

WHAT IS THE NEW SOUND?—See pp. 2 & 3

# Melody Maker

September 3, 1960 FOR THE BEST IN JAZZ Every Friday 6d.

**JUDY GARLAND**  
SEE PAGE 7

## REINHARDT AGAIN



A powerful study in musical concentration from Joseph Reinhardt, guitarist brother of the late and great Django. Yesterday (Thursday), Joseph opened at the Black Sheep Club in Mayfair. He is accompanied by the resident Chico McDermott Latin-American Band. Also opening on Monday was a contrasting jazz group, the Kenny Gordon Trio.

# 3-STAR U.S JAZZ TOUR

**Melody Maker**  
EVERY FRIDAY—6d  
**JUNE CHRISTY**  
**4 FRESHMEN**  
**BUDDY GRECO**

**JUNE CHRISTY, the Four Freshmen, and pianist-singer Buddy Greco—these are the topline American jazz vocal stars set for a nationwide tour of Britain in February.**

In a deal being concluded this week by Vic Lewis, of William Victor Productions, the celebrity package will play a 16-day tour of one-night-stands opening in the Provinces on February 10. ATV appearances are also on the itinerary.

## GUITARS AT JACK OF CLUBS



Husband and wife song and guitar team Chris McDevitt and Shirley Douglas made their debut at the Jack of Clubs on Monday when they started a week's residency. The couple are pictured giving MM photographer Bill Francis a preview of their act at the Soho rendezvous on Monday afternoon.

## BING SINGS... IN HIS SLEEP

**A VERY, very tired-Bing Cosby planed into London Airport early on Wednesday morning. "No interviews," he snapped to waiting reporters.**

And when the MM 'phoned his hotel—Claridge's—at midday, a spokesman for him said: "Mr. Crosby is fast asleep and cannot be disturbed until the evening." Bing, here with his wife, Kathryn, is in London for a two-day holiday before flying to Rome to see the Olympic Games. After the Games, he visits Dublin to tape a 60-minute Spectacular for ATV for transmission in the States next March. The show will be seen here the following month.

## STAR GUITARIST QUILTS THE NDO

**DENNIS NEWAY, the BBC Northern Dance Orchestra's star guitarist, resigned this week—only a few days before leader Alyn Ainsworth's notice expires.** Dennis told the MM on Wednesday: "As my BBC contract was for exclusive services, I have not been able to accept outside work. But offers have become so numerous that I had no option but to resign—purely for financial reasons." He had already been offered all Alyn Ainsworth's sessions in London.

## THE BIGGEST—

Vic Lewis told the Melody Maker on Wednesday: "This will be the biggest bill of American jazz vocalists ever to play in Britain."

"I shall be touring them with a top British band. I have not yet settled on this, but one name that springs to mind is Bob Miller and the Millermen."

The Four Freshmen will be making their first visit to this country. This is the vocal group whose modern style of close-harmony singing has received acclaim from fans and critics on both sides of the Atlantic.

## THE BEST

Steve Race went on record in the MM as saying: "As entertainers in the modern jazz idiom, the Four Freshmen beat anything I have ever seen."

Pianist - singer Buddy Greco first came to Britain with Benny Goodman for a variety appearance at the London Palladium in 1949.

He returned last year for a spot in "Sunday Night at the London Palladium."

## IT'S NEW

IF it's NEW it's in the MM. There's a NEW SOUND in the record industry, and you can read about it on pp. 2 and 3. NEW NAMES for Britain. Miles Davis is set to tour Britain from September 23 (page 8). Jimmy "Handy Man" Jones will be here in October (page 9), and, as reported above, the Four Freshmen—plus June Christy and Buddy Greco—will be touring Britain in the New Year. NEW DISCS—"Mais Oui" is beginning to climb the Hit Parade. On pages 6 and 7 MM writer Chris Hayes talks to the men who made it, the King Brothers. So don't ask "What's new?" Just ask your newsgang for the MELODY MAKER.

## JAMMIN' AT THE RIVERSIDE



Another of Christian Simpson's "Jazz Session" shows was screened by BBC-TV on Saturday. With singer Shelley Moore are Vic Ash, Keith Christie and Dill Jones.

## FELDMAN OFF TO PLAY SWEDEN

**VICTOR FELDMAN flies to Sweden early this morning (Friday) for an evening concert at the giant open-air Tivoli Theatre, Stockholm.**

He will be accompanied on the show by a Swedish trio. The British multi-instrumentalist returns immediately for a concert at the Free Trade Hall, Manchester, the following day.

Other dates booked for him are at the Ronnie Scott Club (Sunday), Chichester (Tuesday) and the Scott Club (September 9 and 10).

He returns to the States on the 11th to join the Cannonball Adderley Group.

See centre pages for pictures of the Feldman London concert.

## Max Geldray is TV 'Lunch' guest

Pol-winning jazz harmonica player Max Geldray starts a series of appearances in ATV's "Lunch Box" on September 29. He will be seen every Thursday for six weeks.

Max told the Melody Maker this week: "Playing with the Jerry Allen Quartet accompanying me is something I'm looking forward to tremendously."

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.



# TOP TWENTY

Melody Maker charts service

Data supplied by over 100 record dealers

1. (1) APACHE Shadows, Columbia
2. (2) PLEASE DON'T TEASE Cliff Richard, Columbia
3. (3) MESS OF BLUES Elvis Presley, RCA
4. (4) BECAUSE THEY'RE YOUNG Duane Eddy, London
5. (5) WHEN WILL I BE LOVED? Everly Brothers, London
6. (6) SHAKIN' ALL OVER Johnny Kidd, HMV
7. (6) IF SHE SHOULD COME TO YOU Anthony Newley, Decca
8. (7) TIE ME KANGAROO DOWN SPORT Rolf Harris, Columbia
9. (9) LOVE IS LIKE A VIOLIN Ken Dodd, Decca
10. (14) TELL LAURA I LOVE HER Ricky Valance, Columbia
11. (13) EVERYBODY'S SOMEBODY'S FOOL Connie Francis, MGM
12. (11) PAPER ROSES Kaye Sisters, Philips
13. (—) AS LONG AS HE NEEDS ME Shirley Bassey, Columbia
14. (16) ONLY THE LONELY Roy Orbison, London
15. (—) LORELEI Lonnie Donegan, Pye
16. (10) ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI Brian Hyland, London
17. (17) IMAGE OF A GIRL Mark Wynter, Decca
18. (15) I'M SORRY Brenda Lee, Brunswick
19. (12) GOOD TIMIN' Jimmy Jones, MGM
20. (20) TALKIN' ARMY BLUES Josh McRae, Top Rank

## JAZZ PARADE

1. (1) SEVEN AGES OF ACKER (LP) Acker Bilk, Columbia
2. (3) CHAIRMAN OF THE BOARD (LP) Count Basie, Columbia
3. (2) BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee, Capitol
4. (4) BLUES IN ORBIT (LP) Duke Ellington, Philips
5. (7) MR. ACKER BILK REQUESTS Duke Ellington, Philips
6. (5) THE SOUTHERN SCENE (LP) Dave Brubeck, Fontana
7. (6) TIME OUT (LP) Dave Brubeck, Fontana
8. (8) THE MR. ACKER BILK OMNIBUS (LP) Acker Bilk, Capitol
9. (10) SIDNEY BECHET MEMORIAL ALBUM (LP) Sidney Bechet, Fontana
10. (9) KIND OF BLUE (LP) Miles Davis, Fontana

## TOP TEN LPs

1. (2) SOUTH PACIFIC Soundtrack, RCA
  2. (1) ELVIS IS BACK AGAIN! Elvis Presley, RCA
  3. (—) DOWN DRURY LANE TO MEMORY LANE (LP) The Beatles, Parlophone
  4. (3) IT'S EVERY TIME Everly Brothers, Warner Bros.
  5. (5) MARIO LANZA SINGS CARUSO FAVOURITES (LP) Mario Lanza, RCA
  6. (4) OKLAHOMA Soundtrack, Capitol
  7. (7) ELVIS'S GOLDEN RECORDS, Vol. II Elvis Presley, RCA
  8. (6) CAN CAN Soundtrack, Capitol
  9. (8) MY FAIR LADY Original Cast, Philips
  10. (9) LATIN A LA LEE Peggy Lee, Capitol
- \* This a two-LP album.  
\*\* This album also contains a free Caruso LP—"From The Best Of Caruso."

## TOP TEN EPs

1. (1) STRICTLY ELVIS Elvis Presley, RCA
2. (3) SOUTH PACIFIC HIGHLIGHTS Soundtrack, RCA
3. (2) PADDY ROBERT'S STRIPES AGAIN Paddy Roberts, Decca
4. (4) NINA AND FREDERIK, No. 1 Nina and Frederik, Columbia
5. (6) OLIVE SINGS, No. 3 Cliff Richard, Columbia
6. (2) STRICTLY FOR GROWN-UPS Paddy Roberts, Decca
7. (5) I'M ON EVERYBODY Eddie Cochran, London
8. (7) THE LATE, GREAT BUDDY HOLLY Buddy Holly, Decca
9. (9) EMILE FORD HIT PARADE Emile Ford, Pye
10. (—) THIS IS MIKI—THIS IS GRIFF Miki, Pye

## JUKE BOX TOP 20

1. (3) APACHE Shadows, Columbia
  2. (1) PLEASE DON'T TEASE Cliff Richard, Columbia
  3. (2) MESS OF BLUES Elvis Presley, RCA
  4. (4) BECAUSE THEY'RE YOUNG Duane Eddy, London
  5. (5) SHAKIN' ALL OVER Johnny Kidd, HMV
  6. (6) WHEN WILL I BE LOVED? Everly Brothers, London
  7. (9) IF SHE SHOULD COME TO YOU Anthony Newley, Decca
  8. (11) TIE ME KANGAROO DOWN SPORT Rolf Harris, Columbia
  9. (4) GOOD TIMIN' Jimmy Jones, MGM
  10. (10) ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI Brian Hyland, London
  11. (14) I'M SORRY Brenda Lee, Brunswick
  12. (—) EVERYBODY'S SOMEBODY'S FOOL Connie Francis, MGM
  13. (15) PAPER ROSES Kaye Sisters, Philips
  14. (17) LOVE IS LIKE A VIOLIN Ken Dodd, Decca
  15. (8) LOOK FOR A STAR Gary Mills, Top Rank
  16. (13) AIN'T MISBEHAVING Comby Brock, Decca
  17. (—) TELL LAURA I LOVE HER Ricky Valance, Columbia
  18. (12) ROBOT MAN Connie Francis, MGM
  19. (—) LORELEI Lonnie Donegan, Pye
  20. (—) ONLY THE LONELY Roy Orbison, London
- Supplied by the makers of the Music Maker Graphophone

## 12 WEEKLY TOP TUNES

- Supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.
1. (1) LOVE IS LIKE A VIOLIN (P/B) (2/-) Keith Prowse
  2. (2) PAPER ROSES (A) (2/-) Belinda
  3. (3) PLEASE DON'T TEASE (B) (2/-) Belinda
  4. (4) APACHE (B) (2/-) Francis Day
  5. (5) ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI (A) (2/-) Feldman-Mogul
  6. (7) A SUMMER PLACE (A) (2/-) Benson
  7. (6) IF SHE SHOULD COME TO YOU (P) (2/-) Essex
  8. (8) MAIS OUI (P) (2/-) Leeds
  9. (11) ROMANTICA (P) (2/-) Keith Prowse
  10. (9) LOOK FOR A STAR (B) (2/-) Filmy
  11. (10) HE'LL HAVE TO GO (A) (2/-) Campbell Connolly
  12. (12) MAMA (P) (2/-) Macmelodies
  13. (17) BECAUSE THEY'RE YOUNG (A) (2/-) Chappel.
  14. (17) TIE ME KANGAROO DOWN SPORT (B) (2/-) Ardmore and Berehwood
  15. (13) THE SINGING PIANO (B) (2/6) Hit Songs
  16. (20) MESS OF BLUES (A) (2/-) Belinda
  17. (15) STANDING ON THE CORNER (A) (2/6) Frank
  18. (—) THE GIRL OF MY BEST FRIEND (A) (2/-) Range
  19. (—) AS LONG AS HE NEEDS ME (B) (2/-) Lakeview
  20. (14) SHAKIN' ALL OVER (B) (2/-) Mills
- A—American; B—British; P—Others. (All rights reserved)

## AMERICA'S TOP TEN

- As listed by "Variety"—issue dated August 31, 1960.
1. (1) IT'S NOW OR NEVER Elvis Presley (RCA Victor)
  2. (3) WALK, DON'T RUN Ventures (Dolton)
  3. (5) THE TWIST Chubby Checker (Parkway)
  4. (2) ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI Brian Hyland (Leader)
  5. (4) VOLARE Bobby Rydell (Cameo)
  6. (—) DREAMIN' A STAR (B) (2/-) Liberty
  7. (8) FINGER POPPIN' TIME Hank Ballard (King)
  8. (6) ONLY THE LONELY Roy Orbison (Monument)
  9. (19) IN MY LITTLE CORNER OF THE WORLD Anita Bryant (Carlton)
  10. (7) I'M SORRY Brenda Lee (Decca)

MM answers the question

# THE NEW

## The trend in AMERICA

Is the rock going out of the pops? That's a question many tradesters here have been asking themselves recently in view of some mighty interesting pop chart developments.

For some time, a trend has gradually evolved which finds artists who were formerly lock, stock and barrel in the rocking world of triplets, now eagerly attempting to go right down the middle of the road musically.

Probably the most striking example currently is Elvis Presley. "Now or Never" is number one in most surveys today and the record is completely straight—no wild guitars or triplets or other marks of rock.

by Ren Grevatt

Some in fact, have even suggested that Presley sounds more like Tony Martin on this side than himself.

Another interesting case for instance is that of Jackie Wilson, who built himself here with a string of wildly rocking records.

All of a sudden, there came "Night," a distinctive non-rocking ballad effort, which oddly enough, again had a sound reminiscent of Tony Martin.

### ECLIPSED

This record took off to become one of Wilson's biggest sellers to date, and "Night" far eclipsed the popularity of its flip side, a rocker.

Another prominent example of going legitimate is Bobby Darin. After such rocker hits as "Splish, Splash," and "Queen Of The Hop," there was suddenly "Mack The Knife," and "Beyond The Sea," both of them extremely hip outings far removed from rock.

Tradesters have also noted lately the virtual disappearance of the so-called "honking" tenor sax choruses, a trademark of so many earlier rock-'n-roll records.

That seems to be a thing of the past and is replaced now with violins. The hurried flight to legitimacy has produced strings in records even from artists formerly identified as rhythm and blues.

### FIDDLES

Records just out this week by Fats Domino and Little Willie John both feature big scorings for fiddles.

Clyde Otis, A&R directory for Mercury Records, is given at least part of the credit for the trend.

It was Otis who brought back Dinah Washington, former queen of the blues, in a different and schmaltzy, string-backed dress with "What A Difference A Day Makes," last year.

Since then, Otis has scored repeatedly with smart, pop stylings by Miss Washington, Brooke Benton and others in the Mercury stable, all of them with smart string backings.

It's like they say, "rock will never die—it's just evolving."

SOME ARTISTS HOWEVER ARE EVOLVING THEMSELVES RIGHT INTO A LEGIT STYLE AND A FAR BROADER MARKET APPEAL TO BOOT.

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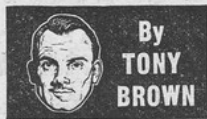
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everyone is asking—What follows rock-'n'-roll?

# ROCK IS COMING HERE!

## BRITAIN—the scene is definitely changing, says Frankie Vaughan

IF rock is dead (as has been reported frequently enough), it certainly won't lie down. Not so far as British disc tastes are concerned. In fact, many on the recording side of the pop industry have developed a sneaking regard for it. "There's good and bad rock, the same as any other type of music," comments Columbia A&R man Norrie Paramor. "I think what has happened over here is that we have taken some of the best elements of rock and used them in a modified form.



By TONY BROWN

"Cliff Richard, for example, was on a frantic kick when he first started. It's been easing down. 'Living Doll' was really the first of a series of slowish numbers with a beat that have strengthened his reputation."

Both Norrie Paramor and Jimmy Henney, of Chappells, make the point that the industry as a whole welcomed signs of a trend toward broader variety in pops.

Says Henney: "Being in business, we had to learn to live with rock. It was a simple matter of supply and demand."

"But I think the next two or three months will see the emergence of a pop music that isn't quite so wild.

### STRINGS

"Today, Duane Eddy, with a string backing, is at Number 3. Of course, we've also had the Everly Brothers and Jimmy Jones. Yet I believe that a melodic trend is there. "Standard ballads have been making a strong impact. The Connie Francis numbers had the triplet treatment, but they were still good songs."

Mark Wynter speaks as a

teenage entertainer who retains enthusiasm for discs. "I liked rock at first. Then I found that my tastes became wider. I've been buying the Modern Jazz Quartet, the Pat Boone ballads, Vic Damone and Dean Martin. I wouldn't buy a rock LP nowadays."

"But don't imagine that rock is on its way out. True, I've had letters from girls who have preferred the flip-side ballad on 'Image Of A Girl' which is in the charts."

"Yet dance-hall crowds can't creep around to slow beat ballads all the evening. They need the rousers."

### WONDERFUL

Frankie Vaughan, after taking a look around in the States, feels that the situation in this country, pop-music-wise, is wonderful.

"We've better opportunities. We are willing to lend an ear to American songs, German songs, Italian songs. Anything can happen in the Hit Parade—and that's good. Most other countries just want to hear the home-produced product."

"I think the scene is definitely changing now. And the public itself is calling the tune. When I went off to America, Adam Faith was a nobody. When I came back he was a star. So I listened to him with some interest. And what I heard was a rocker—but with strings."

"The evolution of rock into



VAUGHAN—'wonderful.'



PARAMOR—'inevitable.'

something else might please many folk. But surely not that Impresario of Rock, Larry Parnes. Yet Parnes is not abashed.

"On September 5, a new sound will be introduced to Britain and—I hope—to the world. Jack Good and I have

worked out a new format that should sweep the country. If it doesn't, Jack Good and I might have to!

"AND LET ME TELL YOU THIS: IT'S A NEW SOUND, A NEW TREND, BUT THERE WILL BE DEFINITELY NO STRINGS."

### CASH IN

"There was a time when everyone seemed to be trying to cash in on a 'noise'. But we haven't been making funny sounds for a long time. I'm sure that the days of beat music with unintelligible lyrics are over.

"These changes are inevitable. There's always a reaction against hearing too much of the same type of song. But we should remember the influence of rock. It has contributed something to dance music, just as jazz did.

"But while the big rock vogue was on, we weren't just sitting back making gimmick discs. The evolution has been gradual.

## Who is Miles Davis?

THE price of liberty, said some wily politician about a hundred and fifty years ago, is eternal vigilance.

He meant not only vigilance against outside assault but, more especially, vigilance against the abuse of liberty by ourselves.

Nothing could give more point to his words than last week's front page story—surely the most ludicrous story to hit the headlines since show business became international.

I am not easily surprised these days. But I would have expected those powerful men, Norman Granz and Harold Davisson, to make a more thorough job of isolating Miles Davis from the noxious public.

### Emergency

It should not be beyond them to have had a state of emergency declared, the whole of London evacuated and Miles delivered at the stage door on opening night deeply interred in a lead canister like a bib of radioactive uranium.

We are not quite clear at this point whether Miles Davis is to be protected from us—or vice versa.

But we can say with conviction that this is just the sort of farcical nonsense which persuades the layman that the jazz fraternity is clean out of its mind.

The paradox is that all this talk of bodyguards, safety curtains, restrictions



asks HUMPHREY LYTTELTON

and the like surrounds a medium in which words like freedom, modern and progressive are common currency.

There's nothing modern or progressive about presenting a jazz artist to the public after the fashion of some old-style Japanese emperor, with strong-arm men to keep intrusive mortals at bay.

I confess that my first reaction—and yours, too, very likely—was to ask "Who's Miles Davis? What is it that puts him above Louis Armstrong, Duke Ellington, Count Basie and the rest who have had to cope as best they could with the harsher facts of life in show business?" But there is more than one freedom at stake here.

### Respects

Ideally, friends and admirers of visiting artists should be free to pay their respects. Press men and photographers should be free to do their work for their papers without undue restrictions and hindrance.

And the artist should be free to see people and give interviews at times of his own choosing, to decline to answer questions on purely

personal affairs, and to relax backstage in comfort and privacy whenever he so desires.

Before we choke ourselves with laughter at the protective measures announced for Miles Davis, let's ask ourselves whether we have not in some measure brought them about.

A few cautionary tales will suffice. Remember the Armstrong shows at the Empress Hall when certain musicians, let in backstage by members of the Armstrong band and ended up by smuggling in so many friends and relatives that their benefactors were severely rapped by the management.

### Swarm

Remember the Eddie Collon show at the Stoll Theatre when a swarm of critics and hangers-on invaded the backstage musicians' bar and drank it dry while the bands were on stage.

Remember Billie Holiday, persecuted beyond endurance by reporters briefed to stir up sensational muck about drug addiction.

Remember the many, many occasions when dressing-rooms and corridors—the only places, let's face it, where artists can relax—have throughout a show been cluttered with aimless, listless bodies like the employment exchange on a Monday morning.

And remembering all this, let's acknowledge that all of us, too, have some responsibility for the farcical Miles Davis decision.

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The Hohner Organ is a two-manual polyphonic electronic musical instrument. Each manual has 41 keys, with a tone range extending from "F-A" in the lower manual and from "F-A" in the upper manual. The amazing volume of this instrument is controlled by means of a foot swell. Two different degrees of volume in the lower manual are produced by a switch on the manual, enabling a true balance of tone with the upper melody manual. The upper manual has three switches (mixers) giving a combination of seven distinctive tone colours designated as Flute, Reed, Cornet, Trumpet, Horn, String, Oboe. By operating a further three switches on the upper manual, degrees of depth and speed of vibrato can be controlled. The lid covers both manuals and when open serves as a music stand. This instrument has its own built-in amplifier, with output of approximately six watts. Therefore, no extra amplification is required. There is also an additional input for a second loudspeaker, additional amplifier or carphones. A.C. mains only: £110/125/160/220 or 240 volts. Consumption approximately 70 watts.

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# ON THE BEAT

**IT'S** easy to shout from the sidelines. It's not until you have to go in there and pitch that you begin to understand the players' point of view.

And I've done a little sideline shouting myself so far as "Juke Box Jury" is concerned. This week, I was a Jurymen. And, man! If you think it's easy to make constructive remarks about some of the stuff that's on trial, you'd better have a go yourself.

Particularly when you're conscious of the eager, teenage faces more or less at your feet. How can you, a moment or two after the record stops, trample upon their idol?

For they are the true, the only Juke Box Jury. Without knowing why, without stopping to analyse (and why should they?), they are the ones whose sixpences will decide the matter either way—Hit or Miss.

### Right

**WHICH** brings us all back to the point we all made at the very start of the series: Let them, in fact, constitute the jury.

For, in the pop world (if not in the jazz), the customer is always right.

### Comment

It was in an all-night café on the road to London. The juke box rock disc finally came to an end (as they all, thank heaven, must).  
BEC producer Terry Henebery turned to a sleepy Benny Green.  
"Tell me frankly," he said. "As a musician, and as jazz



critic for the 'Observer,' what did you think of that record?" Benny sighed. "Well... it sounded to me just like the background music to the nightmare I was having in the car..."

### Trapped

I KNOW Arthur Maxlow, boss of EMI promotion, meant to do me a good turn. And I appreciated the thought when he told me at the Radio Show: "If you're in a hurry to get back, I'll whistle up one of our radio-controlled cars."

He picked up a 'phone. And in a few minutes the car was outside. A spacious limousine. But what he had omitted to tell me was that I was about to be driven through the main streets of London with red-lettered notices left, right and in front of me proclaiming: EMI recording artist visiting the 1960 Radio Show.

It was all right while we were going at speed. I could just about get away with looking like a poor man's Rom Goodwin. But in traffic jams...

Disgustedly, the two girls at the corner of Knightsbridge gaze up trying to guess. "Probably," sneered the brunette, while I sat there trapped behind the glass, "classical."

### Underdog

"**HOW** are things?" I asked Eddie Thomson at the Downbeat that night.

"Terrible," he told me. "Max has been reduced to smoking dog-ends."

It's not true, of course. Eddie is very nicely on the scene. Nor is it true—as I was informed the other day—that Max is so fed up with London club life that he's saving silver paper to buy his way back to the Guide Dogs Home.

### Set

**BACK** in Town from his two-month visit home to Canada and to America, saxist Bob Burns tells me he kept meeting up with British musicians in New York.

There was arranger-pianist Ronnie Roullier, nicely ennobled in the TV jingle game. Another arranger-pianist, Johnny Weed, is currently with the Marty Flax Orchestra. Trombonist Freddy Wood was with Charlie Barnet until the band broke up for Barney's recent European visit.



"And how do they like it?" I asked, recalling the number of times I heard people over there calling it a rat race. "They love it! And," added Bob, "they all seem to be doing well financially, too."

### Yes?

**BOB** is now back in the London session world. Jazz-wise, he told me: "Now that Alan Clare's left the Downbeat, I wouldn't mind

getting together with him to form a small group."

### Et?

**SOMERSET** reader Chris Mosey tells me the story of the beatnik they rocketed to Mars. Breathlessly the scientists awaited the answer to their first question on his return: "Is there any life on Mars?" The beatnik pursed his lips. "Well, there's some on Saturday night, man. But the rest of the week's pretty dead."

## SONGSHEET

by **HUBERT W. DAVID**

A READER asks this week if British songwriters have a chance with Continental publishers? Well, two points arise. If the writer has a song already in a publisher's catalogue, the publisher himself would try to sell the song in Europe.

Usually the writer gets a half of the fees received by the British publisher from the exploitation of the song abroad.

Performing and broadcasting fees are dealt with by the Performing Right Society. If the writer is not a member, it can be arranged that the British publisher collects the fees due and pays the writer his share.

### Mediator

A songwriter seldom applies for a publication licence abroad.

As he has signed over his copyright to the British publisher to enable the work to be published and exploited here, the publisher naturally becomes the mediator in these matters.

Once a song is accepted for publication abroad, the songwriter can assist the promotion.

### Fair share

To explain this, I quote Marcel Stellman, European Exploitation Manager for Decca Records, who, in a recent article for "Guid News," said: "Although in some cases the question of the language barrier arises, British musical compositions get their fair share of airings and adaptations by local writers."

"I feel it is wrong to look only to the United States for recognition—the opportunities on the Continent are there, and foreign publishers will work hard on promoting British songs where their financial gain is often greater than on an American copyright."

Stellman goes on to say

### Songwriters

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The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until September 17, 1960, for readers in Britain; until October 1, 1960, for overseas subscribers.

that, in Europe, a great deal of air time is allocated to commercial records. So, once your song is moving, you should get cracking on the Continent, irrespective of what the British or foreign publishers may be doing. The question of translation can prove ticklish. Seldom can a lyric be translated word for word. So, in nine cases out of ten, it is the melody which is all important. Has the British songwriter a chance with Continental publishers? With a work already published here, yes. But with unpublished material, personal contact is the only solution.

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# JAZZ IS FOR PRANCE

say MM readers

**L**AST week J. R. McHugh stated "jazz is for listening, not for enabling a bunch of irresponsible idiots to leap and prance all over the place."

Obviously, he has never understood the origin and purpose of jazz. It is, essentially, a functional music, and to divorce it from dancing is to divorce it from the happy, uninhibited expression of its devotees, and to turn it into a sterile, intellectual exercise.

So get up and jive, Mr. McHugh! It will do you a lot of good!—Brian Bird, Colchester, Essex.

**● Beat**

**W**HERE on earth does Mr. McHugh think jazz would be if it hadn't been for these "irresponsible idiots"? What is the point of a swinging beat if no one is going to utilise it by dancing?—Roger Mulberge, Coulsdon, Surrey.

**● Lifeless**

**D**ID Buddy Bolden's audience sit in wrapt attention with serious faces appreciating the finer points of his "art"?—

## MAILBAG

Did Louis Armstrong and Jelly Roll Morton make their debut in a concert hall?—F. W. M. Raybould, Stourport-on-Severn, Worcs

**● Thanks**

**M**Y deep thanks—and, I am sure, those of thousands of others—are due to the MELODY MAKER for helping to publicise "Jazz On A Summer's Day." I am sure we would not have seen the film but for you. What are the hopes of having the film printed on 16mm.—or even 8mm, if that can reproduce the sound well enough—and sold to fans?—Peter Prendegast (Manager), Arcadia Ballroom, Cork.

**● Proud**

**I** SHOULD like to congratulate BBC-TV for last Saturday's "Jazz Session." This programme does not try too hard to make the music commercially acceptable, and the result is unsullied jazz in its proper setting. The BBC, can justifiably feel proud of its latest attempt to show jazz to a mass audience.—John H. Hueble, Nottingham.

**● Doped-up**

**W**HAT is the point of musicians and jazz papers trying to say jazz doesn't lend itself to drug addiction when a famous name like Ella Fitzgerald plays a doped-up jazz singer in the film "Let No Man Write My Epitaph"?—S. Rebar, London, E.10. ● LP WINNER.

**● Treatment**

**I**S Miles Davis going to give us the same treatment he gives his American audiences? The duty of a musician is to the audiences who buy his records and pay to see him. We are not going to his concerts to be insulted!—L. A. Collins, London, N.W.2. ● LP WINNER.

**● Coincidence ?**

**A**S a final note on the "death" disc, "Tell Laura I Love Her," have you realised how close the artist's name, "Ricky Valance," is to the name of the late Ritchie Valens? This to me seems a greater "cash in" on death than the actual disc.—Peter Newton, Wednesbury, Staffs.

**● Support**

**I**SUPPORT Humphrey Lyttelton in the attack he experienced from Julian Holland of the "Evening News" in respect of the Tony Coe trouble. Of course Tony should not have produced his air-pistol when interrogated, but remember professional life or the ways of the Metropolitan Police who appear to suspect anybody who carries a case after dark! Before becoming an official of the Musicians' Union I spent over 20 years in the profession, most of them in London, and was assisted by the police on so many occasions that the hackneyed questions were answered mechanically. But, unlike Tony, I was a Londoner and knew much of Metropolitan Police methods before I ventured out on my first "pic." But in this age of the "punch-up," Tony might be forgiven for not immediately recognising as plain clothed men the group who, although "remarkably strained," managed, according to the Press, to break one of his fingers among other pleasantries.—Harry Francis, Ass. Sec. Musicians' Union, London, S.W.1.

**● Appreciation**

**I**N spite of the Beaulieu fiasco and the slating jazz has taken from the national Press, the BBC has given us two first-class Saturday evening "Jazz Sessions." We hope true jazz fans have shown their appreciation via the BBC mailbag.—F. G. Lewis, Ilford, Essex.

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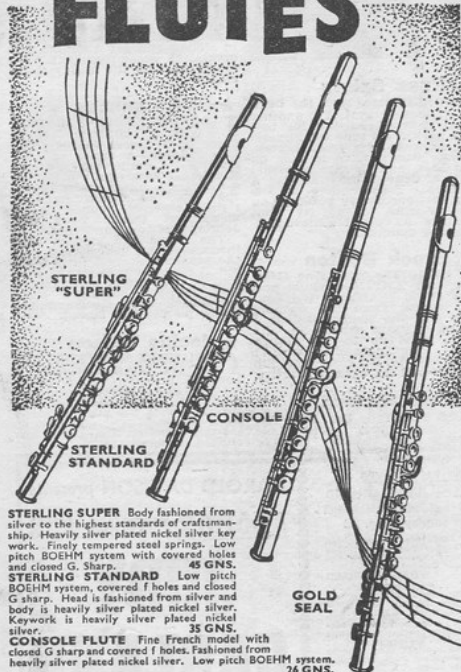
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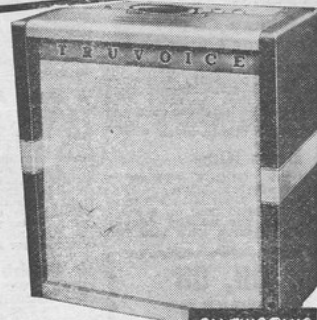
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PLM 3/8

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Reviews by the Pop Panel

Taking the Mickey

**TOMMY BRUCE**, the 21-year-old singer from Covent Garden market came up with a real pippin in "Ain't Misbehavin'"—his first-ever disc.

That one roared straight into the best-sellers. Now Tommy is aiming to bring off a double with another release that provides full scope for his rip-roaring, beaty style.

**Broken Doll** (Columbia DB4498) offers a rib-tickling touch with a mickey-taking swipe at the "bobby" school of singers.

This isn't a disc to be taken seriously, but it could again put the name of Bruce in capital letters in the Hit Parade chart.

The reverse, **I'm On Fire**, is a sound-effect packed novelty that again gives Tommy a chance to have a ball in the recording studio.

**Ella Fitzgerald**  
**HOW HIGH THE MOON**—Parts 1 and 2 (HMV Pop 782). The Paul Smith Quartet accompanies Ella in this show-stopping specialty and it's a light-hearted demonstration of her formidable technique in scat style. Strictly for those who don't take Ella too seriously.

**Frank Sinatra**  
**NICE 'N' EASY** (This Was My Love) (Capitol CL15150). This is Sinatra rising to full stature on ideal material—it's swingy, relaxed and certain to click. The flip presents the blue and gloomy Sinatra that somehow misses conviction.

**Johnny Cash**  
**DOWN THE STREET TO 301**—Story of a Broken Heart (London HL9182). Down the Street—a pleasant, easy-going folk ballad—gives Johnny Cash one of his best showcases. The tune and the lyrics are good and Johnny does justice to both. Definitely a disc to watch.

**Dave King**  
**COODY GOODY** / Many A Wonderful Moment (Pye TN 15283). King is in his most engaging mood here on a lively 70 and the punchy Johnny Keating backing adds strength.

**OH, OH PRADO**

"OH, Oh Rosy" throws the Marino Marini Quartet (Durium DC16850) into competition against Perez Prado's Orchestra (RCA 1199)—and the dice are heavily weighted against the Italians here. For although a characteristic vocal and instrumental humour pervades the Marino disc, the heavier mambo guns of Prado prevail.



POP SINGLES

Moment is a tuneful ballad that shows another King attribute—the ability to project sentiment.

**Billy Fury**  
**WONDERFUL PLACE** / Alright, Goodbye (Decca F11287). Billy Fury is a valuable name Hit Parades-wise, but he'll need to push these two drool-school offerings hard via personal appearances to get them into the best-sellers.

**Frank Chacksfield**  
**ANGELIQUE** / Caroline (Decca F11268). Pizzicato strings provide the melody line on Angelique, a charming orchestral treatment of a Continental hit penned by German composer Gerhard Winkler. This one grows on you with each spinning.

**Paul Anka**  
**HELLO YOUNG LOVERS** / I Love You In The Same Old Way (Columbia DB4504). Paul Anka comes up with another entry already moving fast up the American Hit Parade. Hello Young Lovers is at No. 23 and the flip is shown at 41. Topside, from "The King and I" gets a "Mack the Knife" beat treatment. This, plus the magic of the Anka name, makes it a near-certainty for British honours.

**Chubby Checker**  
**THE TWIST** / Toot (Columbia DB4503). Usually, when a disc reaches the No. 3 spot in America it's got something. But what The Twist has is certainly not obvious to this Panel. But its reputation is bound to earn it some deejay plays.

**Clyde McPhatter**  
**TA TA** / Ain't Giving up Nothin' (Mercury AMT1108). Clyde McPhatter looks all set again with Ta Ta. It's a catchy novelty put over in irrepressible McPhatter fashion and one that could easily get disc buyers tapping their feet.

**Dave Sampson**  
**IF YOU NEED ME** / See You Around (Columbia DB4502). Dave Sampson, protégé of Cliff Richard, could provide Cliff with a stern challenge with Need Me. This number has an engaging, lilting beat that provides an attractive backcloth for Dave's relaxed delivery and pleasant, unpretentious vocal style. The slower flip makes an effective encore.

**Ivy Three**  
**YOGI** / Was Judy There (London HLW9178). A gimmick-ridden disc era just had to produce a release like Yogi. This screwy rock-'n'-roll effort, which seems to take the mickey out of Yogi, has nothing to commend it musically. But the fact is—it's selling.

**Frankie Lymon**  
**CREATION OF LOVE** / Little Billy Pretty One (Columbia DB4499). The schoolboy voice of Frankie Lymon, one-time leader of the Teenagers vocal group, is in good form soloing on Creation. Could bring his name back into disc prominence after many years.

**Chris Barber**  
**BOHEMIA RAG** / Swanee River (Columbia DB4501). Bohemia Rag leads this Chris Barber assault on the singles market. A certainty for some steady trad sales.

**Pitlood Men**  
**BRONTOSAURUS STOMP** / McDonald's Cave (Capitol CL15149). A couple of instrumentals vaguely reminiscent of the Lord Rockingham days. Cavemen may like Brontosaurus Stomp—but not many others.

**Ray Charles**  
**TELL THE TRUTH** / You Be My Baby (London HL9181). A frantic offering from the highly excitable Mr. Charles. The beat is there and the Charles style has genuine rhythm and blues roots. Baby doesn't whip up such a storm.

**Paul Evans**  
**TWINS** / Brigade of Broken Hearts (London HL9183). A best novelty with choir and twang backing, but it lacks the spark of originality. Brigade has side drum and piccolo for military flavour. But the battle dealt with is only the battle of the sexes. Definitely the better side.

**Rhet Stoller**  
**WALK, DON'T RUN** / All Rhet Walk (Decca F11271). As recorded by the U.S. Ventures group, Walk has positively raced to a top spot on the American Hit Parade. Now comes a British cover version of this swiny instrumental from guitarist Rhet Stoller, an 18-year-old Londoner who plays at Bullin's Holiday Camp, Bognor Regis. Rhet has captured that Ventures sound effectively, and may offer competition to the original version. Reverse again showcases Rhet's adroit guitaristry.

the M... Mais oui!

"MAIS OUI!", the errand-boy jingle with the snappy title, has registered another hit for the lively King Brothers. And no one is more surprised than the boys themselves.

Their friend and mentor, Frankie Vaughan, first heard the number on the radio in Los Angeles. He thought that, pepped-up, it would be ideal for the King Brothers.

by CHRIS HAYES

We fell for the song as soon as we heard it," they told me at Brighton Hippodrome. "It had a beat and range just right for us. But we wondered if our recording would be too jazzy for the masses. "We were really thrilled when the disc-jockeys went for it in a big way, and now everyone is whistling it." Pianist Denis (21), bassist Tony (23) and guitarist Mike (25) are real brothers. Their father, Bill King, was a dance band gigster around Manchester.

Denis was first to branch out as an entertainer. His father taught him basic chords on a ukulele-banjo when he was six. But Mike and Denis did a double act for a while, and

earned a BBC-TV audition at the Nuffield Centre, at which Steve Race was the accompanist. They were told "We'll let you know," but heard nothing for three months, when they were invited to another audition and took Tony along to make up a trio for the first time.

TV debut

Forty-eight hours later they were phoned to appear in "Shop Window" which provided their television debut on September 11, 1952. Six months passed without much progress, until comedian Max Bygraves and his



their name from the England Sisters, make their disc bow under their new title with these releases. The girls achieve a pleasant vocal blend, but these efforts are hardly eventful enough to earn them best-seller status.

**Jimmy Lloyd**  
**DOUBLE DARE YOU** / Just For A Thrill (Phillips PB 1055). This is the best Lloyd to date and one that deserves to make its mark. The conception and execution are first-class—and full marks to Ivor Raymonde for the accompaniment. Double Dare You jumps along and builds up to a climax. The remarkable Lloyd vocal quality and range is again in evidence on Thrill, an easy-on-the-ear melody.

**Aurelio Fierro**  
**MARECHIARO** / Sole Mio (Durium DC16851). Fierro puts the authentic Neapolitan stamp on two long-established favourites. They are both sung in Italian and get a chorus and orchestral accompaniment. He scores most on the moody Marechiaro.

**Russ Saintry**  
**TOO SHY** / Race with the Devil (Decca F11270). Yet another vocal newcomer makes his bow this week. This time it's 21-year-old Russ Saintry, from Leyton, Essex. Russ's voice is easy on the ears, and he has a casual style of delivery that rates an A grading. Topside here is Too Shy, but our money would go on the backing, a novelty that features the cute Machiavellian-laughter gimmick.

**Brook Benton**  
**KIDDIO** / The Same One (Mercury AMT1109). Quiet and easy swing establishes the Benton appeal from the opening bars and the strings against a loping rhythm emphasise the mood right up to the abrupt finish. He puts his vocal "shakes" to work on the flip ballad—and it's equally effective.

**Dale Sisters**  
**THE KISS** / Billy Boy, Billy Boy (HMV 781). The Dale Sisters, who recently changed

**The Cannons**  
**I DIDN'T KNOW THE GUN** / WAS LOADED / My Guy's Come Back (Decca F11269). The five Cannons—a group of Londoners—are aiming a salvo at the Hit Parade with Gun was Loaded—a twangy guitar instrumental that, as the Decca handout rightly observes, sounds like a merger of Duane Eddy and Johnny and the Hurricanes. The howls and yipses that intersperse this disc suggest that the session was held in bedlam, but it certainly goes all the way. Flip is a swinging styling of a rify number composed some years back by ex-Goodman and Miller pianist Mel Powell.

**Jackie Wilson**  
**YOU WERE MADE FOR** / ALL MY LOVE / A Woman / A Lover, A Friend (Coral Q24071). All My Love is one of those big-sounding Hollywood-styled ballads that gets the big treatment from Jackie Wilson. It doesn't set this Panel on fire—but it has clicked in the States.

**ANOTHER RIOT!**

**WHITE CLIFFS OF DOVER**

by **MR. ACKER BILK** & his Paramount Jazz Band

**COLUMBIA DB 4492**

Published by **B. FELDMAN & CO.,** 64 Dean Street, London, W.1

**THE PRESS RAVED**

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"They stood in the aisles. They stood at the back. They stood anywhere last night to hear Garland sing."

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"... one of the finest one-woman performances that London has seen in years... the audience came near to exhausting itself, applauding her songs."

**DAILY EXPRESS**

"... a standing-in-the-aisles audience heaved itself to its feet and applauded relentlessly."

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# pop shop *Edited by Laurie Henshaw*

## the brothers score again



The King Brothers.

wife saw them at a concert and were impressed enough to put them into Max's TV programme, "A Good Idea, Son."

Agents started ringing up and as soon as Denis had finished his schooling they turned pro. Mike and Tony throwing up their office jobs. Now they are established as one of the top vocal-instrumental groups in the country. Yet they have a secret ambition which could split them apart. Tony and Mike are confident that Denis could become a film star!

"We would encourage him if the chance came along, even if it meant reducing work for the act," they assured me. "But it might be possible for him to spend the days filming and appear with us at night."

So far as their personal life is concerned, they feel more than ever these days that they should spend more

time apart, because they are such close companions that they are inclined to get on each other's nerves.

"We were contemplating a holiday together after our summer show at Brighton, with our old pal Roy Castle, but we're having second thoughts about it now," they admit. "We think it might be best to go our own ways."

### No girl friends

As for romance, which must surely come sooner or later, their current comment is: "No steady girl friends."

Their tastes in music range from Frank Sinatra to the MJQ, via show albums like "My Fair Lady" and "Gigi." Between them they possess well over 100 LPs and they never buy a "single."

Although endeavouring not to model themselves on any other group, they admit being

influenced by the simplicity and drive of the Kirby Stone Four. Their other favourites are the Hi-Lo's for their technical brilliance and the Four Freshmen for their great jazz singing.

Their chief hobbies are colour cine-photography and golf, Mike plaintively recording: "My handicap is 24, about as bad as it could be, but I hope some day to catch up with Denis (handicap 10) and Tony (12)."

They jointly own two cars,

a Zephyr and a Consul. They are home-loving boys who head for the family roost at Woodford whenever engagements permit.

Our interview came to an end when the energetic Roy Castle burst into their dressing-room to suggest a jam session on trumpet to their backing in a draughty annexe backstage.

"The only place we can do it without disturbing anyone," they said as they shot off.

## WHAT AN EVENING!

It was a star-spangled night at the London Palladium last Sunday when Judy Garland walked on to the stage, got a minute-long ovation, and proceeded to put on a two-hour performance which must rank as one of her best ever.

Star spangled? At one glance the eye could take in George Sanders, Dirk Bogarde, Billy Cotton, Shirley Bassey, Dora Bryan, Hy Hazell, Vera Lynn, Kathy Kay, Lionel Bart, Georgia Brown, Gary Marshall, Alyn Ainsworth and Sylvia Sands.

### Star Support

And conductor Norrie Paramor proved no slouch either when it came to picking star names for Judy's 30-piece accompanying orchestra.

In the trumpet section were Bert Ezzard, Eddie Blair, Derrick Abbott and Stan Roderick. Don Lusher sparked the trombones, Johnny Scott was in the sax section and Jack Cummings of drumming.

And Miss Show Business herself? She was in fantastic form. She sang her heart out, joked, danced, belted Dirk Bogarde on stage for a number and had herself a ball with a small jazz group drawn from the orchestra.

She would forget words on a simple song, then coast through the fast, highly-complicated "Come Rain or Come Shine" without a falter.

In the end, you just had to cheer. It was such a relief! And cheer the audience did—for four solid minutes until the "Queen" put paid to hopes of yet another encore. It was an incredible evening.

INCREDIBLE to see so many stars wallowing in unashamed admiration for another.

### Garland Magic

INCREDIBLE to hear the Garland magic setting fire to the last chorus of some square old song and watch the audience burst at the seams and applaud bars before the end.

INCREDIBLE to see sober-looking individuals launch themselves to their feet and scream for more.

INCREDIBLE to hear impresario Harold Davison say, "When Judy sings, I forget about business."

That's the kind of night it was.—Jack Hutton.

# First LP from Emile

It is just a year since Emile Ford cracked his way into Show Business with his sparkling "What Do You Want To Make Those Eyes At Me For?"

Out this week is Emile's first LP, "New Tracks with Emile" (Pye NPL18049). And, like his bow into the singles market, this LP session is packed with beat and vitality.

Tracks include "I Ran All the Way Home," "To Know Her is to Love Her," "So Many Ways," "Lonely Weekends," "Mona Lisa" and "Be My Guest."

Congratulations to the energetic Mr. Ford.

### Mario Lanza

THE late Mario Lanza, despite a checkered career, built up such an enormous following that "The Touch Of Your Hand" (RCA RB 16195) will be eagerly welcomed.

Here is Lanza in peak form with items from his wide repertoire, including "Somebody I'll Find You," "I've Got You Under My Skin" and "The Desert Song."

### 'Joan and Ted'

THE teaming of Joan Regan with Edmund Hockridge is bound to intrigue their many fans, and what makes "Joan

And Ted" (Pye NPL 18048) redeem its promise is the professionalism both bring to bear on such widely contrasting songs.

There is the flexible power of Hockridge on "Largo Et Factotum" and "Soliloquy," Joan's patent sincerity on "Smile" and "Little Things Mean A Lot," and their good-

### LP session

humoured duets — "You're Awful" and "How Could You Believe Me." Altogether an entertaining package.

### 'Song without End'

"SONG Without End"—the Franz Liszt film starring Dirk Bogarde—has its British premiere on Monday, and the event is anticipated by two albums.

"The Franz Liszt Story" (London HA-G2262) presents the piano and orchestra of Harry Sukman, and the keyboard proficiency of Carmen Cavallaro is to be heard on "Song Without End" (Brun-

wick LAT8336) with orchestral backing.

Each is a worthwhile souvenir of the film and a profitable introduction to the music of Liszt.

### Mantovani

MANTOVANI'S latest album finds the maestro in his finest form.

The theme is "Songs to Remember" (Decca LK4339), and included are hits of the 'fifties. They range from show tunes such as "Gigi" and "Tonight" to the more rhythmic "Jamaica Farewell." Other noteworthy tracks are "A Very Precious Love," "Two Different Worlds" and "When I Fall In Love" with a piano solo from Mantovani himself.

### Tex Beneke

TEX BENEKE, a name from the past, crops up this week on "Moonlight Serenade" (RCA Camden CDN-144).

Beneke was Glenn Miller's right-hand man with the Army Air Force Band. After the war he went on the road with his own Miller-styled band.

On this disc Beneke faithfully reproduces his master's sound on numbers such as "Anniversary Song," "Swing Low, Sweet Chariot" and "They Can't Take That Away From Me."

For those who still hanker after that Miller magic, this is worth every penny.

### Roland Shaw

THE strong face of laudan Dale Robertson, of "Wells Fargo" TV fame, is spread over the cover of "Dale Robertson Presents His Album of Western Classics" (RCA RD-21175).

So one might expect a homely collection of Western songs sung—or at least introduced—by Dale himself. But no, this is merely an orchestral selection recorded, arranged and conducted in Britain by Roland Shaw.

The selection, which includes the "Wells Fargo Theme," is beautifully played and recorded. But the billing does seem a bit unfair to Dale, to Roland Shaw—whose name is played down—and, most of all, to record buyers.

**FOUR BOYS—HEADING FOR THE HIT PARADE**

**ROBERT HORTON**

**"Wagon Train"**

b/w "SAIL HO"

**DAVE KING**

**"Goody Goody"**

b/w "MANY A WONDERFUL MOMENT"

---

**ALFIE BASS**

**"Villikens and his Dinah"**

b/w "RAT CATCHER'S DAUGHTER"

**EDEN KANE**

**"Hot Chocolate Crazy"**

b/w "YOU MAKE LOVE SO WELL"

### COMEDY CORNER

THREE new comedy LPs hit the market this week. From Warner Bros. comes a new American comedian Bob Newhart, billed extravagantly as "The Most Celebrated Comedian Since Attila (the Hun)" (WM4010). On London there is American celebrity Leo de Lyon with "Like a Leo's Here!" (HA2264). And, on Decca, West End theatrical composer Vivian Ellis offers "You've Never Had It So Good" (LP1331).

But, unfortunately, this formidable array of talent hardly raises a laugh.

Newhart has his moments, but compared with Mort Sahl or even Shelley Berman he isn't in the running.

Leo de Lyon is, on this record, a far better singer than he is a comedian, and Vivian Ellis rather marred his illustrious reputation as a composer with this attempt at humour.

But give Newhart a spin just in case he's tuned to your wave-length.



# BACK VIEWS

Lennie Bresslaw, who is now freelanceing.

The Davis tour starts on September 23 at the Gaumont, Hammersmith. Follow-up dates include the Guildhall, Portsmouth (25th), De Montfort Hall, Leicester (26th), Free Trade Hall, Manchester (27th), Philharmonic Hall, Liverpool (28th), Colston Hall, Bristol (30th), Town Hall, Birmingham (October 5), and City Hall, Newcastle (7th).

## A BUSY WEEKEND FOR LIGHTFOOT

TERRY LIGHTFOOT'S Jazzmen have been booked for seven dates in three days.

Today (Friday) the band is at Hornchurch Jazz Club, followed by an all-night concert at the Corn Exchange, Chelmsford. The following day it has a "Saturday Club" airing (morning), an appearance at the Radio Show, and a dance at St. Bernadette's Hall, Kenton (evening).

On Sunday there are sessions at Jazzshows Jazz Club, Oxford Street (afternoon), and Cook's Jazz Club, Chingford (evening).

## rad show he road

Tommy Bruce head a mammoth month nationwide one-nighter on September 24.

and Trud Show, the package is set up by impresario Larry Parnes and produced by Jack Good.

**Orleans Rockers**

Other names on the bill are Nelson Keene, Vince Eager, Joe Brown, Duffy Power, Dickie Pride, Davey Jones, Peter Wynne, David Sampson, George Fame, Johnny Gentle, Johnny Goode, the Viscounts, Billy Raymond and the Jimmy Nicholls and his 15 New Orleans Rockers.

After its Slough opening the show plays Woolwich (25th), Maidstone (27th), Bradford (28th), Kettering (29th), Grantham (30th).

Mansfield (October 1), Rugby (2nd), Aylesbury (4th), Dartford (5th), Harrow (6th), Manchester (7th), Tooting (8th), Walthamstow (9th) and Kingston (11th).

## 'LAURA' MAN IN NEW RADIO SHOW

Plans are being made for new singing star Ricky ("Tell Laura I Love Her") Valance to star with Bob Miller and the Miller-men in a forthcoming BBC radio series. Spots are also being lined up for Ricky in TV's "Cool For Cats" and "Russ Conway Show".

Ricky, who has signed a four-year contract with Columbia following the success of his first release, is set to wax another single.

On Sunday, he has a Lowestoft concert followed by a week's Variety at Skegness and a week of one-night-stands in November with Bob Monkhouse. He is considering a pantomime offer for Christmas.



Bill-topper Victor Feldman in action at the first show presented by the Ronnie Scott Club.



Members of the Downbeat Big Band—trumpeters Stan Roder saxists Ronnie Scott, Ronnie Ross, Tubby Hayes and

## Modernists pack Feldman show

OVER 700 fans packed the Tavistock Rooms, Charing Cross Road, on Saturday for the first all-star modern jazz concert presented by the Ronnie Scott Club.

On the bill were Victor Feldman, the Tubby Hayes Downbeat Big Band, the Tubby Hayes Quartet, the Ronnie Scott-Jimmy Deuchar Quintet and altoist Harold McNair.

### Short tour?

The package plays the Free Trade Hall, Manchester tomorrow (Saturday).

Ronnie told the MM: "If the Manchester show goes as well as the London concert, then I may book a short tour for the package.

"The audience at the Tavistock Rooms was the most appreciative concert crowd I have ever played to."

## Spotlight on the Stars

**Denny Boyce** and his Orchestra, replacing Bill Collins and his Band at Streatham Locarno on September 12, televise in "Come Dancing" on their opening night.

**Jones Boys** broadcast in "Workers' Playtime" from Crawley on September 20 and televise next day from Butlin's, Bognor. They spend Christmas in "Babes In The Wood" at Norwich Theatre Royal.

**Teddy Johnson** and Pearl Carr, Cyril Fletcher and Eric Delaney and his Band star in a commercial show for Pearce Duff's at Streatham Hill Theatre during the week of November 14.

**The Mudlarks** had to cancel a concert at Blackpool on Sunday because Mary Mudd, suffering from shingles, was unable to travel. But they are continuing their appearances in "Showtime" at Great Yarmouth's Wellington Pier.

**Alan Freeman** originally booked for a 12-week BBC d-j programme starting on September 8, has had the series extended to 16 weeks.

**The Avons** began a week in cabaret at the Astor on Monday. They broadcast in "Workers' Playtime" on September 13.

**Alma Cogan** returned on Monday to the "Big Show of 1960" at Blackpool Opera House, after a ten-day absence due to bronchitis.

**Frank Ifield** and Paddy Roberts air in the BBC Light Programme "Parade of the Pops," Wednesday next, September 7.

**Nelson Keene** makes his ITV debut on September 15 in AR-TV's "Cool For Cats."

**Don Rendell** has a guest appearance at the Palace Hotel, Southend, today (Friday).

**Donn Reynolds** the C&W singer, has been signed by the Forrester-George Agency.

**Harry Secombe** and June Whitfield and the Avons are among the stars featured in a trial broadcast on September 11. If the show, titled "Leave It To The Boys," is a success, it will be booked for a series. Producer is Leslie Bridgeman.

**Marion Ryan** and Andy Cole top the bill at the Sunday concert at the Wellington Pier Pavilion, Great Yarmouth, this weekend.

**Shirley Bassey** with Ken Mackintosh and his Orchestra, open a series of Sunday concerts at the Victoria Hall, Halifax, on October 8.

**King Brothers** start a 13-week Radio Luxembourg series in September.

## Jazz in Con

## London star Jimmy Jones

—and a star package

THE 2,500-seater Granada at East Ham will be the venue for the opening date of Jimmy ("Handy Man") Jones, who is set to make a four-week tour of Britain from Saturday, October 8.

The American disc star

will play two evening concerts on that date at the Granada, followed by two more at the 3,100-seater Trocadero, Elephant and Castle, on the Sunday (9th).

### Double shows

Other dates set up at pre-time by promoter Arthur Howes comprise two shows each at:

- PORTSMOUTH, Guildhall (October 10).
- GULDFORD, Odeon (12th).
- CARDIFF, Gaumont (13th).
- BRISTOL, Colston Hall (14th).
- CHESTER, Gaumont (15th).
- LIVERPOOL, Empire (16th).

As reported in last week's MELODY MAKER, Arthur Howes has fixed a bill of TV and recording stars to support Jimmy Jones throughout his tour.

They comprise Mark Wynter, Michael Cox, The Brooks Brothers, Kenny Lynch, Janet Richmond, Dean Rogers and the Marauders, and Johnny Wiltshire and the Trebletones. Compete is Tony Marsh.

The Trebletones will accompany

### IN BOHEMIA

The Alberts and the Whyte-bridge Jazzband play at a Bohemian Night Ball at Ilford Town Hall, High Road, on September 16 (8-11.30 p.m.).

### NEW HITS

<h2 style="margin: 0;">BILLY FURY</h2> <p style="margin: 0;">WONDROUS PLACE</p> <p style="margin: 0; font-size: small;">45-F 11267 Decca</p>	<h2 style="margin: 0;">JACKIE WILSON</h2> <p style="margin: 0;">ALL MY LOVE; A WOMAN, A LOVER, A FRIEND</p> <p style="margin: 0; font-size: small;">45-Q 72407 Coral</p>	<h2 style="margin: 0;">FRANK CHACKSFIELD and his orchestra</h2> <p style="margin: 0;">ANGELIQUE</p> <p style="margin: 0; font-size: small;">45-F 11268 Decca</p>	
<h2 style="margin: 0;">DIDN'T KNOW THE GUN WAS LOADED THE CANNONS</h2> <p style="margin: 0; font-size: small;">45-F 11269 Decca</p>	<h2 style="margin: 0;">FOOTBALL CRAZY</h2> <p style="margin: 0;">ROBIN HALL &amp; JIMMY MacGREGOR</p> <p style="margin: 0; font-size: small;">45-F 11266 Decca</p>	<h2 style="margin: 0;">TOO SHY</h2> <p style="margin: 0;">RUSS SAINTY</p> <p style="margin: 0; font-size: small;">45-F 11270 Decca</p>	<p style="margin: 0; font-size: x-small;">RECORDS MAGAZINE—24 pages from September. The best guide to the world's best recordings—news, features, colour portraits. Still only 6d. monthly (year's post free subscription 8/6) from newsagents or record shops.</p> <p style="margin: 0; font-size: x-small;">THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE11</p>

# NEWSBOX

By  
*Jerry Dawson*

**SAX-LEADER Harry Bence opens on Monday, with a new 10-piece band at the Palace Ballroom, Aberdeen. Vocalist will be his wife, Elizabeth Batey.**

Saxist Sid Willmot has succeeded Harry as quartet leader at the Gay Gordon Restaurant, Glasgow.

Harry also has an 11-piece band in the Majestic Ballroom, Motherwell, directed by his saxist brother Jimmy Bence.

**LEADERS.**—Two new bands open at the Astoria Ballroom, Leeds on September 19. Long-serving leaders Billy Bagshaw and Bert Rogerson will be replaced by the six-piece Dennis Langfield Orchestra directed by Graham Wagner and an all-girl trio. Jack Anderson, currently leading his "Teenbeats" at Glasgow's Flamingo Ballroom every Tuesday, will appear nightly from September 5, leading a 15-piece. . . Neville Houghton, piano-leader at the Kierdy Hotel, Burnley, Lancs. and his wife Irene are the parents of a baby boy.

**BOOMERANG!**  
**GORDON FORSYTH**, one-time saxist-manager of Johnny Roadhouse's Manchester instrument shop, emigrated to Australia two years ago. He is now back in England, representing Hooley and Hawkes in the North—and selling instruments to Johnny Roadhouse!

**MUSICIANS.**—Pianist-arranger Al Chinery has completed his season at Weston-super-Mare with Ronnie Hancock and has joined Murray Campbell at the new Mecca-Locarno, Birmingham. . . Former pianist Harry Kahn fronts a 12-piece band from Monday at the Regent, Brighton, while Harry Leader's band takes a holiday.

Pianist Bert Hayes, MD for Butlin's Margate Hotels, starts his fourth "Crackerjack" series on BBC-TV on September 29, leading an eight-piece. . . George Derek (trp., clt.), recently with Bert Hayes at Margate, starts on September 23 with his own trio at Butlin's Metropole Hotel, Blackpool, for the winter season.

**JAZZ EVENT**  
**EMILE FORD** will be guest star at a six-band Jazz Ball at St. George's Hall, Liverpool, next Friday. The six are the Pete Ridge Jazzband, Pete Haslam's Collegians, the Les Harris six, Cass and his Casanovas, Hank Walters' Dusty Road Ramblers and the Swinging Bluesmen.

**NAMES.**—Chris Barber and his 11 Band will play a concert at the Colston Hall, Bristol, tomorrow (Saturday). . . Emile Ford will top a Variety bill at Bristol Hippodrome later this month. . . Ted Heath's bassist Johnny Hawkesworth will guest with the Tommy Martin Rock Group at Dreamland Rendezvous Club, Margate, on Sunday. . . Frankie Vaughan will open new club premises for West Farring Boys' Club, Worthing, tomorrow. . . Jon Clarke, former Harry Gold singer, is now with Sammy Lambert at the Casino Ballroom, Brighton.

**'COVER GIRL' TO BOOST**  
**ATV will give Midland jazz bands a big break with the launching of their new "Cover Girl" series on Friday, September 13.**  
Each week a different

**SOUTHERN MUSIC EXECUTIVE DIES**

**JACQUES LIBER**, a director of Liber-Southern Music, a subsidiary of Southern Music, died on Sunday night at St. Andrew's Hospital, Dollis Hill, London, N.W., following a long illness. He was 78.  
Born in Russia, Mr. Liber came to Britain some 50 years ago when he founded the firm. He discovered many famous numbers, including "Fascination" and "Under the Bridges of Paris," together with much of the gypsy music introduced to this country by Albert Sandier.  
Mr. Liber was cremated at Golden Green yesterday (Thursday). He is survived by a daughter, Gilberte.

**CELEBRITY GIRL**  
Rosemary Lane—Philips Records youngest artist—will mount the BBC's Celebrity Stage tonight (Friday) to sing with the Malcolm Mitchell Trio.

# JAZZ 5 TO BACK MILES DAVIS

**THE Vic Ash-Harry Klein Jazz Five—one of London's newest modern groups—will accompany the Miles Davis Quintet on its British tour.**

This is the Five's first

**On tour of Britain**

major tour since its formation three months ago.

Vic told the MM on Wednesday: "Harry and I have always been great fans of Davis. And this is a wonderful opportunity of hearing him at close quarters."

"We are to do a 30-minute spot and this job could do our group a lot of good."  
(With Vic (clt., trp.) and Harry (bar.) are Brian Dee (pnc.), Malcolm Cecil (bass) and Bill Byden (drs.).

Byden joined the group this week after a spell with Don Harper at Quaglino's. He replaces

**BUSY RENDEZVOUS**

David Gell's "Record Rendezvous" series on Radio Luxembourg celebrates its 500th programme on September 18.

Lennie Bresslaw, who is now freelanceing.

The Davis tour starts on September 23 at the Gaumont, Hammersmith. Follow-up dates include the Guildhall, Portsmouth (25th), De Montfort Hall, Leicester (26th), Free Trade Hall, Manchester (27th), Philharmonic Hall, Liverpool (28th), Colston Hall, Bristol (30th), Town Hall, Birmingham (October 5), and City Hall, Newcastle (7th).

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**TERRY LIGHTFOOT'S** Jazzmen have been booked for seven dates in three days.

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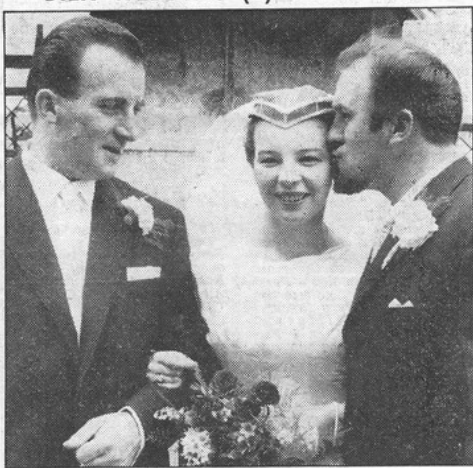
On Sunday there are sessions at Jazzshows Jazz Club, Oxford Street (afternoon), and Cook's Jazz Club, Chingford (evening).

**BILK WEDDING (1) —BANJO STAR**



The Acker Bilk Band went to two weddings on Saturday. First to the wedding of Bilk banjoist Roy James, pictured with his bride, Joan Peat, after the ceremony at Jesus Church, Enfield.

**BILK WEDDING (2)—DAVID BILK**



The band was also present when Acker acted as best man to his manager and brother, David, at his wedding at St. James Church, Spanish Place, W. Acker is pictured congratulating the bride, receptionist Joan White, with David looking on.

# Rock & trad show takes the road

**BEAT** stars Billy Fury and Tommy Bruce head a mammoth package show for a four-month nationwide one-nighter tour starting at the Adelphi, Slough, on September 24. The package is titled "The Big New Rock and Trad Show," the package is set up by impresario Larry Parnes and produced by Jack Good.

**Orleans Rockers**

Other names on the bill are Nelson Keeble, Vince Eager, Joe Brown, Duffy Power, Dickie Pride, Davey Jones, Peter Wynne, David Sampson, George Faine, Johnny Gentile, Johnny Goode, the Viscounts, Billy Raymond and the Jimmy Nicholls and his 15 New Orleans Rockers.

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Ricky, who has signed a four-year contract with Columbia following the success of his first release, is set to wax another single.

On Sunday, he has a Lowestoft concert followed by a weekly Variety at Skeerness and a week of one-night-stands in November with Bob Monkhouse. He is considering a pantomime offer for Christmas.

# 'COVER GIRL' TO BOOST MIDLANDS JAZZ

band will be featured in the 15-minute programme, which is to be commended by Jan Brookes.

**Critic comper**

Dennis Detheridge, assistant to MM Midlands correspondent George Bartram and jazz critic of the Birmingham "Evening Despatch," will introduce each band.

"I would like to hear from bands all over the Midlands interested in appearing in the programme," he says. "The aim is to present all styles of jazz from

**New Frank Barber LP out this week**

Frank Barber and his Orchestra follow up their Columbia success, "Hello, London," with another album released yesterday (Thursday).  
Entitled "Music From Room 504," it consists entirely of compositions by the British composer George Postford. All arrangements are again by Frank Barber.

as many Midland towns as possible.

Bands wishing to be considered should write to Dennis Detheridge, c/o The George Bartram office, 159, Great Charles Street, Birmingham 3.

**'Silver Mile' by Blackpool stars**

**ON** Monday, a rota of stars will be on duty on the promenade at Blackpool for the Variety Club of Great Britain's "Mile of Silver."  
It is hoped to raise more than £1,000 for charity.

Inspired by Harry Secombe, it is hoped a mile of silver will be laid, starting at the North Pier.  
Among those who have promised to be present are Harry Secombe, Alma Cogan, Bruce Forsyth, Ruby Murray, Tony Dall, Tommy Steele, Glenn Melvyn, Jerry Desmonde, The Three Monarchs, Ken Morris and Joan Savage. Ken Barley, Adam Faith, Harry Worth, Emile Ford, Betty Driver, Teddy Johnson and Pearl Carr, Eddie Calvert, Charlie Carroll, Sid Millward, Danny Ross, Bob Monkhouse, Yana and Jimmy Clitheroe.

# BILLY FURY

**WONDROUS PLAY**

45-F 11267 Decca

**I DIDN'T KNOW THE GUN WAS LOADED THE CANNON**

45-F 11269 Decca



# Jazz in Concert



show Members of the Downbeat Big Band—trumpeters Stan Roderick and Jimmy Deuchar and saxists Ronnie Scott, Ronnie Ross, Tubby Hayes and Jackie Sharpe.

A band-room conference between Tubby Hayes, pianist Terry Shannon, bassist Jeff Clyne and drummer Tony Mann.

# London start for Jimmy Jones tour

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The American disc star

—and a star package

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**IN BOHEMIA**  
The Alberts and the Whytebridge Jazzband play at a Bohemian Night Ball at Hford Town Hall, High Road, on September 16 (8-11.30 p.m.).

pany Jimmy on his song offerings. Says Arthur Howes: "We may augment the group—it depends on the decision of Jimmy himself."  
He adds: "Advance interest in this disc star leads me to expect that the tour will be every bit as successful as that by the Everly Brothers, who made a tremendous impact on British audiences."  
"I am keeping prices down to a minimum, with a top around the 8s. 6d mark."

### ATV dates?

At press-time, Arthur Howes was negotiating with agent Leslie Grade for ATV appearances by Jimmy Jones. Promoter Arthur Howes is presenting Emile Ford on four Sunday concerts during October. They take place at the Gaumont, Sheffield (October 9), Gaumont, Derby (16th), Embassy, Peterborough (23rd), and Cecil Theatre, Hull (30th).

## DATES WITH THE STARS

(Week commencing September 4.)

- |  |  |
|--|--|
| <b>John BARRY</b><br>Season: Hippodrome, Blackpool             | <b>Russ CONWAY</b><br>Season: London Palladium                         |
| <b>Shirley BASSEY</b><br>Season: Winter Gardens, Bournemouth   | <b>Lennie DONEGAN</b><br>Season: Regal, Great Yarmouth                 |
| <b>BEVERLEY Sisters</b><br>Season: South Parade Pier, Southsea | <b>Adam FAITH</b><br>Season: Hippodrome, Blackpool                     |
|  | <b>Emile FORD</b><br>Season: Hippodrome, Blackpool                     |
|  | <b>Morton FRASER'S Harmonica Gang</b><br>Season: Hippodrome, Blackpool |
|  | <b>Judy GARLAND</b><br>Sunday: London Palladium                        |
|  | <b>Joe HENDERSON</b><br>Season: Floral Hall, Scarborough               |
|  | <b>Ronnie MILTON</b><br>Season: Grand Pavilion, Brighton               |
|  | <b>Edmund HOCKRIDGE</b><br>Season: London Palladium                    |
|  | <b>Teddy JOHNSON and Pearl CARR</b><br>Season: North Pier, Blackpool   |
|  | <b>KING Brothers</b><br>Season: Hippodrome, Brighton                   |
|  | <b>The KINGPINS</b><br>Season: Alexandra Gardens, Weymouth             |
|  | <b>Ruby MURRAY</b><br>Season: Palace, Blackpool                        |
|  | <b>RAVERS C.C.</b><br>Sunday: Dalwich                                  |
|  | <b>Joan SAVAGE</b><br>Season: Central Pier, Blackpool                  |
|  | <b>SHOWBIZ XI</b><br>Sunday: Trowbridge (3.0)<br>Tuesday: Exeter (7.0) |
|  | <b>Tommy STEELE</b><br>Season: Opera House, Blackpool                  |
|  | <b>THREE MONARCHS</b><br>Season: North Pier, Blackpool                 |
|  | <b>Joan REGAN</b><br>Season: London Palladium                          |
|  | <b>CHIEF RICHARD</b><br>Season: London Palladium                       |
|  | <b>Dickie VALENTINE</b><br>Season: Floral Hall, Scarborough            |
|  | <b>Frankov VAUGHAN</b><br>Season: Hippodrome, Brighton                 |
|  | <b>YANA</b><br>Season: Queens Theatre, Blackpool                       |



Alma Cogan

- |  |
|--|
| <b>Eddie CALVERT</b><br>Season: Opera House, Blackpool |
| <b>Red CASTLE</b><br>Season: Hippodrome, Brighton      |
| <b>Alma COGAN</b><br>Season: Opera House, Blackpool    |
| <b>Toni DALLI</b><br>Season: Queens Theatre, Blackpool |

## Last voyage of the 'Steamboat Shuffle'

ABC-TV's now-famous "Steamboat Shuffle" "sailed" down the Thames for the last time yesterday (Thursday), when the last programme in the present series was telefinal presentation of Saturday, October 15.

This weekend, breakers men will mark in London the Mississippi River Boat specially constructed at a cost of around £1,500 to provide a setting for the shuffles staged on the Thames at Teddington Lock. The series, launched with a grand splash on August 6, were originally scheduled to run for four programmes. These were extended to 10 following the outstanding success of the show.

**'Great success'**  
Producer Ben Churchill told the MM on Wednesday: "I can't say whether the shows will again be featured next year, but as a result of them I think we shall find that more open-air locations will be used for television shows. The whole experiment has proved a great success."  
The last programme in the present series features the Kenny Baker Swamplanders, plus Peter Elliott, the Mike Daniels Jazzmen with Doreen Beatty, Don Rennie, Kenny Lynch and Marion Williams, and the Mick Mulligan Band, with George Melly.

### Dawson to 'double' songs and sales

Singer Harry Dawson has been appointed Production Manager to Visual Impact Productions, Ltd., of Russell Square, W.C.  
This advertising agency, in addition to films, is also responsible for VISTAS—visual impact sales training aids.  
Harry, who has just completed a Monday morning BBC series, is starring this Sunday at Ramsgate Pavilion.

**JOINING SILK**  
Clarinetist Tony Cash, from Ian Bell's Band, has joined Eric Silk's Southern Jazzband in place of Brian Sidaway.

## the Stars

- |   |  |
|---|--|
| <b>Donn Reynolds</b><br>Season: BBC<br>The C&W singer has been signed by the Forrester-George Agency. | <b>Harry Secombe</b><br>Season: BBC<br>June Whitfield and the Avons are among the stars featured in a trial broadcast on September 11. If the show, titled "Leave It To The Boys," is a success, it will be booked for a series. Producer is Leslie Bridgmont. |
| <b>Marion Ryan</b><br>Season: Light Pavilion, Great Yarmouth, this weekend.                           | <b>Shirley Bassey</b><br>Season: ITV<br>with Ken Mackintosh and his Orchestra, open a series of Sunday concerts at the Victoria Hall, Halifax, on October 9.   |
| <b>King Brothers</b><br>Season: Light Pavilion, Great Yarmouth, this weekend.                         | <b>King Brothers</b><br>Season: ITV<br>start a 13-week Radio Luxembourg series in September.   |

**FRANK HACKSFIELD**  
and his orchestra

**ANGELIQUE**  
45-F 11268 Decca

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**TOO SHY**

**RUSS SAINTY**  
45-F 11270 Decca

**DECCA**

**CORAL**

**RECORDS MAGAZINE—**  
24 pages from September. The best guide to the world's best recordings—news, features, colour portraits. Still only 6d. monthly (year's post free subscription 6/6) from newsagents or record shops.

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### MARK WYNTER IN SATURDAY CLUB

**SEVENTEEN-YEAR-OLD** Peckham singer Mark Wynter makes his debut on the Light Programme's "Saturday Club" on October 8—the date he starts his four-week tour with American chanter Jimmy Jones. Mark, whose "Image Or A Girl" disc is placed at 17th position in the MM's Top Twenty, will tape the show four days beforehand.  
He makes a return appearance in the Light's "Parade Of The Pops" on Wednesday (12.30 p.m.).

### Seven bands for Scottish title

Seven bands have so far entered the Scottish jazz band championship to be held at St. Andrew's Halls, Glasgow, on September 16.  
Five more are expected before the final.

JAZZSHOWS LIMITED  
BY ARRANGEMENT WITH  
HAROLD DAVISON & NORMAN GRANZ  
PRESENT THE

# MILES DAVIS

## QUINTET

FEATURING

# SONNY STITT

Also THE JAZZ FIVE featuring VIC ASH & HARRY KLEIN  
**HAMMERSMITH · GAUMONT**  
**SATURDAY, SEPT. 24 • 6.40 & 9 p.m.**  
TICKETS: 5/6, 8/-, 10/6, 12/6, 15/6  
Now available from HAROLD DAVISON LIMITED, S.W.1  
Ticket Dept., Eros House, 29-31 Regent Street, London, S.W.1  
Stamped Addressed Envelope with Postal Applications Please.

**They all played Ragtime can be yours for 6s. (elsewhere 30s.) It's the current choice in**

**JAZZ BOOK CLUB**

Rudi Blesh and Harriet Janis's definitive history of ragtime makes 'an excellent piece of cultural history' (Francis Newton) and a wonderful JBC members-only bargain. Don't miss it: join now.

**and in the future**

**THE JAZZ SCENE**

**By Francis Newton**  
The 'New Statesman' jazz critic has here written the first-ever study of jazz exploiters, exponents and enthusiasts. Plates.  
October. Elsewhere 21s; JBC 6s.

**THESE JAZZMEN OF OUR TIME**

**By Raymond Horricks, etc.**  
"Recommended to anyone with an intelligent interest in jazz"—*Jazz Monthly*. A necessary guide. Plates.  
December. Elsewhere 25s; JBC 6s.

**FATHER OF THE BLUES**

**By W. C. Handy**  
The life story of one of the father-figures of our music who enriched the repertoire of every jazzman.  
February. Elsewhere 25s; JBC 6s.

**THE HORN**

"A masterpiece" Gerald Lascelles calls it. A moving novel of a jazzman's decline from greatness.  
April. Elsewhere 15s; JBC 6s.

**JAM SESSION**

**Edited by Ralph Gleason**  
A marvellous anthology of jazz writing—critical and historical,—by musicians and writers.  
June. Elsewhere 18s; JBC 6s.

**extra**

**A HISTORY OF JAZZ IN AMERICA**

**By Barry Ulanov**  
"Even ardent jazz lovers will learn something from it"—*Jazz Monthly*.  
Elsewhere 30s; JBC 15s.

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**Edited by Peter Gammond**  
The most comprehensive survey ever. 36 pp. plates.  
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TATUM—LP was taped at a party

**JAZZ on the AIR**

(Times: GMT plus 1)

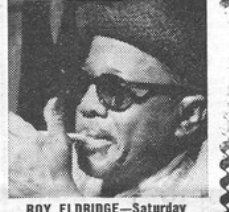
**SATURDAY, SEPTEMBER 3:**  
12.20-12.44 p.m. A 1: André Francis. 3.5-3.29 C 1: Pim Jacobs Trio. Rita Rey, 4.1-5.0 G 1: Jazz Society. 5.5-5.30 Z: Swing Serenade. 5.30-6.0 J: Jazz International. 6.25-6.40 O 2: Nelson Riddle. 6.55-6.55 D L: Steve Race. 6.30-8.0 X: Monk (10). Newport 1959—Eldridge, Hawk. Mastersounds. Burrell. 8.15-9.0 T: Popular. 9.15-10.0 T: Newport 1960. 10.10-10.55 F 1: "Jazz on the Roof of Europe". 10.35-11.0 V: Jazz Gallery. 10.50-11.15 X; A 1 2: Jazz in the Night. 11.5-1.0 a.m. J: Dancing on Two Continents. 11.15-12.0 T: Nightly repeat of 8.15 VOA Programme. 12.15-1.0 a.m. T: Nightly repeat of 9.15 VOA Programme.

**SUNDAY, SEPTEMBER 4:**  
5.15-5.45 p.m. I: Horace Silver. 7.30-8.30 X: Traditional Jazz for Dining. 8.15-9.0 T: Hi-Lo's, Ella, Ullie Green, Van Dammé, Sinatra. 8.50-9.15 C 1: MJO. 9.0-9.30 W: Acker Bilk. 9.15-10.0 T: Mulligan Big Band at Newport 1960. 10.0-10.30 A 1 2: Gospel Songs. 10.10-12.0 S: For Jazz Fans. 10.50-11.15 A 1 2: Jazz Actualities. 11.0-11.55 F 1: Billy May.

**MONDAY, SEPTEMBER 5:**  
11.15-11.29 a.m. B: Jazz Requests. 8.15-9.0 p.m. T: Big Bands of the 1930's. 9.0-9.15 W: Red Nichols. 9.15-10.0 T: New: Ella.

**TUESDAY, SEPTEMBER 6:**  
8.15-9.0 p.m. T: Big Bands — Basin, Bellson, Kirk, Edelhagen, Dankworth. 9.15-10.0 T: New — "Sketches of Spain" arr. by Gil Evans, conducted by Miles D. 9.30-10.0 U: "Creole Reeds" —Bechet, Nicholas. 10.30-10.50 F 3: Jazz Without Frontiers. 10.30-10.55 J: Swing Easy. 10.30-11.15 I: Modern Jazz Rareties. 10.50-11.15 A 1 2: Jazz in the Night.

**WEDNESDAY, SEPTEMBER 7:**  
5.5-6.0 p.m. U: "New Stars—"



ROY ELDRIDGE—Saturday

New Sounds" (Mitchell Combs, "Three Sounds", Jazz Pickers) 6.30-6.55 F 1: Carlos de Radaisky. 6.30-7.0 D E: Jazz Session. 8.15-9.0 T: McRae, Kirby Stone 4. Thornhill, T. and J. D. 9.15-10.0 T: New—Ella in Berlin 1959. 9.30-10.30 F 3: Jazz for Everyone. 10.10-10.30 E: Jazz with Edelhagen. 10.20-11.0 F 4: Muggsy Spanier. 10.45-11.0 F 4: Bunny Berigan. 11.5-12.0 a.p. W-1232: Charles Delauney. 11.15-12.0 O: Jazz Journal. 12.10-1.0 a.m. I: Clark Terry, Condon. Newport Youth Band. Big Miller.

**THURSDAY, SEPTEMBER 8:**  
6.0-6.15 p.m. C 2: Heath Jazz Session. 8.15-9.0 T: B.G. James, Glen Gray, etc. 9.15-10.0 T: New—Fred Katz ("Eastern Exposure"). Webster meets Peterson. 9.30-10.0 F 1: Holiday Jazz. 10.40-11.30 D L: Jazz Club. 11.0-12.0 P: Condon, Albam.

**FRIDAY, SEPTEMBER 9:**  
12.0-12.20 p.m. C 1: Dixieland Pipers. 4.40-5.30 P: Fats Waller. 5.0-5.30 L: Jazz Discs. 8.15-9.0 T: Anthony Bonello, Shaw, May, Sinatra-Hackett. 9.15-9.45 D-232m: "Jazz with Joe". 9.15-10.0 T: New — "Bernstein Plays Brubeck Plays Bernstein". 9.30-10.0 B-255m: "The Real Jazz. 10.30-10.55 J: Jazz is my Beat. 11.0-12.0 U: Swing Serenade. 11.15-12.0 N: "Shorty's Giants". Programmes subject to change.

**Key to stations**

A: RTF France 1: 1-1829 48.35 2-193.  
B: RTF France 2: 347, 218, 359, 379, 445, 498.  
C: Hiverston: 1-402, 2-298.  
D: E-464, L-1509, 243.  
E: NDR-WDR: 309, 139, 433.  
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
G: CBC Montreal: CKRC 16.84m.  
H: SWF B-Baden: 295, 363, 195, 41, 29.  
I: AFN: 344, 271, 547.  
L: NR Oslo: 1276, 337, 226, 477, 19, 25 or 31 bands.  
N: O.R. Vienna: 477, 203, 215, 554, 292, 520m.  
O: BR Munich: 375, 187, 48.7.  
P: SDR Stuttgart: 522, 49.75.  
Q: HR Frankfurt: 505.  
R: RAI Rome: 358, 299, 269, 207m.  
S: Europe 1: 1697m.  
T: VOX: 8.15 and 9.15-13, 19, 31, 49, 75m. bands. 11.15 and 12.15 repeats—1734m. (W.V.)  
U: Bremen: 221.  
V: Saarbrücken: 211.  
W: Luxembourg: 206, 49.26.  
X: RTF France 4 (F.M. only): 95.6 Mc/s, 90.35 Mc/s, 88.7.  
Y: SBC Lugano: 539m.  
Z: SBC Geneva Lugano: 393, 31 band.

**—F. W. Street**

**'with tremendous lift'**

**ADMIRERS of Art Tatum will be glad that Top Rank lasted long enough to issue this first of two volumes of informal piano music taped at a Hollywood party.**

It is to be hoped that EMI will let us have the second set.

The pianist, obviously at ease and free to play what he liked, chose—as so often happens in these cases—just the sort of programme we are used to hearing from him.

**Brilliant**

His brilliant technical assaults almost bewilder the senses as he tears through prodigious variations on "Begunne," then suddenly begins to romp with both hands. "Someone To Watch" is typical and tantalising larger-than-jazz ballad interpretation; patches of suspenseful free-tempo playing, punctuated by Tatum's trademark runs, contrasted with passages which swing violently.



"Body and Soul," entirely dazzling, has tremendous lift and strength, though Tatum breaks the tempo here and there. "Willow Weep," again shows his astonishing command of swing and tempo, his distinctive changes of pace and individual sound.

"Too Marvellous" is solo playing on the grand scale; it doesn't convey much feeling to me, but the degree of skill and

**DETAILS**

**ART TATUM (LP).** "The Art Tatum Discoveries." Begin the Beguine; Willow Weep for Me; Someone to Watch Over Me; Too Marvellous for Words; Body and Soul; Danny Boy; Tenderly; I'll Never Be the Same; You Took Advantage of Me; Without a Song; Yesterday; Little Man, You've Had a Busy Day (Top Rank 12in. 35 067-35s.) Recorded privately in California, 1956.

quick-thinking displayed is awe-inspiring. Tatum's was an ornate style, and those who hold (with Michael Angelo) that beauty is the elimination of superfluous, will look with suspicion on his more florid pieces.

**Powerful**

Personally, I find "Danny Boy" sentimental, unnecessarily grandiloquent music, thoroughly well played, of course. Perhaps Tatum was poking fun at it part of the time.

That Tatum was capable of generating immense swing is proved again and again in the album, and especially in "You Took Advantage," during which the piano must be shaken into the force of his powerful striding.

It doesn't do to bring cut-and-dried standards of judgment to Tatum's unrestricted talents. Best to open your ears and let the miraculous, sometimes bewildering, strands of music roll in.—Max Jones.

**Muscular Hines**

**BENNY CARTER (LP).** "Swingin' the 20s." Thou Swell, My Blue Heaven; Just Imagine; If I Could Be With You (Sweet Lorraine); Who's Sorry Now; Laugh, Clown, Laugh; All Alone; Mary Lou; In a Little Spanish Town; Someone to Watch Over Me; A Monday Date. (Contemporary 12 in. LAC1225—36s. 8d.)

Carter (alto, tpt.); Earl Hines (pno.); Leroy Spang (bass); Shelly Manne (drs.). Los Angeles, 2/11/58.

ALTHOUGH Carter and Hines have both recorded extensively since the late twenties, this is their first meeting on record. For that reason it is an important album, though a little disappointing.

Carter and Hines are old friends, but neither Manne nor Vinegar had met Earl, who flew to Los Angeles for the occasion. This is their first meeting on record. For that reason it is an important album, though a little disappointing.

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**Education**

According to Contemporary's Lester Koenig, the two younger musicians were looking forward to the meeting, and afterwards Vinegar said he had received an education at Fatha's hands. This is not surprising. Hines is still playing wonderfully well, and his muscular attack, fine chording and extraordinary sense of time must have been

an inspiration to the other three players.

Behind Carter—who plays alto on nine tracks and trumpet on "All Alone." If I Could Be and "Watch Over Me" Hines is ever alert, providing gentle or stomping backgrounds as the mood demands.

In his solo choruses, and particularly in "Sweet Lorraine," "Thou Swell," "Who's Sorry" and "Mary Lou" he demonstrates his mastery on several levels.

**Elegant**

Carter is less impressive, though he shows his usual easy command and restrained elegance. Perhaps it is because I don't like his modern style so much as his old that I find him so; at any rate, his alto seems to me rather too prim in places. He makes intricate, imaginative statements on "Monday Date," "Thou Swell," and one or two more, but this is not so good a record as "Jazz Giant" for enjoying Carter's improvisations. His trumpet is as melodic as ever, but nothing more.

The feeling the record leaves me with is that a combination of such talents might have resulted in something greater than the sum of the parts, so to speak, that it hasn't done so is our bad luck.—Max Jones.

**CAPSULE REVIEW**

**KING OLIVER (EP).** "Jazz Giant." Snake Rag; I Ain't Gonna Tell Nobody; Snake Rag; My Sweet Lovin' Man. (Philips BBE12369—12s. 3d.)

THESE four reissues from the Philips Oliver LP (BBE17151) will remind those who need reminding of the fine, balanced, strong ensemble achieved by Oliver's fabulous Creole Jazz Band. The thrustful, stomping im-



Miles D. in Gil Evans arrangements. Brubeck, Peterson 10.10-10.30 E: Jazz with Edelhagen. 10.10-10.55 F 1: Jazz in Blue. 10.15-10.30 C 2: Jazz Discs. 10.15-11.0 U: Poetry and Jazz (Dix). 11.0-11.30 V: Jazz Corner. 11.5-1.0 a.m. J: D-J Shows (nightly).

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SIDNEY BECHET—Tuesday

**WEDNESDAY, SEPTEMBER 7:**  
5.5-6.0 p.m. U: "New Stars—"



package people in focus

# Czechs acclaim Edmond Hall

**FROM** all accounts, Edmond Hall is pleased with his stay in Czechoslovakia. And the Czechs are pleased with the clarinetist and his music.

My latest information on Edmond comes from Antonin Truhlar, who describes himself as "an ardent jazz propagandist of many years standing." Says Truhlar: "We are all happy here that this great Crescent City musician could visit us as the first American jazz ambassador. I can tell you he has performed the best possible service for live jazz in our country."

"He is the same sincere man on stage and off. There is no showing-off. In playing he is highly disciplined, and at the end of each number he makes just a modest acknowledgment to the audience."

Hall and the Gustav Brom band played in Prague at the close of the national Spartakiad Festival and, because of the crowded conditions, had to put up at a second-rate hotel. "Later, when offered superior accommodation, Edmond declined, saying: 'Where the band stays, so will I.'"

## Previn says—

**DESPITE** the disappointment he suffered here, André Previn was able to view this country and its jazz with an unjaundiced eye.

"The healthiest thing I saw in Europe, jazzwise, was England," he told Howard Lucraft in Hollywood. And continued:

"The London jazz clubs are what every musician in America dreams of. The clubs are always crowded, and, above all, the people are so quiet. And they don't drink."



PREVIN likes Tubby.

"Johnny Dankworth's new band is just great. I especially like the new arrangements—in a Holman and Mulligan style. Johnny himself plays beautiful alto."

"Tubby Hayes, Ronnie Scott and Ronnie Ross also impressed me a lot. And their bass player (I didn't get his name) was quite wonderful."

The wonderful bassist? Kenny Napper for a pound.

## OFF THE CUFF

**ANDRE PREVIN** is scoring the forthcoming "All In A Night's Work" picture starring Dean Martin and Shirley MacLaine.

The American Federation of Musicians refused an open debate with the rival Musicians' Guild of America. Currently, the Guild controls musicians working for the film studios.

Paris Blues—now has Louis Armstrong in the cast in addition to Duke Ellington. They're hoping to add Erroll Garner.

Ray Charles drew the biggest crowd in years at the Hollywood Palladium. There were 7,542 people. Charles was on percentage and drew over \$9,000 from his share. Not a bad one-night gig! —Howard Lucraft.



## Record session

Eurreal (Little Brother) Montgomery, pianist and blues singer, who wound up his first British visit with an appearance at Jazzshows Jazz Club on Wednesday, is seen here recording with Ken Colyer. The session took place at Lansdowne Studios, London, last week, and the album is due for Columbia release next January.

In all, Little Brother made 11 titles. Eight were solo performances accompanied by Alex Korner (guitar) and Jack Fallon (bass); the remainder, duets with Colyer. "Buddy Bolden's

Blues" was one of the numbers given piano-vocal-and-trumpet treatment.

Among the piano pieces was a re-make of Little Brother's "Fareish Street Jive," first recorded in 1936, and among the vocals, a new version of Chinese Man Blues. Montgomery, delighted with the session, said: "We did some of the old, old blues, we did some jazz things, and I even came up with 'Canadian Sunset.' I believe the new 'Chinese Man' was better than the original Bluebird recording."

## THIS WORLD OF JAZZ by Max Jones

October 15. After that, Winifred and I will be returning to the States.

### Benefit

**LAST** week I wrote about a benefit for Lee Collins's widow "some time in October."

Now I hear from Dave Backhouse, who is helping to organize it, that the benefit will take the form of an all-night session at the Colyer Club, 61 Newport Street, W.C.2, beginning at midnight on Saturday, September 10.

The bands which have offered their services are Ken Colyer's Jazzmen, Mickey Ashman's Ragtime Jazzband, Kenny Ball's Jazzmen, Alex Welsh and his band, Bob Wallis's Storyville Jazzband, the Dauphin Street Six, Ian Bell's Jazzmen and the Alex Korner Blues Group.

A fine effort in a good cause.

### Blissful

**THE** photograph at the top of this page was taken by Patrick Gwynn-Jones, a comparatively new name on the jazz scene.

For some months now, Gwynn-Jones has been doing work for Record Supervision. He was responsible for the blissful study of Archie Sempie which graced the recent "Jazz

for Young Lovers" album, and for the atmospheric cover picture of Humphry's "Blues in the Night" LP.

The latter has been rechristened "You're never alone with a trumpet" by television-conscious jazz buyers. As the photography was carried out at night in Soho, close to several clip joints and bars, Humph had the greatest difficulty in remaining alone.

### Calvert

"Girls appeared from here and there and wanted to be in the picture," Gwynn-Jones remembers. "One said: 'Is that Eddie Calvert?', and another said: 'It must be, he's got a gold trumpet.'"

"Finally we had to move to Great Chapel Street to get the job finished in peace."

This Tuesday, an exhibition of Gwynn-Jones's photographs opened at the Studio Club, Swallow Street, W.1.

Included are action shots of Humph, Little Brother, the Mickey Ashman band and Nat Goneila, portraits of George Melly, Acker Bilk, and other local figures, and sundry LP sleeves.

The exhibition—it contains about 50 per cent. jazz subjects—runs for a month and is open to the public on weekdays from 4.30 to 6 p.m.

## I HEAR THAT...

• Gil Evans is in the process of organizing a new 11-piece band which will debut at New York's Jazz Gallery on October 18.

• Guitarist Arv Garrison, famous in the early bop days, died at the age of 37 on the West Coast.

• New Orleans clarinetist Pete Fountain, whose albums are top sellers in the USA, has opened his own night club in his home town.

• Neal Hetti, now resident in Hollywood, refuses to do any arranging there, wants his own quartet in a night spot.

• Fess Williams, a clarinetist and leader of renown during the 'twenties, may record again soon for the Prestige label. He is currently employed at the mail desk of New York's Local 802.

• Pianist Billy Taylor and his wife Teddi are in Paris for a short vacation.

• In New York, Max Roach has entered hospital "for a rest."

• Reading of the Beaulieu riots, U.S. critic John Tynan said: "The night has to copy the Americans in absolutely everything these days."

# Pro's and Conns

## COUNT BASIE BAND

**SAXOPHONES**  
Marshall Royal 6m  
Frank Wess 10m  
Frank Foster 10m, 6/0  
Charles Fowkes 12m, 12n, 6/0/0

**TROMBONES**  
Benny Powell 6H & 88H  
Bill Hughes 6H  
Henry Coker 6H

## LES BROWN BAND

**SAXOPHONES**  
Ralph La Polla 6m  
Bill Usseton 10m  
Abe Aaron 10m

**TRUMPETS**  
Wes Hensel 38B  
Dick Collins 38B  
Jerry Kadovitz 38B

**TROMBONE**  
Jay Hill 6H, 88H



## WOODY HERMAN BAND

**SAXOPHONES**  
Bob Hardaway 10m  
Ritchie Kamuca 10m

**TROMBONES**  
Wayne Andre 48H, 5G  
Willie Dennis 6H  
Robert Lamb 6H  
Roy Wiegand 6H  
Don Deille 10H  
Arch Martin 48H

## BILL HARRIS



## TED HEATH BAND

**SAXOPHONES**  
Robert Efford 10m  
Henry MacKenzie 10m  
Ronnie Chamberlain 6/0, 42P  
Ken Kiddier 6/0, 42P

**TRUMPETS**  
Bobby Pratt 38B  
Bert Ezzard 38B  
Duncan Campbell 38B

**TROMBONES**  
Don Lusher 6H, 5G  
Wally Smith 6H  
Jimmy Coombes 72H, 88H, 6H



## HARRY JAMES BAND

**SAXOPHONE**  
Ernie Small 12m

**TROMBONES**  
Lew McCreary 6H  
Ray Sims 6H  
Ernie Tack 6H, 72H

## MAYNARD FERGUSON



## HUMPHREY LYTTLETON BAND

**SAXOPHONES**  
Jimmy Skidmore 10m  
Joe Temperly 12m

**TROMBONE**  
Johnny Pickard 6H

## STAN KENTON BAND



**SAXOPHONES**  
Bill Perkins 10m  
Spencer Sinatra 10m  
Steve Perlow 12m

**TROMBONES**  
Arthur Le Coque 6H  
Bob Fitzpatrick 6H  
Kent Larsen 6H, 5G  
Jim Amiotto 72H

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**ALEX WELSH AND HIS BAND**  
plus the first appearance at Club  
The Blues King of New Orleans  
**CHAMPION JACK DUPREE**,  
singing and playing his "Barrel-  
house" Blues

Saturday, September 3  
**ALAN BRANSFORD AND HIS BAND**  
plus the first appearance at Club  
The Blues King of New Orleans  
**CHAMPION JACK DUPREE**,  
singing and playing his "Barrel-  
house" Blues

Sunday, September 4  
**TERRY LIGHTFOOT AND HIS NEW ORLEANS JAZZMEN**

Sunday Evening, September 4  
**KENNY BALL JAZZMEN**

Monday, September 5  
**SIMS WHEELER VINTAGE JAZZ BAND**

Tuesday, September 6  
**ALEX WELSH AND HIS BAND**

Wednesday, September 7  
**MIKE DANIELS DELTA JAZZMEN**  
plus **CHAMPION JACK DUPREE**,  
singing and playing his "Barrel-  
house" Blues

Thursday, September 8  
**FAIRWEATHER-BROWN ALL STARS**  
Nurses and Forces in uniform admitted at  
reduced rates, if members of the Club.  
Club Subscription: 5/- per year.  
Admission each Session:  
Members 4/-, Guests 5/- (Sat. 6/-)

Full details of the Club from the Sec.,  
J.L.C., 64-66 Oxford St., W.1 (AM0184)

\*\*\*\*\*

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At Studio 51, 10111 G. Newport Street,  
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**PETE RIDGE JAZZMEN**

Saturday (7.30)  
**IAN BELL JAZZMEN**

Sunday (7.15)  
**JIMMY LOUGHER JAZZMEN**

Wednesday (7.30)  
**MEMPHIS CITY JAZZMEN**  
**ERIC FRANKS JAZZ BAND**

Thursday (7.30)  
**KENNY ROBINSON JAZZ BAND**  
ALL-NIGHT SESSIONS SATURDAY AND MONDAY

**PETE RIDGE JAZZMEN**  
**BOB BROOKS JAZZ BAND**  
All-Night Sessions every Saturday. Non-members  
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September 16th.

Saturday, September 10  
**KEN COLYER & JACK DUPREE**  
**BENEFIT ALL-NIGHTER**  
Saturday, September 10  
In aid of Lee Collins widow.  
Bands consulting their services:  
**KEN COLYER - KENNY BALL - MICKY ASHMAN**  
**IAN BELL - DAUPHIN ST. SIX**  
**ALEX WELSH JAZZ BAND**  
**BOB WALLIS STORVILLE JAZZMEN**

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Mon. **NORMAN DAY'S JAZZMEN**  
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Tues. **PETE RIDGE JAZZ BAND**  
Wed. **NEL MILLET JAZZMEN**  
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FREE MEMBERSHIP TO ALL - MON. - THURS.

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Town Hall, Islington  
Saturday, 17th Sept.  
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This Saturday, September 3rd. 7.30 p.m.

FREE TRADE HALL, with

★ **VICTOR FELDMAN**  
★ **TUBBY HAYES** Quartet and **BIG BAND**  
★ **RONNIE SCOTT** QUINTET  
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**HAYES** QUINTET. Terrific atmos-  
phere! Excitement in Jazz! Come  
early!

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week's sensational success. **DON**  
**RENDELL** ALL STARS with  
**KATHIE STOBART**, **BILL LE**  
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**HAMER** QUARTET introducing ex-  
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**Ganley**, **Keith Christie**, **Stan**  
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**KENNY BALL JAZZMEN**

Monday, September 5  
**SIMS WHEELER VINTAGE JAZZ BAND**

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Admission each Session:  
Members 4/-, Guests 5/- (Sat. 6/-)

Full details of the Club from the Sec.,  
J.L.C., 64-66 Oxford St., W.1 (AM0184)

\*\*\*\*\*

## FRIDAY (TODAY)

A **BABBLE**, **KINGSTON HOTEL**,  
(facing Kingston Station). 8.15:  
**EDDIE T. THOMPSON** QUINTET  
**KATHIE STOBART**, **BILL LE**  
**SAGE**.

A **BABEL**, **Burton's**, **Uxbridge**, to-  
night at **ALAN DANLEY**, **DIXIE**  
**FOOT'S** QUINTET. **Next**  
**Friday, Sep. 9: JOHNNY DANK**  
**WORTH** Full Orchestra.

**ALL-NIGHT COUNTRY** Traditional  
**FESTIVAL**, 11.45 p.m. **Corn**  
**Exchange**, **Chelmsford**, with **SIMS-WHEELER**  
**VINTAGE** Bandstand. **Next**  
**Friday, Sep. 9: JOHNNY DANK**  
**WORTH** Full Orchestra.

**CITIZENS STORM** the **BASTILLE**.  
**FREE** drink. **Fabulous** Jazz every  
night—Wardour Street.

**ROYAL STAR HOTEL**, **St. Albans**.  
**Next** Friday, **Great Birthday Party**  
**Next** Friday, **Great Birthday Party**  
**Next** Friday, **Great Birthday Party**

**DICK CHARLES WORTH**. — Bud-  
worth Hall, **Ongar**.

**FAIRWEATHER-BROWN**. — "Six  
Bells," **Kings Road**, **Chelsea**.

**FINDONLEY**, conservative. **Hall**,  
**N.12: MIKE PETERS!**

**HAMPTON COURT**, **Thames** Hotel,  
**THE DAUPHIN STREET SIX**.

**HARRINGAY JAZZ CLUB**,  
**HARRINGAY JAZZ CLUB!**  
**BOB WALLIS' STORVILLE** 8.11  
**EVERYBODY** WELCOME!  
**THE MANOR HOUSE**, (opposite Manor  
Home) **Tues. 8-11.30 p.m.** **Bar** till  
**11 p.m.** Your hosts, **Nanda** and **Ron**  
**Leahy**. **FRI. SEPT. 9th: CHAMPION**  
**JACK DUPREE!**

**JAZZ AT NICKS**: **Nigel Moxon**  
**Quartet**.—"Old Tiger's Head," 7.30.  
**MIKE MESSENGER**.—Edgeware, 7.30.  
**MIKE PETERS**.—North Finchley.

**PENDE**.—"Freemasons": **Kenny**  
**Robinson** Jazzband.

**PETE NEWMAN'S JAZZMEN** crash  
out in **October**.

**PETE RIDGE** Jazzmen at **Colyers**.  
Admission 3/-.

**SOUTHERN JAZZ CLUB**, **Masonic**  
**Hall**, over "Old Red Lion," 640, **High**  
**Road**, **Leightonstone**. **ERIC SILK'S**  
**SOUTHERN JAZZ BAND**, with **PATTI**  
**CLARKE**.

**ST. LOUIS**, **Emk Park Hotel**, **HORN-**  
**CHURCH**. **TERRY LIGHTFOOT** New  
**Orleans** Jazzmen. — **SEE MONDAY'S**.

**SUTTON**, "RED LION": **DICK**  
**MORRISSEY**.

"VARIETY SHOWS" present a  
**BO' NITE**, **September 16th**, **ILFORD**  
**Town Hall**. **Alberts** and **Whitby**  
**Jazzbands**.—Tickets 7s. 6d. from 129b,  
**Ilford Lane**. **Masks** please!

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**Club**, **Box** Station, **SIMS-**  
**WHEELER**.

**BRIGHTON**  
**CHINESE JAZZ CLUB**  
(Adjoining Aquarium)  
Saturday, September 3rd. 8.15-11.45  
**LENNY BEST** QUINTET  
Guest Star: **Moss-Bryant**  
Sunday, September 4th. 7.30-11.0  
**FAIRWEATHER-BROWN** ALL STARS  
Friday, September 9th. 8.15-11.45  
**CY LAURIE** JAZZ BAND  
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## SATURDAY

**ABOARD JAZZBOAT**, **Townend**  
**Wharf**, **Kingston**: **The Canal** Street  
**Jazzmen**

**AGAIN AT RICHMOND COMMU-**  
**NITY CENTRE** A **GREAT** **SESSION**  
**TONIGHT** **WITH** **ALAN BRANS-**  
**SON**, **GRAHAM BOND**, **HERMAN**  
**WILSON** and **MARTIN ANN**.

**COLYER CLUB OPEN**.  
**DAUPHIN STREET SIX**. —  
**Southampton**

**MIKE MESSENGER**.—Putney.  
**MIKE PETERS**.—Bramtree.

**TONIGHT IN THE CAVES**  
**Everyone** **Has**  
**Make your** **reservations**  
**Come** and **hear** **PETE RIDGE**  
**There's** also **THE GANNONS**—  
**"Anon."**

**TONY VINCENT** Jazzband.—  
**Cedars** **Club**, **Sittingbourne**.

**WOOD GREEN**. **BOB WALLIS**  
**STORVILLE!**

\*\*\*\*\*

## SUNDAY

**AT STAINES**, starting **Sunday**,  
**Sept. 11, 7.30**.—"Anne Boeyen." Once  
more the **fabulous** **Charlie Galbraith's**  
**Jazzband**.

A **PARTY**, **EDMONTON**,  
**FREE** **ADMISSION**. **MEM. FEE 2/6**  
**"Britannia"**, **Sebastopol** **Road**  
**ROSS-COURTLEY** JAZZETT

**BOB WALLIS**, (Concert) **Pavilion**,  
**Bournemouth**.

**COOKS-CHINGFOOD**  
**Royal** **Forest** **Hotel**  
**TERRY LIGHTFOOT'S N.O.J.M.**  
**CLUB** **OCTAVE** **OPENING** **NIGHT!**  
Following their great success in  
town **THE DAVE MORSE** **QUINTET**  
is back to open a new season at the  
**Hambrough** **Tavern**, **Southall**.

**HOT CLUB OF LONDON**, 7 p.m.:  
**MICKY ASHMAN** and **HIS** **RAG-**  
**TIME** **JAZZ** **BAND**. — **Shakespeare**  
**Hotel**, **Powis** **Street**, **Woolwich**.

**JAZZ AT NICKS**: **Wonderful** **VIO**  
**ASH**, **Eric** **Hitchcock**.—"Old Tiger's  
**Head**," 7.30. **Admission** **free**.

**KING'S HEAD**, **High** **Street**, **Acton**:  
**TONY THOMPSON** Trio, featuring  
**STAN JONES**, plus **Poll** winning  
**Vibesman** **BILL LE SAGE**.

**L. S. M.**  
**MAIDSTONE**  
**KENT**  
**MAIDSTONE**  
**KENT**  
**COMMENCING** **SUNDAY**, **11th**, **7 p.m.**  
**ROYAL STAR HOTEL**  
**Opening** **night** **with**  
**BOB WALLIS**  
**AND** **HIS** **STORVILLE** **JAZZMEN**.  
**Join** **now**, **John** **Price** **Records**,  
**56**, **Lower** **Stone** **St.**, **Maidstone**.

**MIKE MESSENGER**. — **Bel** **Pie**  
**Island**.

**QUEEN VICTORIA**, **North** **Cheam**:  
**JOY LAURIE** JAZZ BAND.

**SEVEN STARS** **Jazz** **Club** (Trad.),  
**Goldings** **Road**, **W.12: GEORGIA**  
**JAZZMEN**.

**ST. LOUIS**, **Emk** **Park** **Hotel**, **HORN-**  
**CHURCH**: **SIMS WHEELER** **Vintage**  
**Jazzband**. **Next** **Monday**, **8.15**,  
**FRIDAY'S** **ALL-NIGHTER**.

**TONY VINCENT** Jazzband.—**Park**  
**Road**, **Kingston** **Bridge**.

**WOOD GREEN**: **ALEX WELSH**  
**BAND**. **Guest**: **PAT HALCOX**. **Inter-**  
**mission**: **The Saratoga** **Jazzband**.  
(Members only.)

\*\*\*\*\*

## MONDAY

**BOB WALLIS** (Concert) **Leascliff**  
**Hall**, **Poleton**.

**GOLDERS GREEN**—**REFECTORY**:  
**CY LAURIE**.

**IPSWICH JAZZ CLUB**: **TERRY**  
**LIGHTFOOT'S N.O.J.M.** **Featuring**  
**OCTAVE** **CLUB**, **Headstone** **Hotel**,  
**North** **Harrow**: **Modern** **Jazz** **Groups**  
**and** **guests**. **Then** **for** **another**  
**great** **evening** **Charlie** **Burchell** **and**  
**the** **Quinette**.

**PURLEY**: **PANAMA** **JAZZMEN**.  
Admission 1/6.

**ST. LOUIS** Traditional **JAZZ**  
**CLUB**.—"O'DEE O N" **BALLROOM**,  
**CHELMSFORD**, **opening** **MONDAYS**,  
**12th** **SEPT**: **KEN COLYER'S** **Jazz**  
**Band** **ALWAYS** **IN** **BAND**.—  
**SEE** **FRIDAY'S** **ALL-NIGHTER**.

## MONDAY—contd.

**TONITE TONITE**  
**WINDSOR JAZZ CLUB**  
**Ex-Services** **Club**, **Box** **Station**:  
**MICKY ASHMAN'S**  
**RAGTIME JAZZ BAND**  
7.30-11 p.m. **Licensed** **Bar** **till** **10.30**

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**BAND** **packed** **with** **Jazz** **Stars**, **now**  
**resident** **every** **week**. 7.30-11,  
**Drayton** **Red** **Barrel**.

**WALLY FAWKES**.—"Six Bells,"  
**Kings** **Road**, **Chelsea**.

**WELWYN GARDEN**, **Cherrytree**  
**Hotel**: **DAUPHIN STREET SIX**.

\*\*\*\*\*

## TUESDAY

A **BABEL**, 8-11  
**Ilford** **Lane**, **Ilford**:  
**THE JAZZMAKERS**

**AYLESBURY JAZZ CLUB**: **THE**  
**CLYDE VALLEY STOMPERS!**  
**BARNET** **Assembly** **Hall**, **Union**  
**Street**: **MICKY ASHMAN** **RAGTIME**  
**JAZZ BAND**.

**BOB WALLIS**.—Essoldo, **Tunbridge**  
**Wells**.

**BROMLEY**, **KENT**.—"White Hart,"  
**High** **Street**, **7.30**: **MIKE DANIELS**  
**DELTA** **JAZZMEN** **with** **DOREEN**  
**BEATTY**.

**HARROW JAZZ CLUB**, **British**  
**Legion** **Hall**, **South** **Harrow**: **CY**  
**LAURIE** **JAZZ BAND**

**MORDEN**: **KENNY BALL** **JAZZ**  
**MEN**. **Interval**, **Colin** **Banagan**.—  
**The** **Crown** (opposite **Morden**  
**Underground**).

**TUNBRIDGE WELLS**: **BOB**  
**WALLIS**  
**WOOD GREEN**: **FAIRWEATHER-**  
**BROWN!**

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## WEDNESDAY

**AMERSHAM ARMS** (opposite **New**  
**Cross** **Station**): **Vic** **Ash** **and**  
**the** **Four**, 8 p.m.

**BASTILLE SPECIAL**—**Mike** **Messen-**  
**ger**

**CLUB ORLEANS**, **COLCHESTER**.—  
**THE** **CLYDE** **VALLEY** **STOMPERS!**  
**COLYER** **CLUB** **OPEN**.

**DAGENHAM JAZZ CLUB**, **Royal**  
**Old** **Hotel**: **BOB WALLIS** **STOR-**  
**VILLE** **JAZZMEN**.

**OXFORD**, **Carfax** **Ballroom**: **Terry**  
**Lightfoot** and **his** **New** **Orleans** **Jaz-**  
**zmen**.

**PURLEY**: **KENNY BALL**. **Next**  
**week**: **MR. ACKER BILK**, **all**  
**welcome**, **doors** **open** **7.30 p.m.**  
"White Hart," **Southall**.

**ST. ALBANS**, **Market** **Hall**: **ALEX**  
**WELSH** **DIXIELANDERS**.

"TIGERS HEAD," **Bromley** **Road**,  
**Canford**: **THE** **JOY LAURIE** **BAND!**

\*\*\*\*\*

## THURSDAY

**AT THE CROWN**, **TWICKENHAM**:  
**The** **John** **West** **Group** **and** **DICK**  
**MORRISSEY**.

**BROCKNELL JAZZ CLUB**, **Bridge**  
**House**, **Wokingham** **Road**: **ZENITH**  
**SIX**.

**DALA** **OPENING**: **NEW** **MEDWAY**  
**JAZZ CLUB**: **ROCHESTER** **CASINO!**  
**THURSDAY**, **16th** **SEPTEMBER**:  
**KEN COLYER** **JAZZMEN**. **KEN**  
**COLYER** **JAZZMEN!**

IT'S THE LATEST. "Clay Pigeon"  
new **Exotic** **Station**: **UNCLE JOHN**  
**RENSHAW'S** **JAZZ BAND**.

**NEW** **STORVILLE**.—"Terminus,"  
**Stuart** **Road**, **Gravesend**: **RIVER**  
**CITY** **JAZZMEN**.

**WATFORD JAZZ CLUB**, **United** **Ex-**  
**Servicemen's** **Club**, **St. Albans** **Road**:  
**TERRY LIGHTFOOT** **N.O.J.M.**

\*\*\*\*\*

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**from** **Greenwich**) **Bed** and **Breakfast**,  
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## KENNY BALL'S JAZZMEN

Jazz for September

- Fri. 2 Liverpool, Iron Door Club.
- Sat. 3 Liverpool, Iron Door Club.
- Sun. 4 Jazzshows Jazz Club.
- Mon. 5 B.B.C. Recording.
- Tues. 6 Morden, Crown Hotel.
- Wed. 7 Purley, Palm Court.
- Fri. 9 Ringwood, Matchams Park Stadium.
- Sat. 10 Eel Pie Island.
- Sun. 11 Jazzshows Jazz Club.
- Mon. 12 Welwyn Garden City, Cherry-tree.
- Tues. 13 Bromley, White Hart.
- Wed. 14 Dagenham, Royal Oak Hotel.
- Fri. 16 Manor House Hotel (evening), Aylesbury, Grosvenor (all-night).
- Sat. 17 Nottingham, Dancing Slipper.
- Sun. 18 Jazzshows Jazz Club.
- Tues. 20 South Harrow, British Legion.
- Wed. 21 St. Albans, Market Hall.
- Thur. 22 Watford, United Ex-Service Club.
- Fri. 23 Hornchurch, Elm Park Hotel.
- Sat. 24 Birmingham, Digbeth Institute.
- Sun. 25 Jazzshows Jazz Club.
- Mon. 26 Hammersmith Palais.
- Tues. 27 Aylesbury, Grosvenor Ballroom.
- Wed. 28 Colchester, George Hotel.
- Fri. 30 Windsor, Ex-Service Club.

Don't miss B.B.C. Saturday Club, Saturday, 10.30.  
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# Chinese Jazz Club has 7,000 members

IT was "rave" night at Brighton's popular Chinese Jazz Club on Sunday. For the club was expecting its 7,000th member to enrol. And who should it be but a genuine Chinese girl—20-year-old Jean Lau, a student at Brighton Technical College.

Jean was introduced to veteran trumpeter Nat Gonella and presented with an LP as well as a free membership card. The disc? Music from "The World Of Suzie Wong," of course.

**PIANIST** Eddie Thompson makes his first appearance at Kingston Jazz Club, Kingston Hotel, today (Friday). Also on the bill are tenorists Kathy Stobart and vibist Bill Le Sage. Eddie is resident at the Dounbeath Club, Soho.

**GUEST** band at the newly opened Eastote Jazz Club, Clay Pigeon, on Thursday is Uncle John Renshaw's Jazzband.

**LINCOLN** Jazz Club last week enrolled its 2,000th member. The Club meets on Tuesdays at Ye Olde Crowne.



**STARTING** the weekly adult season at the Opus 3 Club, Bridge Hotel, Darlington on Monday are the Panama Jazzmen from Newcastle.

**THE** Humphrey Lyttelton Band plays at Aylesbury Jazz Club on September 13.



Veteran trumpeter Nat Gonella presents a record and free membership of the Chinese Jazz Club to Jean Lau. Club owner Bonny Manzie, with boater, looks on.

**THE** White Eagles Jazzband, which accompanied Little Brother Montgomery when he played at Belfast's Fiesta Ballroom last month, will be resident at the Queen's University Students' Union this winter. Also resident are Tom Clarke's Distillers.

**ACKER BILK'S** Band will be featured in a Riverboat Shuffle down the Mersey aboard the Royal Iris on September 17.

**REVISED** opening date for Swindon's Oriental Jazz Club at McKillop's Ballroom is September 15. Guest outfit will be Mickey Ashman's Rastime Band.

**ERIC WINSTONE** vibist Roy Marsh runs a Sunday morning jazz club at Butlin's Holiday Camp, Eggnor, in the "Pig And Whistle."

**TOP** traditional bands have been booked for the New Medway Club, Rochester Casino, which opens on September 15. Kicking-off the series will be the Ken Colyer Jazzmen, followed by Mike Daniels (22nd), Mickey Ashman (29th) and Cy Laurie (October 9).

**THE** Ken Colyer Band will be at a new club at the Rex Ballroom, Cambridge, on September 30.

## Don't take jazz too seriously

WHAT'S in a name? Quite a lot, especially when it comes to choosing one for a band, for most groups find it requires considerable thought. The easiest thing to do, of course, is to vote one of the musicians as leader—most bands run on a co-operative basis—and then bill the group as So-and-So and his Jazzmen (or Jazz Band).

Although I realise that many fans like bands to be named after one of the band's personalities, this easy way out of choosing a name shows hardly any imagination at all.

Jazz, to my mind, is a colourful, happy-go-lucky kind of music, and band names should reflect this fact.

In my view, most of today's jazzmen take themselves much too seriously, and this attitude is shown in the titles used by new groups in recent years—Jazzmakers, Jazz Committee, Jazz Couriers, Jazz Messengers, Jazz Herald, Jazz Preachers and Jazz Six.

**Delightful**  
In the days when jazz was a lot of fun there were some delightful band names: The Pick-a-Rib Boys, the Granerery Five, the Clambake Seven, The Summa Cum Laude Orchestra, the Red Hot Peppers, the Broadway Bandits, the New Orleans Feetwarmers, the Blue Blowers, the Rhythm Kings, Tennessee Tooters.

Originality is lacking, too, in those groups that choose names based on those of famous American bands of the past. That is why we have the Wolverines, the White Eagle Jazz Band, the Zenith Six, the Superior Jazz Band. Really, this is taking the "trad" end of copying too far.

Many British groups choose names connected with the Deep South—Troyville Jazz Band, Crescent City Jazz Band, Memphis City Jazz Band, New Orleans Jazzmen, Panama Jazzmen. How unimaginative can you get?

## by ALAN STEVENS

Why don't they pick a name associated with the town in which they play? It can be done. For instance, there was that pioneer group of the early 1940s in Manchester, the Smoky City Stompers, and still going strong are the aptly named Liverpool group, the Merseyside Jazz Band, Chester's Wall City Jazzmen, Birmingham's Second City Jazzmen, Glasgow's Clyde Valley Stompers, Bristol's Avon Cities Jazz Band, and the Ceramic City Jazzmen from Stoke.

Newly arrived on the British jazz scene is a group whose name and instrumentation definitely suggests that our kind of music isn't to be taken too seriously. Meet the Temperance Seven. Probably because there are nine blokes in the band it is sometimes known as the One-over-the-eight group.

**Airings**  
These musicians, who declare that they first appeared at the Pasadena Cocoa Rooms, Balls Pond Road, in 1904, were heard in the BBC's "Saturday Club" last week and in the Light Programme last Monday.

If, after listening to this group, you are still not convinced that jazz ought to be fun, then take a look at "veteran" trombonist George Chisholm, who's appearing in "Summer!" every Saturday on BBC-TV.

## SHOW REVIEWS

### New show is twice as good

MORE than a quarter million people had seen the first edition (which opened in May) of Stewart Cruikshanks' spectacular "Five Past Eight of 1960" revue at the Alhambra Theatre, Glasgow, when it reached the end of its run last week-end.

And my belief is that twice as many should pay to see the new version which opens on Monday. I found the music twice as good, and the humour twice as funny—and pop singer Eve Boswell is still the outstanding artist.

She ranges smoothly from "Clementine" and "Yellow Polka Dot Bikini" to Rabbie Burns's "My Love Is Like A Red, Red Rose" and the catchy "Song Of The Clyde." And for Eve, there is an additional "gimmick" of a skirling duet on the bagpipes with Jimmy Logan.—L. Canning.

### Shelley woos tough audience

SINGING standards from the start in his first show, Shelley Marshall did well to woo a tough audience on her Yorkshire debut at Leeds City Varieties theatre last week.

Looking gorgeous in a startling red gown, she had to work hard with an unsympathetic audience, and a pit orchestra which struggled with her arrangements of "Small Hotel," "Ain't Misbehavin'."

Despite some faulty plecting, she won over theatregoers who earlier in the show had been fed on nudes, comedians and jugglers. Excellent among the supporting acts was that of veteran jazz clarinetist Ernie Tomasso (formerly with Harry Gold), and his wife Jean.—S. Pearson.

### Ricky's debut

TWENTY-YEAR-OLD Welsh-born Ricky Valance has jumped into the Hit Parade via "death" disc "Tell Laura I Love Her."

Yet there was nothing macabre about Ricky's act when he made his stage debut at Huddersfield Continental theatre last week. In two fifteen-minute spots Ricky, backed by a three-piece group led by MD Arnold Loxam on organ got creditably through eleven numbers, many of the "Deed I Do," "I May Be Wrong" calibre.—S. Pearson.

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# Melody Maker

SEPTEMBER 3, 1960 EVERY FRIDAY 6d.

## John Barry now a (VIP) MD

**JOHN BARRY, leader of the John Barry Seven, this week signed a VIP contract with EMI.** This means that his services will be exclusive to the record company for the next three years. Under the terms of the new contract, the Seven will record for Columbia and John's conducting activities will be confined only to EMI labels.

**NEXT WEEK**  
**MONTHLY LP**  
**SUPPLEMENT**  
Keep up to date with the LP releases

## HOOTS MON! IT'S EVE



### Bryan Johnson off to boost Nestle's

Bryan Johnson is to star in a series of commercial shows promoted by Nestlé's in the North of England and playing three days each in major cities, starting on September 26.

He will be backed by a small musical group recruited in the North, and will combine the commercial shows with concerts in neighbouring towns. Bryan started his own six-week radio programme, "It's Only Me," with comedian Peter Goodwright and comedienne Paddy Edwards on Tuesday in the BBC North of England Home Service.

### DIAMOND WEDDING FOR FD&H DIRECTOR

John Abbott, a director of Francis, Day & Hunter, celebrates his Diamond Wedding on Sunday, September 11. Mr. Abbott, who joined the firm in 1899, will celebrate with his family at his home at 431, San Remo Towers, Sea Road, Boscombe.

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## GARLAND TO TOUR BRITAIN?

**JUDY GARLAND, who received tremendous ovations following her "Evening With Judy Garland" show at the London Palladium on Sunday, may make a one-night-stand tour of the Provinces.**

As the MM closed for press, the Harold Davison Agency was discussing the project with Judy. Offers for TV appearances have flooded in since the "Over the Rainbow" star returned to Britain last week.

Meanwhile, Judy makes a repeat bow at the London Palladium this Sunday (September 4). As before, she will be accompanied by a special 30-piece orchestra assembled and conducted by Norrie Paramor.

Judy's opening show at the Palladium is reviewed on page 7 of this week's issue.

## BASIE-STYLED BAND IN NEW TV SHOW

**AN all-star Count Basie style band bounces on to Britain's TV screens on Friday, September 16.**

It has been specially formed by pianist-MD Johnny Spence for Russell Turner's "Sugar Beat" show.

And Spence is taking no chances with his hand-picked line-up. For if "Sugar Beat" and the band—is a success, he will be given a contract for 12 more programmes.

Personnel is Bobby Pratt, Stan Rodrick, Denis Abbott and Ray Davies (tp.), Dor Lusher, and Ken Goldie (tms.), Johnny Scott, Keith Bird and Ken Kie-

## Splish Splash



Splish Splash... and the two musicians "in the drink" are bandleader Alex Welsh and guitarist Diz Dingley. They were rehearsing the famous Louis Armstrong-Bing Crosby classic "Gone With the Wind" for ABC-TV's "Steamboat Shuffle" show at Teddington this week. The programme is seen on October 1.

dier (saxes), Judd Proctor (gtr.), Frank Clarke (bass), Ronnie Ferrell (dr.), Stan Barrett (percussion) and Tommy Sanderson (organ). A final choice for another trombonist and saxist has still to be made.

The programme also stars singers Sandra Gale, Sheila Southern, Ray Noon and Paul Hanford.

Johnny told the MM on Wednesday: "The accent of the show will be on 'beat', so I have formed this crisp, swingy Basie-type band to fit in."

But there will be no scream-

ing fireworks—just compact and heavy playing.

Johnny has just signed a contract with Parlophone. His first single, with a 27-piece orchestra, is scheduled for release next month.

### Toni Eden joins a 'Juke Box Jury'

Singer Toni Eden makes her debut on BBC-TV's "Juke Box Jury" on September 17. With her on the panel are actors Capucine, from the film "Song Without End," and Terence Morgan and publisher Jimmy Henney.

Forming the panel the previous week (10th) are Rosamary Squires, Paul Carpenter, eye singer Annette Funicello and Geoff Love.

### IN TOWN NEXT WEEK

Due in London next Wednesday are Alvin S. Bennett, President of Liberty Records of Hollywood, and Richard Annotico, head of the company's International Sales department. Their visit here culminates a tour of European capitals.

### KIRBY STONE 4 FOR TV AND SATURDAY CLUB

**THE Kirby Stone Four—the American vocal group that made a big impact with their recording of "Baubles, Bangles and Beads"—are set for TV and radio dates in Britain.**

The group makes its bow, along with pianist Dorothy Donegan, on Granada TV's "The Variety Show" on November 16. The programme will be pre-recorded on November 9.

On November 12, the singers star on the BBC's "Saturday Club" and have a BBC-TV spot on the Joan Regan show in December.

Following personal appearances in Germany for two weeks, they then record a series for Radio Luxembourg.

### Delaney Band for BBC 'Easy Beat'

Eric Delaney and his Band are booked for appearances in BBC radio's "Easy Beat" on November 13 and 27 and December 4 and 11.

After their current fortnight at Finsbury Park Majestic, they play one-night-stands at Chester (15th), Morecambe (16th), Ikestone (17th), Worksoop (23rd) and Crewe (24th).

Flying to Germany on September 25, they tour U.S. camps for a month, and do their own TV programme.

On November 6, they start their third winter season of Sunday night shows at Charing Cross Road Astoria. They broadcast in "Saturday Club" on November 7.

They start a countrywide series of commercial fashion shows, titled "This is Jazz" at Middlesbrough on November 8.

### New Directors

Len Munsie and L. S. Johnson have been appointed Directors of the Bosworth Music Publishing Firm. Both have been with Bosworth's for the past 15 years.

### A WEDDING HAS...

Bobbie Woodman, drummer with rock singer Vince Taylor, married actress Rosemary Giles at Hampstead Register Office on Monday.

### ... BEEN ANNOUNCED

Pete Blannin, bassist with the Humphrey Lyttelton Band, marries 30-year-old secretary Kristina Biarstorp in Malmo, Sweden, on Sunday.

## THIS IS A DIDJERIDOO



THIS is a Didgeridoo! BUT how do you play it? Gordon Forsyth, just back from representing Boosey and Hawkes in Australia, explains the mysteries of this Aboriginal instrument to EMI artist Frank Field, who grew up Down Under, at B&H's Edgware trade show.

### Sunday at the Met

Impresario Paul England is staging a series of Sunday concerts at the Metropolitan Theatre, Edgware Road, from this weekend.

The opening bill includes Irish singer Eileen Donaghy, who records for Fontana, Diahann Lee and Parlophone singer Leo Vincent.

Appearing on the second show (11th) are Irish singer James Young, and Canadian singer and beauty queen Donna London.

## MELODY MAKER

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