

CLIFF says 'I was scared stiff'-p. 8

THE trad jazz waggon rolls along. On September 26, it hitches up to Radio Luxembourg, which introduces its firstever all-trad series from that date. Presented by EMI, the "Marquee Trad Club" will give regular air-plays to the disc company's trad men.

These include Acker Bilk, Chris Barber. Terry Light-foot, Mike Cotton, the Tem-perance Seven, Dick Charlesworth and Alex Welsh.

- Each "Trad Club" will be aired on Tuesdays from 1i p.m. to 11.30 p.m., from September 26, with a repeat from 8 p.m. to 8.30 p.m. on the Saturday of the following week.
- The shows will be re-corded on Wednesdays at London's Marquee Club before a "live" audience and will include a weekly guest star.
- The first being Chris Barber, whose band is re-sident at the Marquee on Wednesdays.

#### Newscast

Produced by EMI general promotion manager Arthur Muxlow, "Trad Club" will be introduced by Ray Orchard, with Alan Dell, compère of BBC "Jazz Club," as host. A regular feature will be a two-minute trad uewscast

promotion manager Arthur Muxlow, "Trad Club" will be introduced by Ray Orchard, "Jazz Club," as host. A regular feature will be a two-minute trad newscast by Harold Pendleton, Execu-tive Secretary of the National Jazz Federation, which runs the Marquee. Arthur Muxlow told the MM this week: "Trad is essentially a happy music, and I felt the only way to capture the right atmo-

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Summing

see page 7

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sphere was to present each programme before an audi-ence of real trad enthu-slasts." "Trad Club" is part of an all-out EMI build-up on Radio Luxembourg. The company is planning to produce 18 shows a week, taking some ten-and-a-half hours of air time and pre-senting over 300 discs every week week

#### Signed

YORK. WEDNESDAY

Britain next year, how-ever."

ever." Charles, the jazzman who hit the pop market with his disc of "Georgia," was one of the billtoppers at the Antibes Jazz Festival in July.

Antibes Jazz July,

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HE Ray Charles on-off tour of Europe is on again—but finally OFF for Britain this year. The rocking

THE Ray Charles on-off tour of Europe is on again—but finally OFF for Britain this year. The rocking singer-planist-saxist will take his group on an Autumn trek of France, Holland, West Germany and — if the political situation permits—West Berlin. The tour has been lined up by agent Henry Goldgrand through Paris promoter Jacques Souplet. In London, on Wednesday, agent Harold Davison told the MM: "Charles will definitely not be in Britain this year.

"When he cancelled his original tour with Norman Granz we made other plans and it is too late to reinstate his tour now. "We hope he will be in "We hope he will be in



CHRIS BARBER



DICK CHARLESWORTH



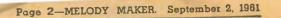
MELODY MAKER, September 2, 1981

#### TERRY LIGHTFOOT



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MIKE COTTON



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one of the earlier Shadows hits—"Man of Mystery."

He has now provided the with another probable best-seller in Kon-Tiki, a lilting melody with a South Sea flavour.

flavour. The Shadows give it a gentle beat treatment that should again bring them solid sales returns. Filp, the gimmicky titled 36-24-36, is a Shadows composition played in groovy cha-cha fashion. Good for dancers (Columbia).

(Columbia). CONNIE FRANCIS: Together/ Too Many Rules (MGM).-This plaintive oldie might have been written for Connie. She emotes effectively against nicely subdued strings and electric guitar, while the spoken soli-loquy will endear her to the sentimental. Rules rocks rous-ingly against a male chorus.

LLA FITZGERALD: Mr. Paga-nini/Xou're Driving Me Crazy (HMV).—This Ella scat speciality is great fun, and notably for "instrumental" use of her engaging vocal cords. Crazy, with its mambo-beat first chorus, switches to a tearaway second, running down to a bluesy coda. A must for all Fitz-fans.

MONTY BABSON: Blue Trum-pet/Square Feet (Palette). —Either side could register strongly. Intriguing muted trumpet interpolations mingle

is currently climbing the Top Twenty, admits he likes

Acting debut

Acting debut He told Sam: "It's not too important what you sing. What does matter is that you've been given a voice to make people happy by listen-ing to it, so go ahead." The 25-year-old Cooke has been a disc name for about three years in the States, but recently made his straight acting début on TV with Sammy Davis. He also sang the theme song in the Cary Grant-Sophia Loren movie, "Houseboat." So far, British fans have given his records a quiet reception. But his home successes have at last led to what looks like the big star build-up.

the big star build-up.

A pointer to coming things is a recent hour-long TV show built round what was called "The Sam Cooke Pheno-mena."

mona." Last year, his name was nearly added to the long list of singers whose careers have ended abruptly in air and road acidents. He was pulled from the wreck-age of a road smash almost blinded, and with one of his friends dead. He says: "This sort of thing gets you to thinking, particu-iarly when you're on the crest of a wave. Belleve me, I'm a far wiser person since my brush with death."—NOR-MAN HEATH.

Wiser now

POP SINGLES

with Babson's stylish efforts on the topside, an attractive song. Flip is a humorous rocker with electric guitar effects so comic that the Babson vocal dissolves every so often into helpless laughter. Sounds like a cert for the Jack Jackson show. **JOHN BARRY SEVEN:** Starfire/ Maiter Of Who (Colum-hia).—Bright boy Jerry Lordan wrote the tune and Barry uses electronic keyboard, xylophone and electric guitar in a spark-ling rhythmic arrangement. Who, a more sedate plece, is as attractive. But neither seems arresting enough to make the frame.



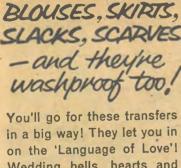
• Timi Yuro -challenging newcomer.

led for full effect on this Johnnie Ray hit revival. Singing is direct, tuneful and unsubtle— but the song retains its appeal. Jan registers better on the flip, another strong hit from the past. past.

past. THE VISCOUNTS: Who Pat The Bomp/What Am I Saying (Pye).—These lusty vocal rockers with the gibberish lyrics should make many more friends for the Viscounts, and the top-side might even force its way into the Best Sellers.

into the Best Sellers. MICHAEL COX: Sweet Little Sixteen/Cover Girl (HMV). -Excessive echo and electronles overload the topside. Flip has some romantic appeal. Neither seems likely to be another "Angela Jones" for Michael. THE DEMENSIONS: Again / Stead of Sheep (Coral).-Exces-sive ooh-aah-ing detracts from this vocal group's rock restyling of the tuneful oldle, Again. Flip jumps more.

Johnny MAESTRO: Mr. Hap-piness/Test of Love (HMV). -First 12 bars of Happiness forcefully indicate this will be a BIG HHT. It's the familiar "harple choir," teenbeat treat-ment, but it packs that "magic" sound.



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ARTIE SHAW and his Orchestra (Ember). offering the fruits of two mid-Twenties Hollywood sessions, has much more than nostalgia to commend it. Shaw was a popular figure in that golden period of big bands, catching the ear of the public at large with his fluent and distinctive clarinet solos. There is some beautiful and precise ensemble playing on these tracks, and Shaw's solos neuer lack interest. Mel Tormé is heard with the Meltones on "Guilty" and swinging "What Is This Thing Called Love." "The Hornet" and "The Glider" are punchy band specialities, and Shaw's famous woodwind-and-strings sound is heard on "I've Got You Under My Skin."

#### **Glenn Miller**

THERE'S another feast of nostalgia for Glenn Miller admirers on This IS Glenn Miller, second volume released by Ember International featuring the late bandleader.

leader. The tracks are again from the memorable "Orchestra Wives" and "Sun Valley Serenade" films. Titles include "Chattanooga Choo-Choo," "It Happened in Sun Valley," "Moonlight Sonata" and "I've Got a Gal in Kalamazoo." Vocalists are Tex Beneke, Ray Eberle, Pat Friday and Marion Hutton and the Modernaires. Our favourites? "At Last" and "You Say the Sweetest Things, Baby,"—a charming performance that falls into the "pre-Miller sound" era of Glenn's bandleading career.

#### Kay Starr

Some of the earliest—and still the best—Kay Starr, is featured on Fabulous! Kay Starr Sings (Ember). The tracks include such well-remembered performances as "You've Got to See Mama Ev'ry Night." "If I Could Be With You," and "Mama Goes Where Papa Goes." Intriguing are the accompaniments to the unfamiliar Starr stylings of "Honeysuckle Rose" and "Ain't Mis-behavin'." The hot breaks by violin suggest these were recorded when Kay was appearing with Joe Venuti.

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#### Frankie Laine

"THAT'S My Desire," one of Frankie Laine's earliest hits, is included on Frankie Laine Sings (Ember Interø

national). By today's standards, some of the tracks tend to sound dated, but Laine loyalists will doubtless want such a repre-sentative collection of material by their favourite. Tuneful evergreens on the album include "All of Me," "Coquette," "Georgia On My Mind," "Rosetta," "Don't Blame Me" and "Someday Sweetheart." national Don't



JAN HOILAND: The Little White Cloud That Cried/ Bless You For Being An Angel (Parlophone). — British disc debut of a young Norwegian singer—and he's double-channel-



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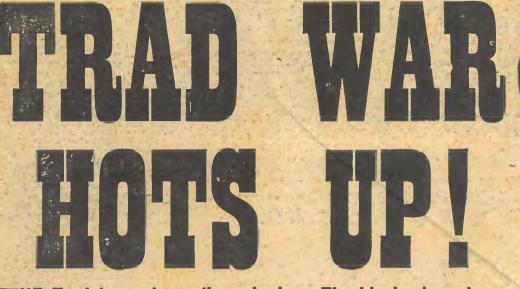
SAM. COOKE says

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TIMI YURO: Hurt/I Apologise (London).—Timi is an American newcomer with a challenging voice and style, and she puts this over powerfully. It's unusual enough to grip at the first hearing. Apologise, a fine oldie, gains from Timi's revival. SAM COOKE, whose " Cupid "

Facing the 'awful perils of prosperity,' the-



HE Trad boom is really swinging. The big bookers have suddenly become jazz conscious, bewailing that the leading name attractions are not as available as they might be. Jazz promoters stir uneasily at the threat of outside Interests attempting to cash in.

So far, only Barber, Bilk and Ball have struck it really rich. The others are

Some promoters

exploit jazzmen

So far, only Barber, Bilk and Ball have struck it really hopefully waiting to be carried away on the tide of fame. As Trad jazz faces the awful perils of prosperity the Trad war hots up. Among musicians, there are suspicions of a "closed-shop" attitude within the Jazz Clir-cuit. Not many months ago, they formed the Jazz Musicians' Association to try to resist possible dictatorship and exploitation. Promoters retaliated by banding together and fixing maximum percentages for dates—even producing a circu-lar blacklisting one band. Musician triang together and fixing maximum percentages for dates that sometimes for on the Trad boom has no rights, though he concedes that it may be impossible

#### COMPLAINED

"The promoters were turn-ing into Little Caesars," asserts a prominent musician. "Not only had some been cheating us for years. They also refused to book the bands that com-plained plained.

ained. "One even complained that a bandleader who called him 'mate' was over-familiar. They started talking in terms of 'my territory' and resented attempts of any outsider to 'muscle-in.'"

Trad musicians generally make the point that bands should be free to take any work that is offered, with no behind-the-scenes manoeuvring and wire pulling to hamper the development of jazz well-being.

#### AMBITION

Ken Lindsay, as a promoter area, probably speaks for the hard core of jazz promoters. "There's no question," he declares, "that if Trad is over-popularised, each musician will start thinking of himself as a bandleader. "Nothing wrong with that ambition in itself. But there aren't enough capable musicians to go round. When he forms his band, he's driven to using inferior men. That's bad for jazz. The situation should be controlled."

As a jazz enthusiast of many years' standing, Lind-

say feels that sometimes musical ability doesn't match high earning power. He says outright that the outsider trying to "get in" on the Trad boom has no rights, though he concedes that it may be impossible to stop him pushing in. "But we can expect estal

to stop him pushing in. "But we can expect estab-lished bands to stick with clubs. They owe them loyalty. And they should reflect that those who develop a sudden interest in Trad bands for quick profits will drop them like hot cakes if ever business falls off."

#### LOYALTY

#### ECONOMICS

"Some promoters have been just as guilty of ex-ploiting musicians as the people they criticise."

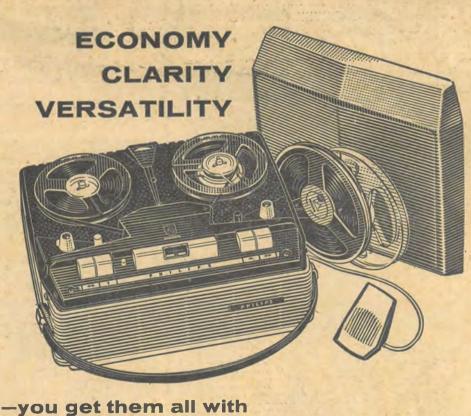
Says Confederates leader Bobby Mickleburgh: "I believe in free and open competition. Bands are in business to work.

LUCOOL PRI- and

They have to get paid and eat. "Promoters aren't philan-thropists. If a band doesn't draw, they don't book it. It's simple economics." Mickleburgh's agent, George

leaders, hits out

★ MIKE DANIELS, one of Britain's top trad



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Barber

NEW TRAD DISCS

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September 2, 1961. MELODY MAKER-Page 5





Dizzy Gillespie

**Crombie five** bow in on **Ember** label

NEW YORK, Wednesday.—John Coltrane, the con-troversial jazz tenor and soprano saxist, is in

line for his first British dates. The Coltrane Quartet, together with the Dizzy Gillespie group, are negotiating to make a minimum of two British concert dates in October, en route to a full Continental

concert dates in October, en fonte to a finite to a finit to a finite to a finite to a fin

of the Month in June. The majority of modern jazz critics have hailed him as the most individual saxist to emerge since the late Charlie

Parker.

In London, the Harold Davison Office would neither con-firm nor deny that Coltrane and Gillespie would come.



The controversial John Coltrane



IT was a five-piece out-fit playing virtually a "one-man-band" session when the Tony Cromble Quintet recorded its first LP for the Ember label in London last week. Looking over the scores (I-r) are Tommy Whittle (tnr., bass cit.), Tony (drs., leader), Malcolm Cecil (bass), Harold Mc-Nair (alto flute) and Gor-don Beck (pno., harpsi-chord). chord). The LP will be issued in

November.

up

**Confederate dates** still flooding **BOOKINGS** continued to pile up this week

for Bobby Mickleburgh's newly-formed Confederates Jazzband. They include two more big TV "boosts."

One is an excerpt by Southern TV from the band's date at Maidstone's Royal Star Hotel on Septem-ber 10, and ABC's "The Sun-day Break" (October 29). The Confederates make their TV début on ABC's "Thank Your Lucky Stars" (Sept. 9). **Beat boys back Eden Kane** 

#### **Public debut**

GERRY BROWN BAND FOR DISC

**BID FOR** 

In London, he has been offered a season at the Talk of the Town nightspot towards the end of the year.

#### **Boys' Club Week**

Boys' Club Week Says Edna Davis, of the Paul Cave Agency: "Fiank would really like to do both—and also take part in Boys' Club Week which fails during the proposed American cabaret period. "We are now working out Frank's dates for the rest of the year, and expect to have things inalised very soon." The U.S cabaret offer was made by George Greif, Paul Cave's American representative, by transatlantic 'phone this week. Vaughan has a new Philips LP. "Warm Feeling," to be issued shortly. It consists of "romantic oldies."



Saturday double

for Mulligan

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The Vox Ace Electic Solid guitar is fitted with the patented VOX de luxe tremolo Arm Unit providing the effects featured by the famous "Shadows" group and others.

B can label, will cost less British fans from today (Friday). The retail price of 12-in, LPs will be reduced from 50s. 5d. to 45s. 6d. Main reason for the lower price is that Blue Note have sold over four times as many records than they budgetted for during the past seven months. The discs are all imported from the States with the original American pressing and sleeve and are handled in Britain by Central Record Distributors.

	Your Lucky Stars" (Sept. 9).	group and onters.	
<b>PROMOTER</b> George Cooper this week lined-up a series			
of concerts for disc star Eden Kane. They open on	Public debut		
September 17 at Leicester's De Montfort Hall, and Eden	Other new dates are the	Red or Sunburst Satin	
will be supported by Nero and the Gladiators, the Flee Rekkers, Joe Brown and his	Gaiety Ballroom, Grimsby (Sep- tember 8), a concert at the De	Red of Julibuist Jalin	a second s
	Montfort Hall, Leicester (18) and	finish-Rounded rosewood	
Bruvvers, Michael Cox, Danny Rivers, Vince Eager Sid Phillips loses	a dance at Shrewsbury (30). The band, which makes its	C I IV out	
and Johnny Kidd and the	public début on Monday at	fingerboard, Vox Pick-ups,	AND INCOME
Pirates. Ross Mitchell	Bletchley Jazz Club, has now been offered dates up to 1962.	Compensating bridge and	AND HERE
Conter dates include Granada,	The Confederates' line-up has		
Lido, Prestatyn (14) and Hippo-	changed since the MM ran the	tailpiece.	A CONTRACTOR
drome, Birmingham (15). Eden tops the BBC's "Satur-	Bobby (tmb.) now leads Keith		The second second
day Club " show on Sentember 0 1 the at the Samson and Hercures,	Smith (tpt.), Tony Pyke (clt.),		dilling (
With him are Roger Cook	Dave Evans (drs.), Brian Jones (bass, pno.), and Paul Sealey	price	
And Ponnie Mack (base)	(bjo.).		
LIGHTFOOT BAND	······································	£38 · 17 · 0	
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then annual honday, yesterday bbc Jazz Chub on Septemb	er 7. n ABC-TV's "Sunday Break"	Inclusion	Contraction of the second
at Jazzshows Jazz Club on Sep- 🔨 on September 10 and, following	g the airing, is booked for the 🔺	JENNINGS	
evening session at the Mardi	Gras, Liverpool. plays Grimsby Jazz Club, and	MUSICAL INDUSTRIES	
week tour with the American Tollows with dates at Bradford	Students' Jazz Club (tomor-	LTD.	
Brownie McGhee, followed by a row) and Hammersmith Palais	(4).	Standard State Containing State and States	
week in the West Country.		UNITY ROUSE . DARIFORD RD. DARIFORD	KENT DARIFORD 24414
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AZZ BLUES IN ORBIT " was one of the Anest Ellington albums of last year, so an EP from it is a handy addition to the catalogue (Philips BBE 12436).
The meiodically attractive "Villes Ville is the Place, Man," really catches the warm, alive sound of the band, though this is a depleted line-up.
Hodges solos majestically on this, on the slow-rocking "Swingers Get the Blues Too" and the airy "Swinger's Jump."



- A Norther hig-band reissue is by the Quincy Jones (Mercury ZEPi0109) and it is requiring the LP. The tille piece, a Basie-like specification and "Change of recurrence of the cool for Cats" "A construction of the tenors of Zool Sims and Change of race" (the "Cool for Cats" "Anony Golson tune, and "Change Golson tune, and "State output to the tenors of the merce of the source of the tracks with Frank yoods making the other solo appearances. "But duite Interesting, dance-Wess, Harry Edison and Philo boods making the other solo appearances. "But duite Interesting, Mannet fold Test," comment ("It fold the to combination of three bands Basie, Maynard here bands Basie, Maynard

## Jack Teagarden

- JACK TEAGARDEN'S "BIG T' SWINGS" (Parlophone GEP 8834), a breakdown from Tea-garden's "Jazz Great" LP, presents the tromboulst with two different Dikleland groups. "King Porter" has trumpeter Fred Greenleaf and clarinettist Kenny Davern; on the other three numbers, Jimmy McPart-land and Edmond Hall com-plete a more dynamic front line. Not my favourite T, but the master produces a finished fresh-sounding solo on each of these well-beaten tunes.

## Art Tatum

- "M EMORIES OF ART, gives a foretaste of the unac-companied, informal, early-morning plano music to be found on Volume Two of the two-CP "Discoveries" set.
   Many people regard this house-party session as exceptional, even for Tatum, and he cer-tainly plays with impressive assurance and lyrical sense in his most rambling, romantic ven.
   The songs are "Don't Blame Me," "Over the Rainbow," "September Song" and "Memories of You."
   Recommended to Tatum-lovers who don't intend to buy the LP--MAX JONES.

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EP

Teagarden

LUGKY THOMPSON (LP). Tume for Tex; Where or When; Kam-man's a-Comin'; Mr. E-Z; Ever so Easy. (Saga LP XIC4001-35s. 3d.) Thompson (lnr.); Jimmy Hamil-ton (clt.); Bill Taylor (pno.); Ossar Pettiford (bass); Osie Johnson (drs.). (drs.)

(drs.). NO date is given on the label No of this LP, but it curries the words "Recording first pub-lished 1961," which may be a bit misleading. The session was made for Urania, and doubtless organised by Sidney Gross, and to me the sound of the ensemble passages suggests the early 'fifties. In any event, the important thing about it--the real meat of the music--is Lucky Thompson's tenor; and that is exemplary. Thompson stems from the Hawkins-Webster-Choo school of tenor, by way of Don Byas, but



Someone working on one of the BBC Beat Shows at London's Royal Albert Hall shouted out: "Test that mike!" Up jumped the ubiquitous Diz Disley, MM artist, guitarist, banjoist—and, from this month, compère. For, partly as a result of that spontaneous burst into the microphone, Diz has been chosen as com-père of "Trad Tavern," the Light Programme's saturday night series which starts on Septem-ber 23. It features Chris Barber's

ber 23. It features Chris Barber's Jazz Band, plus a guest trad group each week. At that Albert Hall show, Jim Davidson, the BBC's Assistant Head of Light En-tertainment (Sound), recog-nised Disley's natural "feel" for the stage. 200

#### **Every band**

He decided Diz was the man for the "Trad Tavern" Man for the "Irad laven shows. "It should be a gas," says Diz. "For a start, there's pretty well every band in the country on the show, and the producer, Eric

Miller, plans to sign even "For me, of course, it's a new break—this will be the first serious compering I've done. I've introduced nou and then on small do's, but not on the radio." Did the move mean an exit for Diz as guitarist? "No. I'll be playing on the programmes—either as a soloist for a couple of num-bers, or as a member of a Quartet. "On the first programme. for instance, the Alex Welsh Band is guest group. I'd love to have a go at forming a nice rhythm section quartet —featuring Archie Semple



#### Disley

on clarinet—in a 'Hot Club of France' type number. "Yes, it should be quite a big break for jazz. This show lasts two-and-three-quarter hours, and it's from 9.15 to midnight—a peak time.

9.15 to mainight a peak time. "It's coming out live from the Acolian Hall, and there are dancers coming down every Saturday. I think the atmosphere should be good." —RAY COLEMAN.

# Ihompson-subtle but hard-centred

#### Dream-mood

The faster and swingler " Good natured, original lyrics," That's Wy Baby" rocks exuberantly. "Dor't You Tell" is a 16-bar verse-and chorus barrelhouse umber, "Razor" is a faintly unber, "Razor" is a faintly seakened by the moaning tenor, "This sea being very effective. Better are the well-hollered Wolliamson touches; the boastful "Kove," with its Sonny Boy Williamson touches; the boastful Youth to You," which we recognise as Muddy Waters material; and "Built for Com-fort, with its spirited singing and "Base picking." This is not gripping music all though, but it has honest merit and is more believable, for synthes.



line phrases. He is no technical giant, but with the help of his own compositions he can create an aura. For my part, a whole album of Mose Allison becomes a trifie wearying unless the compositions are very good or the trio pre-sentation is varied by the use of voice and trumpet. In "Autumn Song," we have rather a lot of samey inter-pretations, though the monotony is relieved by some light blues singing and a largely vocal "Do Nothing."

仑 MOSE ALLISON (LP). "Autumn Song." Promenade; Eyesight to the Blind; It's Grazy; That's All Right; Devil In the Cane Field; Strange; Autumn Song; Do Nothing Till You Hear from Me; Spires; Groovin' High. (Esquire 32-131-335.) Allison (pno. voc.); Addison Farmer (bass); Ronnie Free (drs.). 13/2,59. 4 Allison's singing is something of an amaigam of Hoagy Car-michael and a bloodless Ray Charles. For the rest, plenty of typical Mose music; the impressionistic, slightly rustic "Devil," the marching-paced "Promenade," the descriptive title tune. Even the "outside" material has a woll-defined Allison flavour. So his must be a distinctly per-sonal, If not heavyweight, talent. --MAX JONES. WILLIE DIXON is a bassist time with Muddy Waters, con-tributing a number of songs to his repertoire. � ♦  $\diamond$ ALLISON A LLISON is an agreeable, friendly sort of musician, easy to listen to but not deeply penetrating or convincing. ¢ ~~~~ ¢ MM reader service He plays nimble, somewhat stylised modern plano, with a crisply gentle touch and a fond-ness for relatively simple singlesomewhat fond-¢ **JAZZ DISCS** ¢ THE Jazz Discs Bureau will answer any queries relating to jazz discs past or present, provided this coupon is attached ¢ At THE Jazz Record Shop, meaning DOBELL'S of ¢ course, you'll find the latest Jazz Folk and Blues records, to each separate inquiry All leiters, which must be accompanied by a stamped and addressed envelope, should be sent to: Jazz Diso Bureau, "Melody Maker," 4, Arne Street, London, W.C.2, ¢ including many from America and France. That's DOBELL'S JAZZ RECORD SHOP at 77 Charing That's  $\diamond$ Cross Road, London, W.C.2, Gerrard 4197. Also at 10 Rathbone Place, London, W.1, Langham 0625. \*\*\*\* \*\*\*\*\*



Thompson



his sound is distinctive and he possesses one of the most satis-fying of all present-day tenor tones-vibrant and full of subtle nuances, caressing but hard-centred. Routines are pretty much the same on each track and little pieces. "Tex," a fast 32-bar, has tenor and clarinet stating the theme, then Hamilton for two choruses, plano for two, tenor for two more, and finally bass, drums, plano and a duet ending. Lucky is superb here, playing with a fine combination of ease and attack, and real technical command. The other tunes follow a simi-

and attack, and real technical command. The other tunes follow a simi-lar pattern, and on every one Lucky turns in something stimulating. For sheer beauty, though. the slow ballad version of Where or When" is unrivalled. Hamilton sounds below his best form, and neither he nor Taylor impresses strongly on this showing . Lucky's is the eloquent voice.—MAX JONES.

# **Rich blues**

WILLIE DIXON and MEMPHIS SLIM (LP). "Willie's Blues." Ner-vous: Good Understanding: That's My Baby: Slim's Thing: That's Ali I Want, Baby; Don't You Tell Notody: Youth to You; Sittin' and Gryin' the Blues; Built for Comfort; I Got a Razor; Go Easy; Move Me. (Prestige-Bluesville 1003-41s.) Willie Dixon (voc., bass); Mem-phis Slim (pno.): Wally Richardson (gtr.): Al Ashby (thr.); Gus John-son (drs.). New York, 1960. Bloodless Most Allison (LP). "Autumn Song." Promenade: Eyesight to the Blind; It's Crazy: That's All Right: Autumn Song: Do Nothing Till You Hear from Me: Spires; Groovin High. (Esquire 32-131-39s.) \*\*\*\*





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#### T MAPAUFICEPO I I WAUNIFIJELUU :

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TERRIFITROPICAL

September 2, 1961. MELODY MAKER-Page 7



a sile a r

SAMMY DAVIS -my friend.

T is not every day you meet a man who seems completely happy in his work. Still more rare is the musician with any amount of time for his leader. Michael Silva—he has been drumming with Sammy Davis since May, 1958—is the satisfied excep-

tion. "Yes. I believe in sticking to people," he told me backstage at the Prince of Wales Theatre. "I've been with Sammy more than three years, and before that I worked with the Norma Miller Dancers for eleven.

#### Interests

"I've no beefs at all; I dig the work, I admire Sammy and I love it in London—have a lot of good friends here now. "It's not an original line, I know, but Sammy really is





FRANK SINATRA -played for him.

SONNY PAYNE -I love him.



DEAN MARTIN -at Las Vegas.

BUDDY RICH -great drummer.

Sammy Davisa boss

Michael

Sammy's drummer and

more than just an employer. He's my friend. "We have many things in common; we're the same age—both 35—and I was born five blocks from Sammy, in Harlem, New York City.

York City. "We have interests in common, besides music. There's photography—that's my hobby, and Sammy shares that. In fact, he gave me my cameras. I have three, all from him. "Then there's drums, be-cause he's a drummer and he digs drums. Like he plays a lot of instruments, but of all, well, he knows how to use drums best. drums best.

#### Drummer

"For a singer-dancer he plays very good drums. In fact, he sounds better than many regular drummers. Truthfully, I steal a lot of his little stuff-that's how much he impresses me. If he just wanted to be a drummer, he could be.

drummer, he could be. "And, of course, there's guns...he taught me that. I always liked guns, but Sammy taught me about the fast draw. He even gave me a six-gun and holster for Christmas, the first year I joined him. "I guess you know about Sammy and guns. He's very good, one of the fastest guns in Hollywood, among entertainers anyway. He'll outdraw a lot of

friend, tells Max Jones

those so-called Western stars and television cowboys. "The other thing is TV. He loves it and so do I. I'm a tele-vision fanatic—if it's on when I'm around, I'll have it. "In Vegas it's on 24 hours a day, and I'm liable to watch most of it." Mention of Las Vegas reminded Silva of Sammy Davis's fast-moving friends, often referred to as the Clan. He told me:

often referred to as the Clan. He told me: "I don't say Clan, I say the group, the fellows. They're just a bunch of guys. "They had a summit meeting that time at the Sands Hotel in Vegas, when 'Ocean's 11' was being made, and I got the chance to accompany Sinatra.

#### Madhouse

"They all worked four weeks at the hotel: Sammy, Sinatra, Dean Martin, Peter Lawford and Joey Bishop. "That place was a madhouse for a month. It was like New Year's Eve every night. People

were paying 50 dollars for tables during that session. "Well, I played for Sammy as usual. Then, when Frank came on, I stayed and played for him along with his planist, Bill Miller, and bassist Joe Comfort.

#### Pleasure

"Yes, it was my first time playing for him, and it was a birill and a ball." What is it like working for Sammy Davis? "Always a pleasure." says Silva. "for the reason that he keeps you alert because he has no set form. He doesn't always know himself what he's going to do next, and he doesn't believe in rehearsal. "What we do, he tries it out on stage and if it's good we keep it in. If not . don't use that no more !"

So far as ambitions are concerned, Michael Silva says his number one aim, before anything else, is to be a good drummer. What does that imply?

"To me, it's playing like Big Sid Catlett—he was a drummer —or Chick Webb, Buddy Rich, Jo Jones. Jo, that's my idol and teacher. He and Sid were from the same school. And Buddy, he plays as much drums as he wants to play. "Of the newer school. I like

"Of the newer school. I like Philly Joe, Charlie Persip and Sonny Payne. I love Sonny. He and I were raised together, and took lessons together. He's my 20-year friend.

"One of the greatest things I ever saw was the battle between Jo Jones and Buddy Rich at Central Park, New York. For 10 nights they closed the jazz show there, and it was a fantastic feat.

"I was down there every night...taking lessons every night. I got there before Jo and Buddy did, believe me. Two great drummers ... that's all I can say."

#### Intelligent

As for his working plans, Silva says his aim is to stay with Sammy Davis.

"As a human being, Sammy's all right. He's an honest, in-telligent man, and I like the way he carries himself. He's taught me many things, besides show business-wise, and as a boss he's a gas. "YOU CAN'T BEAT HIM."





**Mezzrow's Paris Session** Mezz Mezzrow presided over a jam session in Paris this week to mark the end of shooting on the set of "Gigot," the film starring Gene Kelly and Jackie Gleason. For the occasion, Mezz formed a New Orleans-style group, the Tabasco Kings, featuring Kansas Fields (drs.) and Michel Attenoux (sop.). Food was American, but the wine was French-here's Mezz trying it.

REALLY THE BOOZE

## Mark Wynter ---triumphs Q

JOHN LEYTON and Eden Kane, both with hit records in the Top Ten, were just two of the stars of a big one night pop concert at the Win-tergardens Theatre, in Bournemouth, on Sunday. Topping the bill was Mark Wynter, who made his stage début in Bournemouth last sum-mer.

#### Veteran





BOOM-said a recent headline-does not spell DOOM. But what BOOM is undoubtedly spelling, in letters too big to be ignored, is GLOOM.

Gloom among bands and fans alike. Who feel "their" music slipping into the con-trol of people whose sole interest, they suspect, is the money they can make out of it.

Money they tail make but of it. And who, in the meantime, may flog it to death. The genuine fan, of course. Is appalled at some of the stuff that passes for jazz today, and finches at being called a jazz fan fan. The

The genuine musician, though he appreciates being able to eat regularly, is equally appalled at the ready accept-ance of third-rate musician-ship—and realises how com-pletely dispensable he has become in the conveyor-bett trad world today. Both wonder how long before the gold-mine peters out and they re back where they started. The former struggling for a chance to play "his" kind of music; the latter searching for a chance to hear it.

#### Next?

IN the meantime, more and more of the Big Boys are latching on to the trad-waggon. More and more of even the lately-come jazz fans are wondering when they'll steer it crashing into the buffers.

steer it buffers. The whole scene was aptly summed up by a modernist this walk

week: "The night I see — walk in here, that's the night I'll sell my instrument...."

#### Service

**Dervice I** When rock-'n'-roll is finally dead," she assured me. Which is surely now....! to buy a three-piece suite and came out with a wije. Well, not quite as quickly as that. But while ash-blonde June Dawson, of their Deferred Payments Dept., was asking him the usual questions, Harry interrupted with one of his own. They plan to marry next They plan to marry next Men rock-'n'-roll is finally dead," she assured me. Which is surely now....! **Stage SUCCESSFULLY** combining singing with acting-Volande. Who made her début bernard Shaw's "Caesar in Bernard Shaw's "Caesar theatre. Of whom, on the prior-to-They month.

#### Iconoclasm

**I'VE** been invited to join a new club. Whose object is "the regular destruction of all that our civilisation holds dear."

dear." But before you visualise me pouring the powder into home-made bombs, let me explain that the people behind it are the stars of that brilliantly

with Pat Brand

satirical revue, "Beyond the Fringe." Fringe." Defend the Appropriately, the club's to be called The Establishment. Dudley Moore will be leading a modern group, there'll be a full evening revue and a less formal one at midnight. And they'll also be showing "Great Movies of our Time." Including "selections from royal funerals." A place, I feel, that will suit me....

me. . . . Screen

<text><text><text><text>

# Theatre. Of whom, on the prior-to-London tour, The Guardian wrote: "Yolande is the Cleopatra Shaw might have dreamed of."

Eh?

EDDIE THOMPSON wants to know when they're going to issue that Woody Herman album we've all been waiting for for: "Famous Last Herds."...

222

3

Annum manus



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#### Hecklers for Cliff

No screams "I was terribly afraid that the fans would scream in the middle of it," he added. "Thank goodness they diart!" However, they certainly made up for tit during the rest of his eight. But Cliff proved in this one number that, given the right material, he has the

... and Jo with British vocal grou Polka Dots



Acker Bilk as you will see him on the final "Trad Fad"



SATURDAY (Septe in the present "T series. Acker Bilk, Valley Stompers and Di-worth are the attraction

worth are the attraction they be playing the sw "Trad Fad "? Despite the fact tha gramme has attracted a of two million view Saturday night, there is word that "Trad Fad back.

back. And with the last proj the can, producer John went on leave,

#### Hopeful

The BBC's Audience unit has reported tha proportion of "Fad" v trad followers, and lij chief Eric Maschwitz co popularity of the series "I am very pleased way this programme received by viewers," "Correspondence shows like this fast, swingy show." Favourable comment

show." Favourable comment, one of the programme favourites. Mr. Ack "Johnny Stewart didn doctor things. He knows "The music was the m And the spot was right. able to tune in when t home—and it didn't with the Mums and Dad But Acker is hopeful return of "Trad Fad further series. "Th Whispers, Dad."—T. B.

appears this week on page 13

Ray Charles



Page 8—MELODY MAKER. September 2, 1961

ignored, is GLOOM. music slipping into the control of people whose sole satirical revue, "Beyond the interest, they suspect, is the Fringe."

And who, in the meantime, may flog it to death.

The genuine fan, of course, is appalled at some of the stuff flinches at being called a jazz Movies of our Time."

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back where The former struggling herd and I. chance to play " his " music;

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summed up by a modernist this "The night I see —— walk

# sell my instrument. . . ." Service

**GMI** exploitation man Harry dead," she assured me. Which Norton went into Selfridges is surely now. . .! to buy a three-piece suite and came out with a wife. Well, not quite as quickly as that. But while ash-blonde June Dawson, of their Deferred Yolande. Who made her début Payments Dept., was asking this week as a West End star him the usual questions, Harry in Bernard Shaw's "Caesar interrupted with one of his own. and Cleopatra" at the Duchess plan to marry next Theatre. They month

# Iconoclasm

"the regular destruction of all that our civilisation holds dear."

pouring the powder into home-made bombs, let me explain made bombs, let me explain album we've all been waiting that the people behind it are for: the stars of that brilliantly "Famous Last Herds."...

spell DOOM. But what BOOM is undoubtedly spelling, in letters too big to be

# Gloom among bands and With Pat Brand

money they can make out Appropriately, the club's to be called The Establishment. Dudley Moore will be leading a modern group, there'll be a full evening formal one at midnight that passes for jazz today, and they'll also be showing "Great Including "selections from

he appreciates being A place, I feel, that will suit

# Screen

**DATTERSEA** Fun Fair went our in the conveyor-belt Chelsea Embankment did likewise on our right, as we sat

Romantic? Of course! the latter cept that there were about 100 searching for a chance to hear other people aboard the Zodiac, celebrating the launching, on September 11, of AR-TV's first laily serial, "Home Tonight." In it, Pauline—the girl whom in the days when boys-only was the rule the disc world-plays

"And," said she, "I mean typical. The sort of teenager we all know; not the ones we read about.

Which is a welcome thought. Currently filming with Dave in here, that's the night I'll King, Pauline has made acting sell my instrument. "" Her career. Will she ever return to singing?

"When rock-'n'-roll is finally

# Stage

Of whom, on the prior-to-London tour, The Guardian

**T'VE been invited to join a** "Yolande is the Cleopatra new club. Whose object is Shaw might have dreamed of." Eh?

But before you visualise me EDDIE THOMPSON wants to know when they're going to Woody Herman that issue



a song act.

DATELINE U.S.A.



appears this week on page 13



the series







Other famous guests : Edd Byrnes (left), Mel Torme and Rosemary Clooney

# **PEGGY • ELLA • TORME • CASTLE • CLOONEY** Here's who you'll see y new TV series THIS, I'm sure, will be a television series with

television series with a difference. It might sound like something you're hearing about all the time—" the greatest-ever," and all that! But the people I've worked with on this series have helped to produce a winning formula that drags the pro-grammes out of the normal rut of TV entertainment. And we have assembled the world's foremost enter-tainers for the nine pro-grammes.

#### THEMES ..........

Take a look at the list: Peter Selvers, Kenneth More, Ella Fitzgerald, Edd Byrnes, Rosemary Clooney, Mel Torme, Robert Morley, Peggy Lee, Bob Hope, Harry Secombe, James Darren, Roy Castle, the Polka Dots, Jack Parnell and Lionel Blair.

Blair. And a British comic named Benny Hill who is one of the funniest men I've met! Well, with a group of talent laid on like this, it would have been easy to adopt the usual technique for general entertain-ment shows.

technique for general entertain-ment shows. But instead of treating it as a straightforward variety show, we have aimed for a main theme each week. I think it has proved its worth: the programmes know where they are aiming, and everybody contributes to the general production instead of concentrating solely on his or her act. The first show comes out on September 9.

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It features Peter Sellers, a very talented man who is an asset to any show.

asset to any show. For the first show. I'll sum-marise things by saying the theme is languages — their similarity and otherwise. Peter is featured as a typical English City Gent, with a hat and serious togs, sitting on a bus. We do "You Say Eether and I say Either," with a skit on different accents, and I must say the idea comes over really well.

well.

With such a collection of singers, I guess a series like this couldn't fail. What was diffi-cult was trying to produce something fresh and different. The guest appearance by Ella is a good instance is a good instance.

#### TOP FORM

...... I do a 14-minute duet with her. Again, there is a central theme: the language of love. Ella sings about being rather disheartened about it, and I sing its praises. Ella is at her best.

best. I don't think I've seen her perform better on any television programme. She fits into the idea remarkably well, and I enjoyed working with her. I have a sort of constant job in this series. Rather than introducing the guests. I am hostess, and the artists work WITH, rather than FOR, me on the show. the show

Rosemary Clooney and I do a thing on the four seasons. Each song is about the different seasons of the year. Rosie is on the set for the whole time—each show lasts an hour—so you can see that the guests get a much fairer show-ing than if they were merely guests with their own spots.

**EXPERT** 

## ...........

There's a big work-out on one show with Mel Tormé. Rosemary Clooney and myself. We do a full-scale version of Mel's "County Fair"—a won derful song for a show presen-tation—and Mel and Rosie sing so well I feel quite out of it! Your Lionel Blair has done some wonderful choreography. and the Polka Dots have been everything I thought when I heard their records back home: musicianly, expert, and ex-cellent.

musicianly, expert, and ex-cellent. They are very talented, and one cannot ask for more. I love good vocal groups, and the Polka Dots are just the group for this show. One of the highlights is Peggy Lee. It took me back a few years, working with Peggy.

## PARNELL

.............

I think you are in for a real treat when you see this show. We do a "big band" song routine together. Remember that Peggy was with Benny Goodman and I was with the Tommy Dorsey Orchestra, so we have a lot to talk about. The Parnell Orchestra does a really terrific jobo on "Stompin" at the Savoy." I can only say I hope the shows prove their worth. There's certainly plenty of tele-recorded talent stacked away in those studios for the next few months!

301

200









2/9/61

TOUR CLIFTON STREET LONDON EC 2

Gis



Jo and Peter Lawford rehearse a comic routine for

THE Polka Dots, the MM's Poliwinning Jazz Vocal Group, have accompanied Jo Stafford throughout the series.

One of the stars

è

show.

KENNY BALL'S Jazzmen star at Woking Jazz Club, which

Evil

BLACKPOOL fans are to have a preview of the

**BLACKPOOL** fans are to have a preview of the Tower Company's summer jazz policy (reported last week) at the Empress Ballroom in the Winter Gardens. Three trad bands have been booked for the Monday "teenage nights"—the Saints Jazz Band (Oct. 30), Pete Haslam's Col-legians (Nov. 6) and Mickey Ashman's Ragtime Jazzband (13).

Ashman's Ragtime JazZoand (13). Last winter season, "rock" and "beat" music was provided on these nights by Tommy Jones and the Empress Band. Now trad jazz will get its chance with Tommy and the boys sup-porting the visiting groups. If successful, the experiment will be continued after the three-week trial period.

Full marks KENNY BAKER will appear at Lodge Hotel, Stockport, tonight (Friday). . . Full marks to the Ken Mackintosh Orchestra jor they accompanied Shirley Bassey at Manchester's Free Trade Hall last Sunday (21th). Shirley ended her Blackpool Opera House season the previous night, and this was her last appear-since in Britain before leaving on Wednesday (6th) jor her reason at the Plaza Hotel Persian Room, in New York..... Raymond Long, Jormer accom-

\*

**Full marks** 

guite a going on.

#### \*\*\*\* ubbs 4, Ash-K 5 i Denmar LONDON's Flamingo Club ng celebrates its ninth tonight anniversary (Friday) with a Special Party Session by the Ś

Tubby Hayes Quartet, ROUND THE **Ash-Klein Five and guest** \* \* CLUBS stars. Ember LPs will be given away during the

BOB WALLIS'S Storyville ing of the new Northampton Jazz Club, at the Embassy Rooms, on Sept. 14. Terry Lightfoot stars on Sept. 21. followed by Mick Mulligan (28), Gerry Brown (Oct. 5) and the Vintage Jazzband (12). THE Merseysippi Jazz Band plays the opening session of the Cheshire Society of Jazz Music, at Bowdon Assembly Rooms, Altrincham, on Mon-day (4).

\*

THE Bruce Turner Band plays the reopening session of Bradford Students' Jazz Club, tomorrow (Saturday)

B Woking Jazz Club, which meets in the Atalanta Ballroom, on Sept. 4, followed by Glasgow's East Coast Jazz Band (11). GLASGOW Rhythm Club re-opens at the Derek Haw-kins Studio. St. Vincent Street, tonight (Friday). THE Colne Valley Six open their own club. The Evil Eye, at the TUC Hall, Luton, on Sept. 6.

THE newly formed Swansea Jazz Appreciation Society is seek-ing members. Local enthusiasts should write to the Secretary, 43, Manselton Road, Manselton, Swan-DIZZY BURTON'S Jazz Band plays for the Staffs. Society of Jazz Music, Burslem, on Sun-day (3). sea

panist for Frankie Vaughan, will travel with Shirley to the U.S as her MD.

Rewrite

DON RENDELL is the guest star at Portsmouth Modern Jazz Club on Sep. 4.

THE London City Stompers and Cardinal Jazzmen will be resi-dent on alternate weeks at a new club meeting at the Station Hotel, Richmond, Surrey, from Sept. 24.

**JOE MAHONEY** is reopening Kingston Jazz Club for weekly sessions from tonight (Friday), when the Bobby Wellins-Herman Wilson Group will be featured at the King-ston Hotel.

#### Red

SUNDAY'S (3) attraction at Stockport's Jazz at the Red Barn is the Zenith Six.

Georgie Fame, with Don Munday as compere.

SOUTHPORT'S Club Django presents the Cyril Preston Excelsior Jazzband on Sept. 7. The HASLAM'S Collegians play Manchester Sports Guild to-night (Friday), followed by Ken Barton's Oriole Jazzband (tomor-row) and the Red River Jazzmen (Sunday).

#### **Pirates**

NEW Birmingham trad band, Long John Silver and his Pirates, débuts at the first of a series of Monday sessions being held, from Sept. 11, at the Charles Russell Hall, Erdington Erdington.

THE RAFA Jazz Club, Sale, Cheshire, reopens on Monday (4) with the Art Riley Band in

Barn is the Zenith Six. DOUGGIE RICHFORD'S Jazz Bodega Restaurant, tomorrow (Saturday), and Crewe Jazz Club on Sunday. \* VIBIST-PIANIST BIIL Le Sage on Sept. 5. (4) with the Art Riley Band in residence. TRUMMER Tommy Lloyd Dansist John Uns-worth have Joined Manchester's Jazz Aces. \* WORTHING'S Field Place Jazz Club presents the new Orleans Jazzmen, tonight (Friday).

·······

CYRIL SHANE, managing company of Shapiro Bernstein, is convinced that British company of Shapiro Bernstein, is convinced that Britain will eventually adopt the Country and Western song in a big way. So far, there has not been much interest, but in the States the trade papers run a separate popularity chart for C. & W. Current interest is in "The Mountain's High " with a disc by Dick and Deedee which grossed 100,000 sales on first week of release.

HUBERT W. DAVID'S

100,000 sales on first week of release. Some of these Western Cowboy singers give themselves quaint names. One such character labels himself Country John Mathisi Says Cyrll Shane: "I think I'll resume my own vocal efforts and call myself West End Cliff Richard!" Shapiro Bernstein control a vast amount of Country and Western material. so if this hap-pens to be up your street. give Cyrll a ring at his Soho Square office-Gerrard 5532. The firm has on current release Duane Eddy's latest, "Drivin' Home." Duane has become known as the man who never failed to make the Hit Parade with any of his numbers.

#### THINK TWICE!

M. OSCAR KAMBONA, Min-ister of Education in Tanganyika, is to offer a £100 prize for a new refrain for "God Bless Africa," which is to become Tanganyika's new national anthem. An official announce-ment with details is expected shortly. Personally, I do not consider

ment with details is expected Nersonally, I do not consider that £100 is a sufficiently good incentive, for in these contests a royalty contract is seldom offered. Thus the only other im-come you may have for your work is performing fees, and col-lection of these is not casy. Some while ago an MM song-writer reader won the £1.000 offered for a melody set to exist-ing words for a Nigerian anthem. The cheque for £1.000 was paid, but I have not heard that any other payment or fees have materialised from the venture. So be sure you know the con-ditions before you put pen to paper in this Tanganyika com-petition.

#### ANCIENT ROMEO

I WONDER how many who have bought Petula Clark's record of "Romeo" would recog-nise it in its original form. It is a 1920 Darcwski convright and, with music by Robert Stolz, was formerly christened "Salome."

BIRTHDAY Greetings on Tues-day next to one of our best known impresarios, Bernard Del-font. His gamble with the all-British Anthony Newley show, "Stop the World." is paying off handsomely. Present arrange-ments give the show at least a year's run at the Queen's Theatre but at the end of 1962. it is likely that it will go en bloc to New York. Believe it or not, this will be font. British New York. Believe it or not, this will be Delfont's first show on Broadway.

# MM reader service

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

an'answer to a songwriting query. MS must bear name and ad-dress of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2. The Editor can accept no lia-bility for loss or damage of MSS or private recordings submitted. This coupon is valid until Sep-tember 16, 1961, for readers in Britain; until September 30, 1961, for overseas subscribers.

WHEN it comes to setting up a successful folk song club it seems you can break all the rules if you are playing the right hunches. I have just visited three new clubs and it looks as if there's guite a bit of rule-breaking room on. FOCUS on FOLK by ERIC WINTER

songs were even in a bluegrass twang of unmistakable origin. But the boys had their audi-ence with them. It's a long time since I heard such a lot of developed audience-singing with monote a conference platform when he was a NALGO delegate this summer, is one of the main-stays of this club. Gerry Lough-ran, a soft volce and a good guitarist, is another. Matter the Oak-a pub in Maple folk at the Oak-a pub in Maple

Well, there they are, breaking the rules in Hampstead, Camden Town and Surbiton. The one rule they all obey? Relax, be friendly, keep close—but close— to your audience.

A FTER a year's hibernation "Sing" has startled everyone by producing two issues in two weeks. The August number is the last of the half-crown "quarterlies." Today (Friday) the first monthly "Sing" is published, price 9d. The August issue announces the "Sing" 1959 and 1960 badge awards for the best songs. 1959 winner: Stan Kelly for "Liver-pool Lullaby." 1960 winner: Stan Kelly (with Leon Rossel-son) for "I Wish I Was Back in Liverpool."



RULE TWO: Don't under-value your product by setting the donission charge too low. The Topical and Traditional has gone all the way here—at the York and Albany in Camden Town there is no admission charge. When the hat is passed yound they suggest a single modest bob. There's a lovely informal modest bob. There's a lovely informal atmosphere, as near as you can get to a cellidh round your own fireside. John Cain and Shirley Hart are among the best singers there: b ot h with a well-developed traditional style that is not imitative. Maire McGee is the real stuff, a good trad singer with a sure and unaffec-ted voice.

\* RULE THREE: Don't run it mainly on American material. Last Wednesday at the Surbiton Folk and Blues club they were doing just this. Some of the

> Jazz on the Air is on Page 14

THE 'BATTLE, BED & BOTTLE' BOYS

**TROME OBJECT** TROMBONIST Mac Minshull is back in Manchester after several years in Canada. . . . Granada TV's "People and Places" resident Derek Hilton Trio this week notches its 600th TV appearance. . Mr. Acker Bilk hopes to visit his Pensford, Somerset, home when New Drake MD

THE Birmingham heat of Mecca Daucing's £1,000 National Trad Band Contest has been fixed for Monday, Novem-iter 20, at the Locarno Ballroom. Bands wishing to enter should contact the manager.



Parade of the "Battle, Bed and Bottle" boys at the gates of Edinburgh Castle. All four-Rory McEwen, Robin Hall, Jimmie MacGregor

# ules = to prea

# Georgie Fame, with Don Manady as compere. The package will play 25 one-night-stands, starting on Octo-ber 18 at a venue yet to be fixed in Manchester, followed by the ABC Theatre, Hull, on the 19th. Rewrite J OHNNY WOLLASTON, resi-matroom, Leeds, is to re-style his 10-piece hand—which means he will have to re-write his library of 900 numbers. Vocalist Eve Deiroy will be joined by a male singer yet to be fixed. Elaying opposite Johnny, at the Majestic is the Breft Dalton vocal-instrumental group which replaces the Tommy Howe Quar-tet. Tommy is still in hospital. Turnabout Turnabout I YY BENSON and Ronnie Aldrich and the Squadron-aires have switched dates for this week. Ivy has moved to the Palace Ballroom in Douglas, IoM, to play for the International Old Time Dance Festival, and Ronnie has taken over Ivy's stamping-ground at the Royal Hall in the Villa Marina. Home again

Blackpool to 'preview' 1962

JERRY DAWSON'S NEWSBOX

Jaywalking The Jaywalking The Jaywalkers—a beat group in the Tommy Steele-Frankie Howerd summer show at the Windmill, Great Yarmouth—has signed for an autumn tour with Billy Fury and the Blue Flames, Eden Kane, the Karl Denver Trio, the Allisons, Joe Brown and the Merrymen, Tommy Bruce, the Viscounts, and

trad jazz policy he plays Bristol's Colston Hall on Sept. 17. . . Kenny Ball's Jazz-men play the same venue on Sept. 8. . . Brighton jazz critic Derrick Stewart-Baxter is re-forming the resort's Jazz Record Club. . . Pianist Lennie Watts, star of many British and Con-tinental jazz groups, is back in his home town. Brighton, work-ing as a cab-driver.

**Riding high** 

Riding high K AY GARNER, 18-year-old whence came kenny Baker, David Whitfield, Ronnie Hilton and Patricia Bredin), completes two weeks tomorrow (Saturday) as guest singer at the Majestic Baliroom, Bradford, reopened int week after a £35,000 face-lift. Kay will join Harry Leader for two weeks at the Regent, Brighton, before returning to the Allan Hurst Orchestra for an eight-week tour of U.S. bases in Germany. New Drake MD

JACK RANKIN, MD at Welling-ton Pier, Great Yarmouth, for the past three seasons. has left to tour with the Charlie Drake Show, currently at Manchester Palace, and next week at Liver-pool Empire. Van Damm has taken over at Gt. Yarmouth.

## **First step**

and Alex McEwen-are appearing in songs under that title in a late-night revue during the Edinburgh Festival.

£150

and, with music by Robert Stolz, was formerly christened "Salome." Ben Nisbet, general manager for B. Feldman and Co. com-missioned Jimmy Kennedy to write a lyric to the tune. On first hearing, Jimmy suggested the title "Romeo." Hawked round the Feldman office, nobody thought much of it. Twenty-four hours later Jimmy Kennedy came up with "Blue Weekend." This also got the thumbs down. so Jimmy had his way with "Romeo." Current Feldman plug is Michael Carr's "Kon Tikl," recorded by The Shadows, a worthy follow-up to Mike's "Man of Mystery."

#### WARNING

A WARNING to any of you A who are promoting Bingo games and using music to enter-tain the customers. You should be sure that the hall you are using holds a licence from the Performing Right Society for the playing of copyright music. To cover the halls not so licensed, the PRS has introduced a separate "Bingo tariff," which works out at 9d. a session per 100 seats. In your own interests, you should consult the Perform-ing Right Society. Ltd., 29/33, Berners Street, London, W.1.

#### GREETINGS



Jealous? No-I'm MAILBAG

MAY I add my name to the growing numbers of jazz enthusiasts and musicians who are becoming more and more appalled at the blatant commercialisation of jazz?

As a semi-pro musician on the jazz scene for some twelve years, I think I can claim a reasonable amount of experience, but never have I seen things sink so low as they have over the last few months



I'm not jealous. I'm just furl-ous at the way the money-grabbers—and that includes pro-moters, agents, the Press and Doughty, Beckenham, Kent.

#### Dear Chris . . .

WELL done, Humph (MM: 26/8/61) for the hard-hitting, down-to-earth comment on traddles' uniforms. Let's have a "Glant Nude Jazz Jamboree" at Woburn Abbey and find out who can really play jazz1-A. W. Woodroffe and P. G. Underhill, Chingford, E.4.

IN THE NUDE

ASHAMED

DIANA DORS representing Britain at the Belgian Jazz Festival, David Kossofi Singing with Bob Wallis, Terry Lightfoot's vocal on "True Love," traditional bands all com-peting in one fancy dress par-ade ... I give up.

I am ashamed to call myself jazz fan.—B. Webster, Leicester.

#### **THANK YOU!**

May I say a big Thank You to the Temperance Seven for the boost they have given to the status of the semi-pro musician?

Perhaps now the public will realise that being a semi-pro does not mean you are not good enough to earn a living from music, but are hard-working enough to hold down a day job, too.

Believe me, some of the best musicians in the country are semi-pros. (I know; I married onel)-Mrs. Tony Bunn, Lewis-ham, S.E.13.

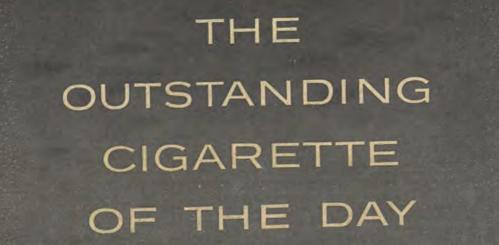
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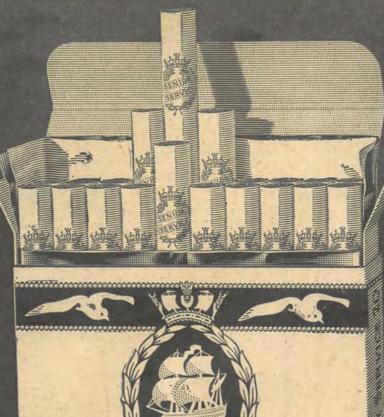
#### WHY NOT?

Is it too much to hope that the BBC will redeem their short-sighted jazz policy slightly by showing the Dutch TV film of Theionious Monk referred to in the August 19 MM? There can be no linguistic or technical barriers to putting it on, so how about it?-Nigel H. M. Harris, Calne, Wilts.

#### THE FINEST

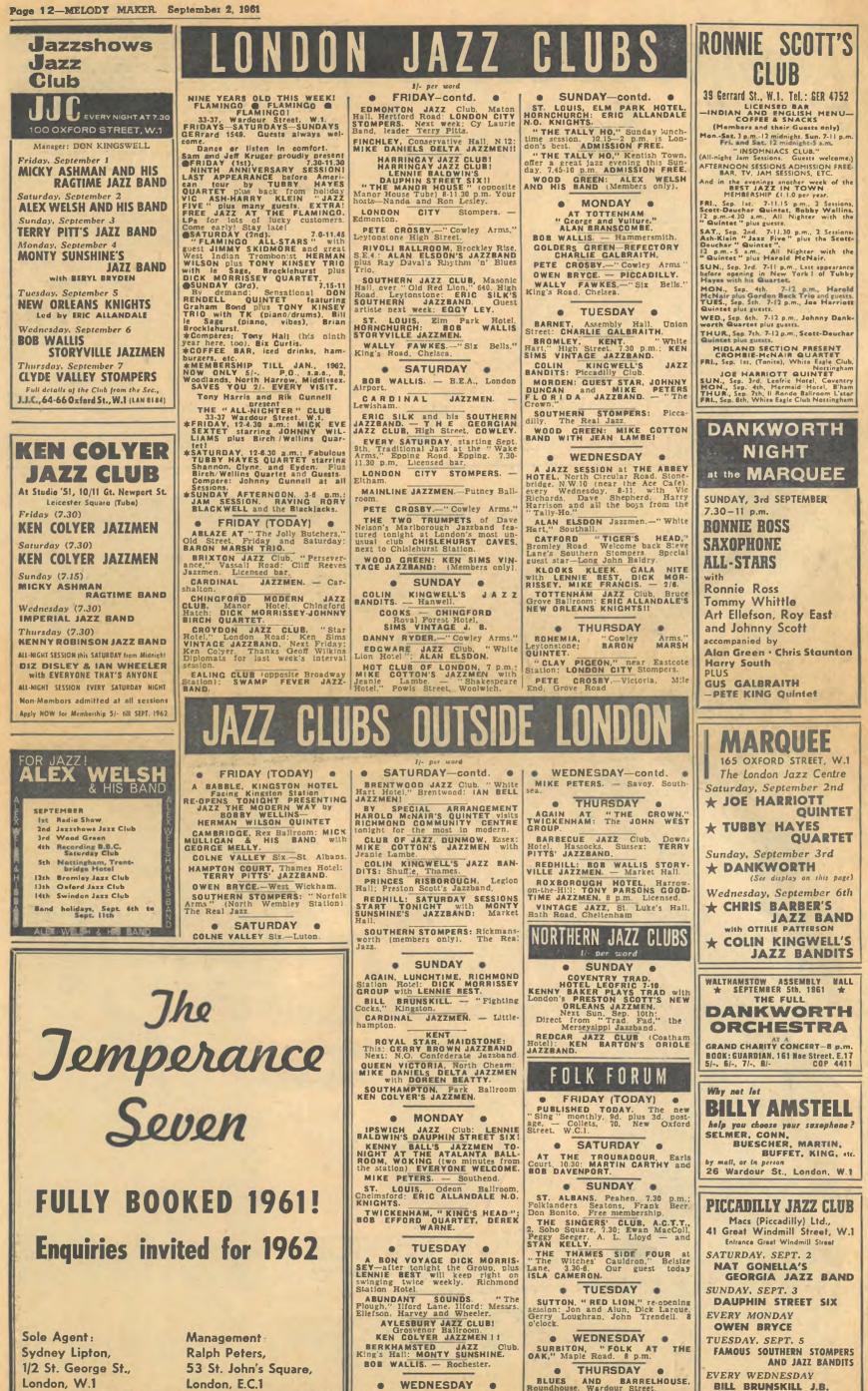
I HAVE recently seen the Alex Welsh Band at Southsea and Southampton, and these occasions, together with their recent Columbia LP, convince me that this is, without a doubt, one of the finest bands ever pro-duced by this country.—John Tree, Portsmouth.





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Sun :	Southsea, South Parade Pier				
Mon	Woking, Atalanta Ballroom				
Wed	Easy Beat recording				
	Cardiff, Sophia Gardens				
Fri 1	Bristol, Colston Hall				
Sat 1	Chiswick, Turnham Green				
Sun I	Manchester, Free. Trade Hal				
Mon II					
Wed 13	Easy Beat recording				
Thu it	Cleethorpes, Pavilion				
Fri 15	Watford, Town Hall				
Sat le	Nottingham, Dancing Slipper				
Sun 17	Dudley, Hippodrome				
Mon 18					
Tue 19					
Wed 20	Easy Beat recording				
Thu 21	Nuneaton, Co-op Hall				
Fri 22					
Sat 23	Lowestoft, Pier Pavilion				
Sun 24	Southend, Odeon				
Mon 25	Wembley, Town Hall				
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# \* Mixed audience for Charles \* Kenton marriage break-up Kessel leads a new trio

**RAY CHARLES** played to an integrated audience for the first time ever, on Sun-day, in Memphis, Tennessee There were no incidents.

0 STAN KENTON and his vocal-ist wife, Ann Richards, are divorcing.

NEAL HEFTI is the new A&R head of Frank Sinatra's Reprise Record Company.

EDDIE FISHER plans to put the life story of singer Vaughan Monroe on the screen.

NAT "KING" COLE is cur-rently presenting his new "Song Fest" musical produc-tion at the Hollywood, open-air, Greek Theatre. The full show is titled "The Merry World of Nat "King" Cole. 0

-BOB MARTUCUCCI, who dis-covered and developed vocal youngsters like Fabian and Frankie Avalon, will be the feature theme in the new



musical film "The Boys from South Bend." -

RANK SINATRA gave \$100,000 to Marymount Col-lege at Palos Verdes on the Los Angeles coast. FRANK

BARNEY KESSEL now has a new trio with Frankie Capp (drums) and Don Grieff (bass). Barney is using a new amplifier with a special without a special vibrato. ...

GENE KELLY and Frank Sinatra will star together in a new musical now being written.

# MJQ minus Ross at Montreal concert

THE First Montreal Jazz Week got under way last saturday in the Comedie canadienne Theatre, but without the expected appear-ance of Britain's Ronnie Ross, who had been billed with the Modern Jazz Quar-tet as featured soloist. Gilles Potvin, information officer for the Jazz Week, said, "I don't know anything about it. I'm as much in the dirk as you are: In the six nights of con-certs, fans saw the Modern Juzz Quartet, the Rene Thomas Trio twice, the Herbie Mann Afro-Jazz Sextet, the Oscar Peterson Trio, the Double Six of Paris, the Mitchell-Ruff Trio, Montreal's Ted Elfstrom Octet, Mon-

treal's Paul de Margerie Quin-tet, the Nat Raider Quartet, and the Arleigh Peterson Dancers. The Modern Jazz Quartet opened their set with their most imposing interpretation of the evening, two move-ments from their suite. "Fontessa," "The music was filled with the delightful frills, the melancholy and humorous interplays constructed in the typical John Lewis manner. "Meek, the planning and exe-cution of the concerts was a thing of beauty ... a won-dertni illustration of how Jazz can be staged by those with respect for IL. "HENRY WHISTON

# **JAZZ** on the AIR (Times: BST CET)

#### SATURDAY, SEPTEMBER 2:

SATURDAY, SEPTEMBER 2: 1.30-2.0 p.m. C: Recollections with Claude Luter. 2.10-3.0 Z: European All Stars Concert. 4.55-5.20 Z: Swing Serenade. 5.0-5.30 H 1: Jazz Session, 7.0-8.0 C: Wes Montgomery. Mastersounds, Diz. 8.0-8.30 W 2: Jazz Time. 8.15-9.0 T: Popular (re-peated 11.15). 9.15-10.0 T: Jazz (repeated 12.15). 10.10-10.45 F 1: Jazz for Everyone. 10.50-11.15 A 1 2/C: Jazz in the Night. 11.5-1.0 a.m. J: Dancing on Two Continents SUMDAY SEDECEMPE

#### SUNDAY, SEPTEMBER 3:

11.0.12.0 a.m. C: Critic's Tribune. 7.30-8.30 p.m. C: Mainstream: Jazz for Dining. 10.0-10.20 A 1 2: Gospel Songs. 10.8-12.0 S: For Jazz Fans (news break 11.0). 10.50-11.15 A 1 2: Jazz Actualities. 11.0-11.55 F 1: Jazz Message.

MONDAY, SEPTEMBER 4:

app.-12.0 W 1: Delaunay. 12.18-1.0 a.m. 1: Montrose Sextet, BecheL Ferguson Big Band.

#### THURSDAY, SEPTEMBER 7:

THURSDAY, SEPTEMBER 7: 5.0-5.30 p.m. R 2: Concerto in Jame, 5.5-6.0 U: Californian Jazz with Shorty Rogers, Benny Carter. Ory, Helen Humes, Gludire, Eddu Edwards, Les McCann. 6.30-7.0 F 1: Jazz Contrasts. 7.30-8.0 R 1: World of Jazz. 8.15-0.0 T: Previn, Dinah Shore. 9.15-10.0 T: "Cannonball" Adderley Group. 10.20-11.0 Q: Max Roach: "Freedom Now" Suite. 10.30-11.0 J: Echoes of Bourbon St. 10.40-11.30 D 1: Jazz Club-Lyttelton Band plus Gonella, Bruce Turner. 11.8-12.0 P: Joe Newman: Sonny Rolling. 11.10.1:1.30 H 1: Pia Beck Trio.

FRIDAY, SEPTEMBER 8:

4.40-5.15 p.m. L: Jazz 5.45-6.20 H 21 Jazz Session. 5.45-6.15 R 1: Wille Smith. Mead Lux Lewis, Albert Ammons. 8.15-9.0 T: Excerpts from

21h       Barnet—Assembly Hall.         31h       Dagenham—Royal Oak.         51h       Safiron Walden—Tech. Schael.         61h       Cowley—Exservicemen's Club.         71h       Chingford—Royal Ferest Hetel.         81h       Jswich—Manor Ballroom.         13t       Hassocks—Downs Hotel.         2nd       N.4—Manor House.         3rd       Norwich—Grossenor Ballroom.	JAZZZ BANDSEPTEMBERalavisionstationatakion <t< th=""><th>1647m. T: VOA: 75, 49, 31, 19m.</th></t<>	1647m. T: VOA: 75, 49, 31, 19m.
sth Wood Green—Bourne Hall. Oth Jazzshows—W.1. Its Southend—Eims Hotel. 2th Barnet—Assembly Hall. 2th Barnet—Barnet Hall. 2th Hassacks—Dewns Hotel. 2th Barnet—Grosvenor Ballroem. 2th Working—Charnet Hall. 2th Barnet—Assembly Hall	SEPTEMBER alevision16 Brighton 18 LeicesterTUESDAY, SEPTEMBER 5: 5.0-5.30 p.m. R 2: Jazz Album. 8.15. 9.0 T: Ray Bryant, Tormé, B.G. Sinatra-James 1939. 9.15-10.0 T: Bill Broonzy Story (end). 9.15-10.0 T: Bill Broonzy Story (end). 9.15-10.0 U: U: "The Piano Wonder"-Oscar Peterson. 10.30-11.15 1: International Jazz Disc Review. 10.60-11.15 A 1 2: Jazz In the Night.righton24 Coventry 25 Altrincham 18 Havant 19 Port ChesterWEDNESDAY, SEPTEMBER 6: 4.0-4.23 p.m. B: Panassić. 5.0-5.30 H 2: Jazz Messengers. 5.20-5.00 H 2: Duch Swing College Band. 6.30-	2-193m. B: RTF France 2: 498, 445, 379, 359, 347, 318, 218m. C: RTF France 4 (FM only): 89, 90, 92, 94, 95, 99 Mc. bands. D: EBC: 1-1.500, 247m. 2-464m. 3-232m. F: Bel- glan Radio: 1-484, H: Hilversum 1-402, 2-238m. I: SWF B-Baden1 295, 363, 195, 41.29m. J: AFN Ger- many: 53, 195, 41.29m. J: AFN Ger- many: 547, 344, 271m. L: NR Oslog 1376, 477, 337, 228, 31, 25 or 19m. bands. O: BR Munich: 375, 187, 48.7m. P: SDR Stuttgart: 522, 257, 212m. Q: HR Frankfurt: 506m. R4 RAI Italy: 1-334, 457, 225, 199m. 2-355, 290, 249, 207m. S: Europe 13 1647m. T: VOA: 75, 49, 31, 19m.

#### Page 14-MELODY MAKER. September 2, 1961



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# CleopatrainBernard Shaw's "Caesar and Cleopatra," which Vintage Lonn

NEW YORK, Wednesday.—Lonnie Donegan looks like "chewing" his way through a full-scale American tour and top TV

appearances.

appearances. This follows the big suc-cess of a two-year-old Pye British disc hit which is currently climbing the American charts. It is "Does Your Chewing Gum Lose Its Flavour on the Bedpost Overnight?" which has proved to be Lonnie's first big American hit since "Rock Island Line" topped the best-sellers in 1956. Donegan arrives in New York

sellers in 1956. Donegan arrives in New York early in October, en route for a tour of Australia and New Zealand. His U.S. manager, Mannie Greenfield. Is now set-ting up important TV exposure to tie in with the "Chewing Gum" success.

## ANITA SCOTT TO TOUR S. AFRICA

PARLOPHONE recording sing-er Anita Scott, who took over the Jack of Clubs cabaret spot at a moment's notice on Tuesday, has been signed by the Grade Office for a two-month tour of South Africa at the end of December. Following her two weeks at the Jack of Clubs, Anita will appear in cabaret at the Astor Club, W.

**Ravers' third 'Test** THE deciding game in the series of three "Test" matches between the Vic Lewis XI and the Ravers for the MELODY MAKER Cricket Cup will be played at Brondesbury Cricket Club. Harman Drive. Willesden Lane, London, N.W.2, next Thursday (Sept. 7).

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PORTS



A MERICAN song-writer Ralph Blane, whose string of hits includes Doris Day's "My Dream is Yours," is currently working in London on a 75-minute Christmas Day spec-tacular for BEC-TV. Tattiled "Quillow and the Giant." it stars Jeanuie Carson, her husband Bill McGuire, and comedians Dick Enery and Cardew Robinson. Ten songs will be featured, with orchestra-tions by lan Fraser. MD is Phill Martell. Ralph Blane, whose last assignment before his present trip was writing a musical for Doris Day entitled "Who is Sulvia?" returns home at the end of this month. K ENNY BALL, Bob Wallis, Micky Ashman, Ken Col-yer, Tony Coe. Colin Purbrook and Brian Matthew are among the jazz personalities who have accepted Pye Records' invitation to a Jazz Ale Party at Studio 51. 10-11. Great Newport Street, W.C.2, on Monday. The party is being held to launch the new Pye-Jazz label.

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most important acting role to date as

opened at the DuchessTheatre,London, on Wednesday. Yolande was last seen in London in the Royal Court

.....



# Mathis, Freshmenback next spring? JOHNNY MATHIS and the Four Freshmen are in line for

new British tours next spring. Vic I Victor Productions, told the MM this week: Vic Lewis, of William

"We hope to have Mathis back in Britain next May. The Four Freshmen will definitely do a ten-day tour in March. "The group will open at Lon-don's New Victoria Cinema on March 16 and we are also set-ting up TV appearances." **Donna here for** clubs, radio A MERICAN jazz singer Donna Hightower arives in Lon-don next week for club dates and a broadcast. **MORE DATES SET** and a broadcast. She opens a week at the Stork Room, W, on September 10, and then plays two days at the Whisky A'Gogo, Wardour Street (16, 17). Her broadcast takes place on the Light's "Jazz Club" on the 14th. IN MJQ TOUR FOUR more dates have been set for the Modern Jazz Quartet's forthcoming British tour. They include a double date on October 1, when the group follows an afternoon show at the Dome, Brighton, with an evening concert at the Guild-hall, Portsmouth. The other dates are: London's New Victoria Cinema (Sept. 30) and Manchester's Free Trade Hall (Oct. 7). The MJQ opens its tour with the Light's "Jazz Club" on the 14th. She will be accompanied by the Eddle Thompson Trio on all her dates.

MELODY MAKER Vol. 36 No. 1446 EDITORIAL OFFICES 8, Arne Street, W.C.2 Telephane: TEMple Bar 2468 Editor: PAT BRAND ADVERTISEMENT OFFICES

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