that on cassette packs. They could then produce a master disc completely new for each customer. — R. D. Stamp, Watlington Church, Oxford.

### Vacuum in Paris

DURING the months I have been working in Paris I have heard very few good things. The only music worth listening to is provided by visiting acts — or, bring over to us. If only some enterprising manager would bring over Benny Humphrey or one of our better modern groups. They would be assured a musical — and financial — success. — A. J. Dixon, Paris.

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Reviews by the MM Pop Panel

# Can Craig pull off a hit double?



Craig Douglas—another try.

**IT'S hard work for an artist to reach that coveted No. 1 spot in the Top Twenty.**

But it's even harder choosing the next record. Everyone expects another top-of-the-bill disc. Craig Douglas commits himself to this week with *Wish It Were Me (It Had to Be You)* (Top Rank JAR 204)—the follow-up to his "Only Sixteen" smash hit.

His new disc is no flop. Far from it. But I wonder if it will follow the "Only Sixteen" path of glory? It presents two creditable ballads sung in a credible way with all the boyish charm that Craig is known for. The first should not make it, but it'll be surprised if the floating voters—who make No. 1 records—go for it.

**► Billy Fields**  
NO OTHER LOVE / The Greatest Love in the World (Mercury AMT 1067). Not to be confused with a earlier hit song of the same title. This is another bush of a Chagrin Studio. Billy's richly resonant vocal treatment should please the majority without offending too many Chagrin lovers. However, it's rather mundane ballad that doesn't bear comparison.

**► Ninik Papas**  
49 STATE ROCK / Try Again (Paraphone R4500). New boy Nikis gives a R&B-sounding to the rocking-up state. The more shouting try again makes an effective encore.

**► Bobby Day**  
I WANT GONNA CRY NO MORE / Love Is a One-Time Affair (London HL 8664). The juke

**► Joyce Shock**  
CRY, BABY, CRY / Bear Down (Phillips PH 361). This competent pop over the racetrack as a disc piano but has less success with the sex sentiments of *Baby*.

**► Tony Bennett**  
SMILE / You Can't Love 'Em All (Mercury AMT 1067). This reissue of the popular, though from the Chagrin film, *Modern Times*—will be welcomed by many, particularly since the number is well-suited to the Bennett style.

**► Sammy Turner**  
I'M A VAMPYRE / London (Blue) 7. Turner really goes to town in best fashion on *Tryin' to Be a Man* (Mercury AMT 1067). This is a classic of the 1950s. It has got all the ingredients. The beat and Sammy are more suited on the reverse, another revival.

**► Louis Armstrong, Nina and Frederic**  
THE FORMULA FOR LOVE / STRUTTING WITH SOME BARBECUE (IN 15003). Satchmo and the Danish couple, who are known for their British appearances, turn out a lively A-side with baritone and his vocalists Velma Middleton keeping up the tempo on the reverse. With talent like this and two swinging numbers, this set deserves plenty of attention.

**► Anne Shelton**  
NOW HEAR / HEARS / Love and the Love of a Lifetime (Paraphone R4500). Anne's vocal is a real gem. This is the best of her with another lively and matching song. Family Favourite. Backing from the Simon's. Some come come running.

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# MM TWO-PAGE

## WORRY?

IN a smoky rehearsal room in the Marylebone district of London, Al Saxon was taking the band through his programme. His air of authority came from the fact that he had written his own arrangements.

Unusual for a singer? But then Al is an unusual sort of person. Not only is he a good singer, but he also plays piano, trumpet, banjo, bass, drums, guitar, trombone, vibes and accordion. Shortish and muscular with a good personality, he sang whilst switching from one instrument to another. After rehearsal, together with his manager, Dick Katz, we retired to a hestery for a drink.



by MAURICE BURMAN

**PIANIST**  
Lorraine Desmond and she couldn't get past 'Lullaby of Birdland' the way she wanted it, so I sang it for her and she suggested that I branch out as a singer. I got into a vocal group and Ken Jones heard me, got me a test with Fontana, and that was that.

## POP SINGLES

**► Isley Brothers**  
SHOUT—PART I AND PART 2 (A&R 1149). If you want four minutes of rockin' blues to take the rest of the day, this is the right party then this is it. In the style of Little Richard and Jerry Lee Lewis and plenty enough punch to make it a hit.

**► Love Myself**  
LOVE ME NOW / Part of Me (London HL 8664). Freddie Farmer sounds like a fusion of Jimmy Mathis and Al Hibbler, but with a touch of Sinatra. It all adds up to good listening on two ballads dotted up with cooing corollas interludes.

**► Platters**  
MY BLUE HEAVEN / I've Never Seen My Blue Heaven in a Top Ten before. I've never heard one. It's the oldie given the same treatment as the new. It's a little of America. Nice and the outcome should be the same.

**► Dee Clark**  
HEY LITTLE GIRL / It's Not for Love (Top Rank JAR106). There's something of Little Richard's uninhibited delivery about Clark's sipping of little girl. This is definitely one



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# POP PARADE

Edited by Laurie Henshaw

## HOT AL SAXON!

### —he simply believes in Fate

"Which pianists are your favourites?" "Garner, Dick Katz... you can't say that," said Dick solemnly. "Wilson, Tatum and Brodsky." "Twenty-seven-year-old Al Saxon was born in a Welsh village, was a boxer and teacher of judo. His recent record, 'Only Sixteen', was in the 'Top Twenty'.

A wintry smile crossed Dick Katz's face: "Very well, Al is a charming bloke—rather like Ray Ellington. He has a lot of personality; is a natural musician and has great ideas." "How is it, I said, turning to Al, 'you play so many instruments'?" "I was in the RAF band and there were so many of them going around, I just picked them up."

"I'm a cheerful type," he said. "I don't worry much about my work, I want to get on and I want to do things well. I am not anxious to make it too fast."

"... you can't," said Katz. "... because it's a long life and when I do make it, I want to stay there. My ambition is to play and sing and act really well. In films."

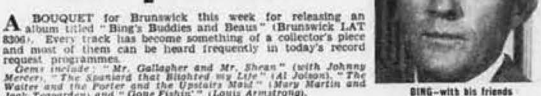
He finished his drink and sat turning his glass. "Anyway," he went on. "I think I am a lucky guy. There are many more talented people outside the business than there are at the top. They couldn't get the break."

**LUCKY**  
"I am lucky. Everything works out for me and if anything falls through I don't mind because something better always comes along. I believe there is a reason for everything. I believe in fate. I think you are destined for a certain thing but the distance you go depends on your own making."



'I'm a cheerful type,' says Al Saxon

## A collection of gems from Bing and his friends



BING—with his friends

**A BOUQUET for Brunswick** this week for releasing an album titled "Bing's Buddies and Beans" (Brunswick LAT 830). Every track has become something of a classic, a piece and most of them can be heard frequently in today's record request programmes.

**► Reg Owen**  
GIMME / The World's a Gimmie (Mercury AMT 1067). The top side of this release is a duet with the late, great, Reg Owen. The bottom side is a duet with the late, great, Reg Owen.

**► Lawrence Welk**  
LAWRENCE WELK / The World's a Gimmie (Mercury AMT 1067). This album will have far more response in America than here.

**► Duane Eddy**  
DUANE EDDY / Especially for You (London LAF 1067). The "Twangin' Guitar" man with a selection aimed at his large teenage following. Yes, "Peter Gunn" is here, too!

**► Sam Butera**  
SAM BUTERA / The Big Horn (Capitol ST1098). With the tenor sax, the Louis Prima outfit steps up with a lively, swinging, and swinging James J. Young's "Mr. Purr". Ken Ono takes the honours.

**► Harry James**  
HARRY JAMES / Harry's Choice (Capitol ST1098). The James Band is back with a lively, swinging, and swinging "Makin' Waves" and "The New Top O' the Old".

## DISC JOCKEY CHOICE

DISC JOCKEY	HIT PARADE CHOICE	PERSONAL CHOICE
KENT MALDON	Bobby Day, "Kissin' Time" (Top Rank)	Kathy Linden, "So Close to My Heart" (Folies)
RAY ORCHARD	Tommy Sands, "I'll Be Seeing You" (Capitol)	John L. Salt Quartet, "Just in Time" (Jumping at the Sun) EP, Capitol
PELLE MURPHY	Guy Mitchell, "Heartaches by the Number" (Phonies)	Henry Rang Orchestra, "Dustin" (London)
PAT CAMPBELL	Floyd Robinson, "Makin' Love" (GDA)	Andy Williams, "Lonely Street" (London)
BERRY ALLEN	Eric Douglas, "Wish It Were Me" (Top Rank)	Tony Bennett, "Lullaby of Broadway" (In Person) LP, Columbia
BOB HOSS	Paul Anka, "Put Your Head on My Shoulder" (Columbia)	Anka, "Put Your Head on My Shoulder" (Columbia)

## SHOW REVIEWS

**★ BRIGHTON ALL-STAR BILLS BEGIN**  
If Brighton Pavilion's 20-week series of all-star concerts are off to a cracking start on Sunday, when a well-balanced bill, estimated to have cost £2,000, attracts two human attractions, Enoch Casanova of Lanes, came from Yorkshire, Wain, Guildford, Maidstone, Portsmouth and other distant towns to see Top Heat and his Music, Louise Demigan, Petula Clark and Roger Moore. Louise Demigan, displaying a real sense of humour, presented a lovely act, and Roger Moore proved a smooth somerset—Gloria Harna.

**★ 'LOVE DOCTOR' NEEDS TREATMENT**  
It's a pity that nothing in "The Love Doctor" at London's Piccadilly Theatre measures up to the talents of the two stars, Ian Carmichael and Joan Hall. The show is merely pleasant. The choreography and the songs — by Robert Wright and George Forrest — are merely pleasant. The principals pull out every trick in their extensive repertoire but only just manage to stifle the yawns. — J.H.

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# Les blues blues...

**SONNY STITT (LP)**  
Only The Blues  
The String: Chevrolet Blues, B.W. Blues, Blues For Blues  
(HMV 12 in. CLP 1280-34, 10.3)  
Roy Eldridge (LP)  
Bear Peterson (mp), Herb Ellis (LP), Roy Brown (class), Stan Levey (mp), Elmer Ray (mp), New York, Jan. 1958.

I CAN think of no more exhilarating sounds than a group of first-class jazzmen showing just how much they know with the blues in all its tempo.

There is a record and the musicians sound as though they enjoyed making it as much as I should enjoy listening to it.

Neither Eldridge nor Peterson are favourites of mine, yet, it is impossible not to agree with all their musical statements on this one.

It's very occasional moments of over-enthusiasm that are forgiven for all the really magnificent blues trumpet on all four tracks. On "Chevrolet," the only track of the set, his drawing has a sweep and grandeur I never heard in his recorded work before.

Peterson swings an every groove and tries the other notable with perfectly timed interjections.

On "B.W.," he provides a blues ballad in the manner of the most rapid Albert Ammons ever. He is not quite as good as that, but it never ceases to be a pleasure to hear him.

Stitt, as almost always, manages to produce both subtlety and excitement in the course of the same solo. His work becomes more authoritative with every passing year, and he is not just playing a blues, he is creating a "Blues" influence remains strong. He is not just playing a blues, he is creating a "Blues" influence remains strong. He is not just playing a blues, he is creating a "Blues" influence remains strong.

Pinewood Tom was a 1955 disc name for John White. The voice here is younger and higher, but distinctly recognizable—is the King of Great Soul.

"D.R.A." is neither memorable nor translatable here.

"Motivator" is Leroy Carr's song, and it's done after that style. Piano helps out again, and recording is poor.—Max Jones.

## Organ Jazz

**SHIRLEY SCOTT (LP)**  
The Best! All Of You Goodies!  
Four: Nothing Less Changes My Mind; Trains, Churches, Bars.  
(Scott 12 in. SP-3080—21s. 9.4)  
Scott (Hammond organ): George Duvivier (drums); Arthur Edgett (bass); 27-3-59, New York.

Many listeners find the Hammond organ intractable as a means of jazz expression, and it is not hard to see why. The instrument has an overwhelming abundance and spontaneity, never quite overcome by jazz practitioners.

All the same, the electric organ is used more and more these days, so there seems little need to excuse for backing away from them occasionally.

Miss Scott, 25 years old and from New York, has a really improved sound as well as the skill and wit of her father. She is the term for her keyboard fireworks on recent Eddie Davis and Roy Brown LPs.

Now she gets an album to herself, and shows just what can be done with this instrument. She executes driving performances, which are a mixture of jazz enthusiasm and emotion, on the slow and sentimental "Nothing Less Changes My Mind," and the lively "Trains, Churches, and Bars."—Max Jones.

## Heartfelt

TALL TOM AND PINWOOD TOM (LP)  
"The Male Blues, Vol. 4."  
You Break My Heart; Easy Piano; Oh, Babe; New Mean Motown Blues.  
(Columbia T-15, 10s. 36)

THE TALL TOM, when he and Teddy Moore, sings the first two "Male Blues" in a simple, heart-felt style to piano and harmonica. The second, "Easy Piano," is a slow, rolling piano. Locally in Cow Cow Davenport, and the "New Mean Motown Blues" is a fast, driving piano. The clarinet belongs to the Dooda-O-Bryant school. These date from 1956-57.

## Aggressive

**EDDIE LOCKMAN & DAVIS (EP)**  
But Beautiful; Love Her, Will You.  
(Capitol EP-1013—10s. 36)

Davis (trumpet): Jerome Richardson (bass); Shirley Scott (drums); George Duvivier (bass); Arthur Edgett (bass); 20-3-58, New York.

SHIRLEY SCOTT's organ playing is a feature of all this record.

In fact, the Scott Trio is joined by Davis and Richardson for this recording. Shirley Scott's organ playing is a feature of all this record.

There is something to be said for the presence of a Hammond organ in a small listening group. It adds magnitude to the music, and the organ player, Shirley Scott, is a feature of all this record.

The disadvantage of its inclusion is a feature of all this record.



## Roy Eldridge

She is convoluting in a modern pianistic way on "Four," though the whirly tone becomes boring before the end, and dips out some straining blues choruses on "The Scout."

But her talent is, surprisingly, revealed most fully on "Trains," which she treats in a Garber-indicible manner, anticipating and delaying the beat with considerable flair.

She exploits the instrument more intelligently here, and though there is an excess of total "mash," there is also an excellent build-up—and a rocking bounce that can hardly be faulted.

In this last department she is ably assisted by George Duvivier's pacing bass notes and especially functional drumming.

If you are interested in Jimmy Smith, Wild Bill Davis and the other organ players, Shirley Scott's organ playing is not, don't bother.—Max Jones.

## Sonny Stitt

His piercing tone remain, however, Shirley Scott's handling of the chorals background is noticeably advanced on the romantic "Beautiful," and her solo is marked by a fine sense of timing.

But the dominant figure here is Eddie Davis, whose ripe, vibrant tone and method flow achieve the maximum effect of "But Beautiful."

Many aspects of Lockman's superb sound are reminiscent of Ben Webster, but it would be quite unjust to conclude that he has no voice of his own. He has both a personal tone and an individual approach to phrasing.

The typical and logical attribute of his ballad playing are nearly equalled in Richardson's flute solo, though the tone is naturally less assertive.

The LP includes "Love Her," probably the poorest track on the "Davis Cookbook" album from which these are taken, is less attractive.

Davis blows aggressively. Scott slabs out percussive blues inflections, though she lacks the power of Duvivier who defers. But the music, though assiduously swayed, is not unimpressive.—Max Jones.

## Capssule reviews

**SONNY TERRY, BROWNE MCGHEE, CHRIS BARBER (EP)**  
Chris Barber Jazz Parade, Vol. 3 "If I Could Only Hear My Mother Pray Again; Glory; Key To The Highway; Cootin' It."  
(Oxya ME673—10s. 36)

THE SONNY and Browne partnership is heard at its best in the first two songs of this EP—two songs sung by McGhee and Barber, with the accompaniment of the outstanding Clifford Durr and Gerry with Barber on bass and Sublime on clarinet. The two spirituals are less impressive, and the "Key To My Prayer" is not only a piece from which they sang in the "Harriet LP," but also a piece from which they sang in the "Harriet LP."

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## Immatute

**PEPPER ADAMS (LP)**  
"The Goodbye Blues," "The Blues Blues Blues," "Send Red, Like, What Is This? Show, You."  
(Mercury International 12 in. MFC 2085—10s. 36.14)

Pepper Adams (sax); Bernard Mackey (trumpets); Hank Jones (piano); George Duvivier (bass); Elvin Jones (drums); 1958.

PEPPER ADAMS's recent tendency to wear New Bar awards in various international golf has been something of a puzzle to me.

He has been around for some time, notably with Ketton in various international golf has been something of a puzzle to me.

He doesn't lack ideas, and of course he doesn't lack ideas to cram so much into each phrase and chorus that the general effect is decidedly busy. And the listener is left with a kind of exhaustion, as though he has been struck by a somewhat immatute.

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## Capssule reviews

**EDDIE GONDON (EP)**  
Fifty Feet; Joy Friends; I'll Be a Friend With Pleasure; Lushiana.  
(Philips BBX1228—10s. 36)

GONDON's contribution to the "Jazz Olympus" series consists of three songs from his "Lushiana" LP (BML 101), and one from his "Joy Friends" LP (BML 102). Will Bill leads, justly on "Fifty Feet," and "Lushiana." "Lushiana" is a piece from which they sang in the "Harriet LP."

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GONDON's contribution to the "Jazz Olympus" series consists of three songs from his "Lushiana" LP (BML 101), and one from his "Joy Friends" LP (BML 102). Will Bill leads, justly on "Fifty Feet," and "Lushiana." "Lushiana" is a piece from which they sang in the "Harriet LP."

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# Honest, I feel honored

says  
**RED  
ALLEN**

## This World of Jazz

By MAX JONES

It is not every day I meet a hero of my youth, so it was with uncommon pleasure that I said "Hallo" to Henry Allen on Monday.

Allen and the rest of Ory's bandmen came into London by air—two days ahead of the trombonist, who travelled from Denmark by sea with his family.

In my young collecting days, arguments about rival schools of jazz were endless. But everyone who admired the Negro bands at all conceded that Henry Allen Jr. was a trumpet player in the grandest manner.

### Legend

Today, at 51, Henry "Red" Allen must be considered a living legend. But he looked a remarkably vigorous one as he strode about the West End on Monday evening, trying the British here at the "Downbeat" and "Blue Post," and the music of Acker Bilk at the Jazzhus Club.

Allen, a large and amiable man, is manifestly pleased to be here, and delighted with everyone he meets.

"This is my first time in Eng-

land, though I nearly got here 25 years ago when Jack Hyton brought Coleman Hawkins across. I'm surely enjoying it," he said. "I didn't realise so many people would know me, though I receive letters from several people on this side.

It seems that all over Europe they take to jazz like a kind of religion. Youngsters have come up with books full of old pictures of me that I don't have myself. And they know pretty well all the records I've made.

"Honestly, I feel honoured. In Vienna the other week, I was entering Fatty George's club and the first thing that caught my eye was a big picture of my father, Henry Allen Sr. That was kicks.

### Spike Hughes

"Then, in Berlin, I picked up an album of the records I made with Spike Hughes in 1953. You know, I never heard those since the day they were made.

"I believe Hughes was the first to feature two tenors like that—playing behind each other—and to record flute solos.

At New York's Metropole, where he has led a band since 1954, Red Allen works some six hours a night—roughly 45 minutes on, 45 minutes off.

"It's not so long if you like it," he says with conviction. "Now one hour can be awful long if you don't enjoy playing. I do."

"In all my time at the Metropole I've been out twice, a month last year and a month in June. I went to see my mother in West New Orleans—Aixiers, they used to call it, now it's all New Orleans. My father, he passed in 1952. I spent a fine time with my mother, though. She's 75, looks so sweet.

"A few months ago, Norman Grant flew me out to Hollywood on my day off from the Metropole. I left at 9.45 in the morning, was recording with Kid Ory by 2 o'clock, and in the air again by 11.30 that night. It was my first experience of the jet."

### Long-player

The resultant LP, played by substantially the line-up that is here, is the first recording to team Allen and Ory, though Red said he once worked with Ory for a short time in King Oliver's band.

Among the titles are "In The Mood," "Honorsuckle Boogie," "Ain't Musheavin'," "Sister Kate" and "Thumbing," and the combination of Allen's trumpet, Ory's trombone and McCracken's clarinet is rich and satisfying.

### Encouraging

BROWNIE McGHEE and Sonny Terry, who left London on Tuesday at the end of their second British tour, gave

an encouraging start to the Jazzhus Jazz Club's new blues policy.

Business was good for their three-day appearance (Saturday to Monday last) and the party were very much on hand.

Jazzhus George Webb says: "Not only did they pull in a lot of people, but they went over well. Naturally we were interested in the reaction of the club audience to their music. It was very good indeed. Now we hope the others do as well."

The first of the others, due here at the end of the month, is Champion Jack Dupree, an extremely exciting blues singer and pianist.

I know Dupree only from a few Ory and Joe Davis sides made during the forties, but I have always thought of him as a strong and authentic blues artist.

Now he is having some success in the States with his



Red Allen (centre) meets Brownie McGhee (l) and Sonny Terry at the Jazzhus Jazz Club, London

newest album, "Blues From The Gutter" on the Atlantic label.

It includes "T.B. Blues," "Nasty Boogie," "Evil Woman," "Junker's Blues," "Bad Blood" and "Can't Kick The Habit." And among the accompanists are almost Pete Brown, bassist Willie Jones.

### Gratifying

Russ Wilson, writing in the "Oakland Tribune," says rather

puzzlingly: "Raw urban blues sung by one of the masters in the field, the late Champion Jack Dupree."

But George Webb assures me Dupree is very much alive, and due here for the whole month of November. He'll do about two weeks at the club, from the first of the month, then concert dates with Chris Barber, TV and radio engagements.

In addition, London will release "Blues From The Gutter" here to coincide with Champion Jack's arrival. Gratifying news all round.



## Nick's problems worked out

FROM Paris last weekend I received a note signed by one of my favourite clarinet players, Albert Nicholas.

Nick has been away from France for several months, "on a visit home," which took in New York, Chicago, New Orleans and elsewhere.

When he was in Chicago, Albert worked for a week at Jazz Ltd., recorded with Doc Evans, and also made a Delmar LP with Art Hodes (piano) and Earl Murphy (bass).

### Back in Paris

Now he writes: "I just got back to Paris, and am off to Switzerland soon for a tour. I had a wonderful time in the States and get all straightened out with the Union. Please give all my friends in England my very best wishes."

Union difficulties, readers may recall, prevented Nick from coming to this country for concert in mid-June. Now, presumably, he would be able to do so.

The resultant LP, played by substantially the line-up that is here, is the first recording to team Allen and Ory, though Red said he once worked with Ory for a short time in King Oliver's band.

Among the titles are "In The Mood," "Honorsuckle Boogie," "Ain't Musheavin'," "Sister Kate" and "Thumbing," and the combination of Allen's trumpet, Ory's trombone and McCracken's clarinet is rich and satisfying.

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### PARIS NOTEBOOK

## ANGRY ANITA

ANITA O'DAY, singer with the Benny Goodman band, does not wish to sing in Paris again, following the stormy Goodman concert at the Alhambra last week.

"Never have I been so badly received," she said. "My musician friends all warned me of Paris but I never believed the audience could be so rude. It is the first failure in my career and I never wish to sing in Paris again."

Before she left, however, Anita's admirer fans about 100,000. Now, just recorded in the States with Billie Mae's band.

TWO Dizzy Gillespie shows are scheduled at the Paris Olympia this Saturday. One will take place at 8.30 p.m. and the other at 10.30 minutes past midnight.

MICHAEL NETTER and J. L. GINHER, two bright young jazz producers, have started a new programme called "Close Up" every Sunday night from 8.30 to 10.10 on 1820, 436 and 1830. Every week "Close Up" will focus on one musician or a special aspect of jazz. Listed are: Zutu Sima and the Count have had—Henry Kahn.









# Melody Maker

OCTOBER 17, 1959

EVERY FRIDAY 6d.

## Jones Boys hurt in road smash

### JOHN PADLEY of the Jones Boys vocal team will be out of action for at least six months following a car smash last week-end.

He is in Harrogate Hospital with a broken neck and severe lacerations to the face and head. As prehistoric his condition was described as "fairly comfortable".  
Padley and another of the Jones Boys, John Harrison, were in a car being driven by a Mr. Peter Laycock, when they crashed into a wall at Wetherby, Yorks, during a fog at 4 a.m. on Saturday.

Harrison sustained facial cuts and bruises and lost six teeth. Laycock escaped serious injury.

The quartet had been appearing at Carlisle on Friday night as part of a tour which included Jimmy Lloyd in deputising with the package at Sheffield tomorrow (Saturday) and Liverpool on Sunday.

The Jones Boys were due to leave for a lengthy Australian tour on October 27. Their agent, Nat Day, called the Australian agents to ask if the act could go as a trio. He expected a reply today (Friday).

### NEXT WEEK

Meet the man behind the TV stars:

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## KID ORY, most famous of all the New Orleans trombonists, arrived at London's Liverpool Street Station on Wednesday.

He was greeted by the combined Terry Lightfoot and Micky Ashman bands playing "Do What Ory Say".

The youthful-looking jazz veteran, who will be 75 on Christmas Day, was accompanied by his wife, Barbara, and five-year-old daughter, Babette.

### Wonderful!

A large crowd of jazz musicians and fans greeted Ory when he stepped from the boat train.

Vibly moved by the reception, he sang with the two bands.  
Ory told the MM: "It was a wonderful welcome. I really appreciated it. I have always wanted to get to England. It has taken me a long time."

The Ory band's tour opens tonight (Friday) at the Regent Theatre. To tie in with the tour, HMV is rushing out a 12 in. LP entitled "Kid Ory From New Orleans—Ory, That Is."

## PLATTERS MAY DO TOUR OF BRITAIN

Jack Higgins, of the Harold Davison Office, told the MM on Wednesday: "The Platters are booked to tour America bases in Germany for a week from December 10th."

"There is a possibility that they may come to Britain afterwards for a full-scale tour."

Judge Gilbert Bellman of Cincinnati has still to give his verdict in the case in which the four male members of the Platters are accused of vice charges.

## NEW NAMES WITH TONY KINSEY

TWO new names took over with the Tony Kinsey Quintet at the Regent Theatre. Tenorist Kally Stohart has left the band because she felt she was not getting enough of her share of the spotlight as a trumpeter, Burt Courtney.

His place has been taken by Alton Place, who has been playing piano with the Vic Ash group but will be featured on sax with Kinsey.

Another new name is the tenorist Kenny Napper who left the Quintet to join the new Tony Troupe. He is being replaced by Joe Muddell. He is succeeded by Joe Muddell. The group is completed by Kinsey (sax), Bill Lee (trumpet), and Stuart Hamer (piano).

The Quintet makes its debut on the Light Programme's "Saturday Night" at 10 p.m. and will be backed singer Rosemary Aquires for the show.

## 'Kookaburra' run starts on Tuesday

A new musical play, "Kookaburra," opens its pre-London run at the Pavilion, Bournemouth, on Tuesday.

The play, written and lyrics by Eric Scott, the "Kookaburra" stars Gordon Hopb, Maggie Fitzgibbon, Julia Stetley, Harry M. Corbett and Bettina Jackson.  
Julia Stetley, who has just returned to Glasgow, Edinburgh, and Wolverhampton. The play will be produced by the Wood End Theatre.

## Bigger and better

The Performing Right Society moves to larger premises from 25, Berners Street, W.1, at the end of the month. The phone number remains Langham 3-1111.

## 'ETON' ROCK

From Page 1  
Littleton has no such reservations.  
"I'm looking forward to hearing the new record and I think it's probably an improvement. It couldn't be so good as the original song, which is terribly strong."

"I should imagine it will make a tremendous hit. But I think, anyone who could stand up and solemnly sing 'Jolly handsome weather you bring me' at anything."

Members of the "Eton Boating Song" are Keith Prowse, Terry Dineen, and the royalties to Stum Schulz, and to the godparents of Karl Kay, the British public who originally bought the song.

See Jimmy Phillips, managing director of Keith Prowse. "This is a funny old world these days, but the Top Rank variety shows are so popular, it is certain that it will go far beyond millions in next to no time. I imagine it is catching on throughout America, then the sky's the limit."

## New Autumn Double



The newly formed double-act of Scott Perry and Mike McKenzie, which has been twice seen on "Late Kira" and last week played cabaret at the Jack of Clubs is now reporting for a TV service. Scott has appeared in such West End musicals as "Wonderful Town," "Grab Me 'Til You're Grown," and "Julius and Ethel." Much of their cabaret act comprises material specially written by Mike and his wife Elizabeth.

## Fred Mudd (Larks) to wed TV star

Fred Mudd, the senior member of the Modifiers, has announced his engagement to TV star Leila Williams.

Leila Williams appears weekly in the BBC-TV "Miss Peter" magazine programme. Mudd will commence the newly package tour of Great Britain starting on October 25 at Walthamstow.

Also in this package are Craig Douglas and Lovelock Hutchinson and XI.

## CHARITY DOUBLE FOR THE STARS

The Lana Sisters and Dick Francis are booked for two charity concerts this Saturday.

They appear in a show for the Cactus Convalescent Home at the Princes Theatre at 6.30 p.m. and then dash to the London Coliseum for the annual "Old Ben" concert which starts at 7.15 p.m.

Other stars on the Princes bill include the John Barry Seven, Jackie Dennis, the Liddell Triplets, Terry Wayne, Desmond Laine and Betty Miller. Booked for the Coliseum concert are Edric Connor, Bob Cort and the Maple Leaf Four.

## JULIE (JAMES) JONES IS NOW JULIE RAYNE

Julie James, the new HMV singer, last week changed her name to Julie Jones to avoid confusion with Joni James.

But this week the name has been switched again. It is now Julie Rayne, to avoid clashing with Liverpool vocalist Julie Jones.

## IN NEWCASTLE

Alan Lowe and his 12-piece band began on Monday at the Majestic Ballroom, Newcastle.

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11 The Day After	11 November Blue	40-45	27 One Way Street (Seymour)	40-45
12 The Day After	12 November Blue	40-45	28 One Way Street (Seymour)	40-45
13 The Day After	13 November Blue	40-45	29 One Way Street (Seymour)	40-45
14 The Day After	14 November Blue	40-45	30 One Way Street (Seymour)	40-45
15 The Day After	15 November Blue	40-45	31 One Way Street (Seymour)	40-45
16 The Day After	16 November Blue	40-45	32 One Way Street (Seymour)	40-45
17 The Day After	17 November Blue	40-45	33 One Way Street (Seymour)	40-45
18 The Day After	18 November Blue	40-45	34 One Way Street (Seymour)	40-45
19 The Day After	19 November Blue	40-45	35 One Way Street (Seymour)	40-45
20 The Day After	20 November Blue	40-45	36 One Way Street (Seymour)	40-45
21 The Day After	21 November Blue	40-45	37 One Way Street (Seymour)	40-45
22 The Day After	22 November Blue	40-45	38 One Way Street (Seymour)	40-45
23 The Day After	23 November Blue	40-45	39 One Way Street (Seymour)	40-45
24 The Day After	24 November Blue	40-45	40 One Way Street (Seymour)	40-45
25 The Day After	25 November Blue	40-45	41 One Way Street (Seymour)	40-45
26 The Day After	26 November Blue	40-45	42 One Way Street (Seymour)	40-45
27 The Day After	27 November Blue	40-45	43 One Way Street (Seymour)	40-45
28 The Day After	28 November Blue	40-45	44 One Way Street (Seymour)	40-45
29 The Day After	29 November Blue	40-45	45 One Way Street (Seymour)	40-45
30 The Day After	30 November Blue	40-45	46 One Way Street (Seymour)	40-45
31 The Day After	31 November Blue	40-45	47 One Way Street (Seymour)	40-45
32 The Day After	32 November Blue	40-45	48 One Way Street (Seymour)	40-45
33 The Day After	33 November Blue	40-45	49 One Way Street (Seymour)	40-45
34 The Day After	34 November Blue	40-45	50 One Way Street (Seymour)	40-45
35 The Day After	35 November Blue	40-45	51 One Way Street (Seymour)	40-45
36 The Day After	36 November Blue	40-45	52 One Way Street (Seymour)	40-45
37 The Day After	37 November Blue	40-45	53 One Way Street (Seymour)	40-45
38 The Day After	38 November Blue	40-45	54 One Way Street (Seymour)	40-45
39 The Day After	39 November Blue	40-45	55 One Way Street (Seymour)	40-45
40 The Day After	40 November Blue	40-45	56 One Way Street (Seymour)	40-45
41 The Day After	41 November Blue	40-45	57 One Way Street (Seymour)	40-45
42 The Day After	42 November Blue	40-45	58 One Way Street (Seymour)	40-45
43 The Day After	43 November Blue	40-45	59 One Way Street (Seymour)	40-45
44 The Day After	44 November Blue	40-45	60 One Way Street (Seymour)	40-45
45 The Day After	45 November Blue	40-45	61 One Way Street (Seymour)	40-45
46 The Day After	46 November Blue	40-45	62 One Way Street (Seymour)	40-45
47 The Day After	47 November Blue	40-45	63 One Way Street (Seymour)	40-45
48 The Day After	48 November Blue	40-45	64 One Way Street (Seymour)	40-45
49 The Day After	49 November Blue	40-45	65 One Way Street (Seymour)	40-45
50 The Day After	50 November Blue	40-45	66 One Way Street (Seymour)	40-45
51 The Day After	51 November Blue	40-45	67 One Way Street (Seymour)	40-45
52 The Day After	52 November Blue	40-45	68 One Way Street (Seymour)	40-45
53 The Day After	53 November Blue	40-45	69 One Way Street (Seymour)	40-45
54 The Day After	54 November Blue	40-45	70 One Way Street (Seymour)	40-45
55 The Day After	55 November Blue	40-45	71 One Way Street (Seymour)	40-45
56 The Day After	56 November Blue	40-45	72 One Way Street (Seymour)	40-45
57 The Day After	57 November Blue	40-45	73 One Way Street (Seymour)	40-45
58 The Day After	58 November Blue	40-45	74 One Way Street (Seymour)	40-45
59 The Day After	59 November Blue	40-45	75 One Way Street (Seymour)	40-45
60 The Day After	60 November Blue	40-45	76 One Way Street (Seymour)	40-45
61 The Day After	61 November Blue	40-45	77 One Way Street (Seymour)	40-45
62 The Day After	62 November Blue	40-45	78 One Way Street (Seymour)	40-45
63 The Day After	63 November Blue	40-45	79 One Way Street (Seymour)	40-45
64 The Day After	64 November Blue	40-45	80 One Way Street (Seymour)	40-45
65 The Day After	65 November Blue	40-45	81 One Way Street (Seymour)	40-45
66 The Day After	66 November Blue	40-45	82 One Way Street (Seymour)	40-45
67 The Day After	67 November Blue	40-45	83 One Way Street (Seymour)	40-45
68 The Day After	68 November Blue	40-45	84 One Way Street (Seymour)	40-45
69 The Day After	69 November Blue	40-45	85 One Way Street (Seymour)	40-45
70 The Day After	70 November Blue	40-45	86 One Way Street (Seymour)	40-45
71 The Day After	71 November Blue	40-45	87 One Way Street (Seymour)	40-45
72 The Day After	72 November Blue	40-45	88 One Way Street (Seymour)	40-45
73 The Day After	73 November Blue	40-45	89 One Way Street (Seymour)	40-45
74 The Day After	74 November Blue	40-45	90 One Way Street (Seymour)	40-45
75 The Day After	75 November Blue	40-45	91 One Way Street (Seymour)	40-45
76 The Day After	76 November Blue	40-45	92 One Way Street (Seymour)	40-45
77 The Day After	77 November Blue	40-45	93 One Way Street (Seymour)	40-45
78 The Day After	78 November Blue	40-45	94 One Way Street (Seymour)	40-45
79 The Day After	79 November Blue	40-45	95 One Way Street (Seymour)	40-45
80 The Day After	80 November Blue	40-45	96 One Way Street (Seymour)	40-45
81 The Day After	81 November Blue	40-45	97 One Way Street (Seymour)	40-45
82 The Day After	82 November Blue	40-45	98 One Way Street (Seymour)	40-45
83 The Day After	83 November Blue	40-45	99 One Way Street (Seymour)	40-45
84 The Day After	84 November Blue	40-45	100 One Way Street (Seymour)	40-45

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# Your guide to last month's LPs

OCTOBER . . . 1959

# DUKE'S 'ANATOMY' REALLY SWINGS

## RECORD of the MONTH

**DUKE ELLINGTON (LP)**

**Anatomy Of A Murder**

Main Title and Anatomy Of A Murder; Forebird; Way Early Subtone; Here To There; Low Key Lightly; Happy Anatomy; Midnight Ledge; Almost Crisis; Sunset; Sunday; Grace Value; Happy Anatomy; Haue; Uper And Outset.

(Philips 12 in. BBL7338—35s. 91s.)

Ellington (sno. col.) Ray Manzare, Ed Anderson, Clark Terry, Sherry Baker, Gerald Wilson (sax.), Britt Woodman, Queen Jackson, John Sanders (trump.); Johnny Hodges, Russell Procope, Paul Gonsky, Jimmy Hamilton, Harry Carney (reeds.); Billy Strayhorn (pno.); Jimmy Wood (bass); Jimmy Johnson, Jr. (dr.), 29.5.59 and 1-2-60.

ing that the rich, suspenseful sounds heightened the atmosphere. However that may be, the standard of writing and playing is high, and the soundtrack music stands up well as a sample of Duke's 1959 output. One pleasant surprise is to find that a great deal of the

music is undiluted jazz; another is the far-ranging excellence of several orchestration which were, after all, written to order for the film. The LP begins, strikingly, with a brief, dramatic "Main Title," and a swinging minster "Anatomy theme." This has the percussive quality of "Man with the Golden Arm." The



Duke's score for "Anatomy of a Murder" contains much pure jazz.

# Jazz Instrumental

Jazz instrumental

Julian Cannonball Sharples

Benny Carter Orchestra

Charlie Barnet

Art Blakey Big Band

Way Brubeck Quartet



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Edmond Hall

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Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Way Brubeck Quartet

Edmond Hall Clarinet Group

Edmond Hall Clarinet Group

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Edmond Hall Clarinet Group

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warm virtues of Nance's muted trumpet and some blue-tinged piano.

"Flirtbird," which follows, is one of the LP's jewels, a triumphant melody, but with

It is good to see Hall with an LP under his own name, and this is a showcase worthy of the

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erie underlines. It draws masterly performance from the redoubtable Hodges and band. Here the lit and tone of soloist and ensemble are quite extraordinary.

A reprise of this bluesy melody's first section leads into another ingenious arrangement, "Slow and Sensitive."

"Way Early Subtone," built around Procope's clarinet, it gives glimpses of what this brilliant band can do.

"Haute," devoted to Hodges' lightly-breathed, regal solo and the slow

"Midnight Indigo" are well-written, captivating "mood" pieces.

"Hero" gives us the handsome tones of Carney and Gonsky's "Low Key" piano and riddle featured in a

"Anatomy" we are back to the late and drive of jazz.

Introduced on the sixth track as a full-blooded band treatment, Marling Terry and Gonsky's "It reappears on Side Two as a short, caustic romp by Duke's P.P. Trio. Here we see in the film's

Hamilton on tenor and clarinet, and Nance are the soloists.

"Continuity

"The "Flirtbird" subject is re-presented as a frame for Sherry Baker's calm trumpet

"Almost Crisp": it occurs again in the closing track, after a repeat of the Anatomy theme. Then Cal Anderson carries it "Upper And Outset" as the title says.

With these melodic links and a general continuity of sound we get some impressions of unity in the music. My main regrets are that the record was longer 15 runs 25 minutes and that Hodges and Carney were not given more to do.

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