

Melody Maker

The Tops
in Pops

August 15, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Pages 6 & 7

PLATTERS HELD IN

VICE RAID

But was it a 'frame-up'?

From REN GREVATT

NEW YORK, Wednesday.—The four male members of the top rock vocal group, The Platters, were this week arrested on vice charges.

Early on Monday morning police swooped on a Cincinnati hotel where, they allege, they found the men with four 19-year-old girls—three

white and one Negro.

The four Platters, charged with aiding and abetting prostitution, are Dave Lynch, Tony Williams, Herb Reed and Paul Robi. Robi is the brother of the group's girl singer, Zola "The Dish" Taylor.

The four girls were charged with engaging in prostitution.

JURY TRIAL

At the Cincinnati police court hearing, Counsel for the Platters asked for a jury trial which will open on August 28.

After being freed on bail of 1,000 dollars each, the

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'COSSACK' STEELE



Tommy Steele gave his own version of a Cossack dance when he returned from Moscow on Saturday. "I had to amuse the Press somehow," cracked Tommy afterwards. "I certainly dug Russia and would like to go back there if the chance arose."

THE WEAVERS TO TOUR WITH DUNCAN

THE WEAVERS, the American folk group, are set for their first full-scale British tour.

The opening concert will be at Birmingham Town Hall on September 18, and the following day the group will give an afternoon performance at the Royal Festi-

val Hall—where the "Jazz From Newport" package opens in the evening.

Tour dates

Other dates are: Free Trade Hall, Manchester (20th), Victoria Hall, Leeds (22nd), Usher Hall, Edinburgh (23rd), St. Andrews Hall, Glasgow (25th),

JANE MORGAN MD ILL IN LONDON

Ernie Bragg, MD-plaintist for U.S. song star Jane Morgan, was admitted to the Pannia Hall Ward, King's College Hospital, East Dulwich, on Friday. He has for some time been suffering pain in his back.

Currently on holiday here, British-born Ernie is due to return to the States next month.

GLOBE-TROTTERING D-J

Michael Jackson, who last year did 52 weeks on Luxembourg as disc-jockey for EMI, and was for seven years well known on South African radio, is currently carrying out duties on Station WHYN, Springfield, Mass., USA, as announcer-deejay-commentator on radio and TV.

City Hall, Sheffield (26th), and Empire, Liverpool (27th).

On all but the first two dates, the Weavers will share the bill with Johnny Duncan and the Blue Grass Boys.

The Weavers last visited Britain for TV appearances in May.

Vaughan 'sell-out' in Monte Carlo

MONTE CARLO, Wednesday.—British film and disc star Frankie Vaughan is billed to appear in a Red Cross charity show at the Sporting Club on Friday. Tickets at Fr.20,000 (app. £14 10s.) were all sold out on Monday.

SONG OF 'CUPID'



Actress-singer Pauline Shepherd has just completed filming "Operation Cupid" for Alliance Films. The film, also starring Wallace Eaton and Charles Farrell, is due for release this autumn. In it, Pauline sings "Take Your Time," a number written by herself and adapted for the film by Stanley Black.

U.S. 'STARLIFT' FOR SUNDAY TV

A TRANS-ATLANTIC starlift for "Sunday Night At The Palladium" will be run this autumn by ATV.

For their peak-hour show the ATV planners will be bringing over the Crosby

Chris Barber back

The Chris Barber Band returns to work after its annual holiday at the Dome, Brighton, next Friday (21st).

On August 28, the band starts a fortnight of provincial one-night-stands with a session at Malvern.

Brothers, Johnny Mathis, Kay Starr, Lena Horne, Pat Boone, Nat "King" Cole, and Billy Eckstine.

ATV has also named the Everly Brothers. But in New York on Wednesday the duo's manager, Wesley Rose, told the MM: "The deal is now off because we could not get together on price."

BBC competition

This autumn ATV will be facing competition from BBC-TV. The BBC has signed Harry Belafonte, Eddie Fisher, Alan King, Alfred Drake and Victor Borge for Sunday-night programmes.

Borge stars in his own show on August 31. Fisher on September 6 and 20. Dates are being set for Belafonte, King and Drake.

Eric Maschwitz, Head of Light

Entertainment BBC-TV, told the MM: "Apart from our American bookings, we plan to have a strong British element in our autumn Sunday night shows."

'Overpowering'

"These ATV bookings sound overpowering to Show Business people but I do not think they carry the same appeal to ordinary TV viewers. These Americans are very expensive and very few of them are of real international status."

RED ALLEN WITH KID ORY BAND

RED ALLEN, veteran trumpet star and resident leader at New York's famed Metropole, will fill the trumpet chair for the first British tour by the Kid Ory Creole Jazz Band.

Ory, the 73-year-old New Orleans trombonist, opens his tour—Part Two of the Newport Jazz Stars package shows—at the Gaumont State, Kilburn, on October 17.

Also definitely set for the group is 54-year-old clarinetist Bob McCracken, who was with the Louis Armstrong All-Stars in 1952.

The band starts its European tour in Germany on September 19 and will also tour Austria, France and Scandinavia before arriving in Britain.

WITH BETTY SMITH

Guitarist Laurie Wise has joined the Betty Smith Quintet, currently at Southsea's South Parade Pier.

STARS FOR THE '59 RADIO SHOW

BRITAIN'S top stars and disc jockeys will be featured during the BBC's Radio Show at Earls Court from August 26 to September 3.

Among the stars who will be introduced at the show will be Anne Shelton, Russ Conway, Dick Francis, Mike and Bernie Winters, the Bachelors vocal group, Joyce Shock, Terry Wayne, Barry Kent, Tony Brent and Max Jaffa.

The deejays include Pete Murray, David Jacobs, Alan Dixon, George Elrick and Sam Costa.

Melody Maker charts service

TOP TWENTY

(Week ended August 8.)

1. (1) LIVING DOLL Cliff Richard. Columbia
2. (2) DREAM LOVER Bobby Darin. London
3. (3) BATTLE OF NEW ORLEANS .. Lonnie Donegan. Pye
4. (6) LIPSTICK ON YOUR COLLAR Connie Francis. MGM
5. (4) A BIG HUNK O' LOVE Elvis Presley. RCA
6. (5) A TEENAGER IN LOVE Marty Wilde. Philips
7. (10) LONELY BOY Paul Anka. Columbia
8. (7) ROULETTE Russ Conway. Columbia
9. (14) RAGTIME COWBOY JOE .. David Seville. London
10. (11) THE HEART OF A MAN ... Frankie Vaughan. Philips
11. (8) PETER GUNN/YEP! Duane Eddy. London
12. (9) PERSONALITY Anthony Newley. Decca
13. (12) SOMEONE Johnny Mathis. Fontana
14. (—) ONLY SIXTEEN Craig Douglas. Top Rank
15. (—) SORRY (I RAN ALL THE WAY HOME) Impalas. MGM
16. (16) I KNOW Perry Como. RCA
17. (19) IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU Ricky Nelson. London
18. (—) ONLY SIXTEEN Sam Cooke. HMV
19. (18) TWIXT TWELVE AND TWENTY Pat Boone. Decca
20. (—) I'VE WAITED SO LONG Anthony Newley. Decca

JAZZ PARADE

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

TOP TEN LPs

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

JUKE BOX TOP 20

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

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

TWENTY TOP TUNES

This copyright list of the 20 best-selling songs for the week ended August 8, 1959, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) ROULETTE (B) (2s.) Mills
2. (2) SIDE SADDLE (B) (2s.) Mills
3. (5) LIVING DOLL (B) (2s.) World Wide
4. (3) A TEENAGER IN LOVE (A) (2s.) West One
5. (4) DREAM LOVER (A) (2s.) Aldon
6. (8) GOODBYE, JIMMY, GOODBYE (A) (2s.) Bron
7. (6) MAY YOU ALWAYS (A) (2s.) Essex
8. (7) BATTLE OF NEW ORLEANS (A) (2s.) Acuff-Rose
9. (12) LIPSTICK ON YOUR COLLAR (A) (2s.) Joy Music
10. (10) TRUDIE (B) (2s.) Henderson
11. (13) THE WONDER OF YOU (A) (2s.) Leeds
12. (9) PERSONALITY (A) (2s.) Leeds
13. (11) TRAMPOLINA (B) (2s.) Harvard
14. (19) I KNOW (A) (2s.) Feldman
15. (18) THE HEART OF A MAN (B) (2s.) David Toff
16. (16) WATERLOO (A) (2s.) Southern
17. (14) THERE'LL NEVER BE ANYONE ELSE BUT YOU (A) (2s.) Commodore-Imperial
18. (—) LONELY BOY (A) (2s.) Bron
19. (17) GIGI (A) (2s., 6d.) Chappell
20. (—) PETITE FLEUR (F) (2s.) Essex

A—American; B—British; F—Others. (All rights reserved.)

AMERICA'S TOP TEN

As listed by "Variety"—Issue dated August 12, 1959.

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

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS.

LONDON—Imhofs, W.C.1; A. R. Tipple, S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.6; Reed Music Centre, S.E.15; Dobell's Jazz Record Shop, W.C.2; Popular Music Stores, E.6; Rolo For Records, E.10. MANCHESTER—Durwe Wholesale, Ltd., 1; Hime and Addison, Ltd. and Record Rendezvous; E. J. Carroll 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. BEDFORD—Weatherheads. MIDDLESBROUGH—Sykes Record Shop. BLACKWOOD—Glyn Lewis. BOURNEMOUTH—Beales. HULL—Sydney Scarborough, Ltd. BELFAST—Atlantic Records. BIRMINGHAM—R. O. Mansell, Ltd., 5. HOVE—Wickham, Kimber and Oakley, 3. SLOUGH—Hickies. SOUTH SHIELDS—Saville Bros., Ltd. TORQUAY—Paish and Co., Ltd. PLYMOUTH—C. H. Yardley and Co. CRAWLEY—Queensway Store, Ltd. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. GLASGOW—Phillip Woolfson, Ltd., C.2. PORTSMOUTH—Weston Hart, Ltd. CARDIFF—City Radio (Cardiff), Ltd.

SINATRA is he

ASK around who is the greatest single talent in show business and one name will be monotonously repeated—Frank Sinatra. People are even beginning to talk in hushed awe of genius. That's ridiculous. I believe Sinatra has pulled off the biggest confidence trick of the century.

Sinatra has not only captured the imagination of the common man. Famous singers bow humbly to him. Celebrated film producers lose their sense of proportion.

Otto Preminger asserts that Sinatra is the greatest natural actor he has ever met. Stanley Kramer, after observing Sinatra closely in "The Pride and the Pas-



Frank with Ava—start of new career?

sion," notched him even higher.

"If Sinatra really wanted to work, prepare for a role, research it, he'd be the greatest actor in the world. He's darn near that right now."

Indeed, so many worthy folk insist on Sinatra's greatness that the idea is difficult to resist.

I believe Frank Sinatra

adulation has something to do with mass hypnosis. I've noticed that when a performer reaches a certain stage in a career, critical faculties of the audience are thrown into suspension. It is as if the personality mesmerises and holds the crowd in unthinking subjection.

I would be the first to allow that Sinatra has talent—but greatness is another quality altogether.

HOLLYWOOD HEADLINES

\$40,000 ALBUMS

HOLLYWOOD, Wednesday.—Louis Armstrong was guaranteed 40,000 dollars for playing with the "Dukes on Dixieland" on two Audio-Fidelity stereo LPs. . . . Singer Mamie Van Doren spent last Thursday filming scenes for "Adam and Eve" completely without clothes for European showings. . . . California's Governor Brown has appointed Darius Milhaud, Dave Brubeck and Nat "King" Cole on a "committee to encourage Western U.S. composers."

THE cover of Sinatra's latest LP "No One Cares" was photographed at his own Puccini's restaurant in Beverly Hills. . . . When Dottie ("Pink Shoe Laces") Stevens, aged 13, was asked if she dated her co-star, 16-year-old singer Fabian, she replied: "Are you kiddin'—he's too young for me."

HERMAN RUBY, who wrote "Cecelia," "I'll Always Be In Love With You" and other famous pop tunes, died last week in Beverly Hills, at the age of 67. . . . Composer Lionel Bart is, reportedly, working on turning Dicken's "Oliver Twist" into a Broadway musical. . . . The four Crosby Brothers are booked into Hollywood's Moulin Rouge next month.

BOB FARNON'S brother Dennis is the A&R director of the new Viscount Record Company in Hollywood. . . . Gary Crosby received critical acclaim for his acting in the just released "Holiday for Lovers" film.

NAT "KING" COLE and Gloria Wood did a special duet last week for a wine company commercial. . . . Johnny Mandel followed his "I Want to Live" success with a jazz score for "The Last Re-Union."

Louis Prima is now with Dot Records but he still supervises recordings at Capitol by his group—Sam Butera and the Witnesses. . . . Frank Sinatra, Dean Martin, Sammy Davis, Jr., and Peter Lawford, who all star in "Oceans II," will play the Sands Hotel during the Las Vegas filming and the finale will be "a gasser of a vocal quartet."

FRANK WERBER, 30-year-old manager of the Kingston Trio, now manages Stan Kenton's vocalist wife Ann Richards. . . . British singer-actress June Wilkinson (bust 43 inches) is with Paul Anka, Mel Tormé and Mamie Van Doren in "The Private Lives of Adam and Eve."

THE local Hollywood branch of the Musicians' Union passed a resolution assessing the 16,000 members the equivalent of 3s. 6d. each to be used in a local campaign for more live music. . . . Said Frankie Laine last week: "It's the baby-sitting crowd that determines today's musical hits and fads."

Howard Lucraft

TOMMY STEELE

GIVE! GIVE! GIVE!

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MAX BYGRAVES

LAST NIGHT I DREAMED

(from the film 'Bobbikins')

F 11148

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It's Late	4/-	Tell Him No	4/-	Petite Fleur (Dixie)	3/6
Kansas City	3/6	The Happy Organ	4/-	As I Love You	3/6
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Trampolina (QS)	4/-	Straight As An Arrow	3/6	Adios	4/6
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Ferry To Hong Kong	4/-	Early To Bed (QS)	4/-	Tell Me Why	4/6
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the Great Pretender?



asks TONY BROWN

Where does the greatness lie? In assessing Sinatra's acting, I submit that both Preminger and Kramer erred on the side of generosity. Frank Sinatra as poet, peasant or playwright remains obstinately and unmistakably Frank Sinatra.

Thus far, at least, he has not shown the ability to sink his own identity in characterisation in, say, the manner of Marlon Brando.

His singing has changed over the years. Some say that his voice has matured. I prefer a more uncompromising term. *Coarsened*. To balance that, Sinatra has acquired a flashy, brash assurance that bamboozles.

► Determined

I never hear the latter-day Sinatra without remarking on the victory of mind over matter. There is so much brutal determination in his work. The swinging tempos he prefers nowadays cover up vocal deficiencies—but not the fact that he sometimes has to force that unco-operative larynx.

Sinatra on a slow ballad is a Sinatra exposed to the harsh realities of the days that are done. The sigh is now a moan. Once he projected sincerity. His acute lyrical instinct enabled him to wring feeling from the most banal line. It has been replaced by smarty-pants tricks of phrasing.

Prejudice? Hark to a Sinatra enthusiast. Sheila Orkin, of Tottenham, recently addressed this sad

comment to the Frank Sinatra Appreciation Society's magazine:

"To listen to the beautiful lyrics of 'Day In, Day Out,' sung with such obvious insincerity, is heart-breaking—particularly when one recalls his earlier recording of the same song."

There isn't much doubt in my mind that the rot set in around the time of his pursuit of Ava Gardner.

Why drag that up, you ask? Because I believe it to be of the utmost significance. It is an odd thought that we probably have Miss Gardner to thank for the rise of Frank Sinatra as an actor.

Sinatra was almost broken on the wheel of his emotional difficulties. When his first wife, Nancy, and Frank finally called it a day, they had three children. He was far too sensitive a man to bring down the axe without inflicting wounds on himself.

► Short-lived

The sense of guilt he suffered certainly did something to undermine his short-lived partnership with Ava.

If ever her attitude towards him seemed superficial, there was the bitter reflection that the sacrifice had been in an unworthy cause.

Sinatra's career almost caved in under the weight of emotional stresses. His enemies howled when they thought he was on the skids.

They reckoned without his resilience. Hurt pride, in fact, helped to provide the steam for his climb back to eminence. The chip on his shoulders provided ideal fuel for the re-stoking of his artistic boiler.

He'd show the bums whether he was finished or not. He'd prove to Ava and the world that skinny Frankie was big.

Nevertheless, the sensitive core of the man became heavily overlain with cynicism. But it couldn't hide the scars.

► Off-balance

They have been apparent ever since. Sinatra had occasional tussles with the Press before he became obsessed with Ava, but the open warfare really began when the newspapers tried to probe a humiliation he preferred to keep private. So many of the questions they asked were the ones he had already painfully put to himself.

I never realised just how far he'd been thrown off-balance by the affair until I faced him at the Savoy Hotel a few years ago.

The bleak blue eyes gazed into my face without blinking, while Sinatra insisted that every word written about him anywhere, at any time, was untrue.

The big guns of the British Press had meant the occasion to be a showdown with the cantankerous Mr. Sinatra. In fact, it was Sinatra alone who distinguished himself by bare-faced effrontery.

► Courage

So many of his assertions were palpably ridiculous and illogical. Yet they were somehow a token of courage—of that obstinately suicidal variety.

When Sinatra denied that he had ever been "difficult," the counter testimony was too exhaustive to refute. But calmly swirling the whisky around his glass, he persisted in the denials.

They tried to snare him on specific points. Was it not a fact, then, that Sinatra had dealt violently with certain journalists?

"I only threatened to punch one journalist in my life," said Frankie, "and I did it."

"But you threatened to punch me," objected Thomas Wiseman of the "Evening Standard."

Sinatra stared at him blankly, shaking his head.

The barrage started furiously enough. Toward the end, shots were sporadic and half-hearted.

That kind of stubbornness just can't be defeated.

Those around him have to be wrong so that Sinatra can deceive himself that he is right. The tough, flamboyant exterior is the pathetic defence that the abnormally-sensitive man often erects against a hostile world.

It has been frequently noted that Sinatra has been surrounded by some yes-men and toughies since his ride to fame began. They nourish the synthetic personality that Sinatra prefers to the real inner man.

Sinatra was a nobody until he started singing. He was a puny kid living in a society that glorifies male toughness.

► Preference

During his lifetime, George Evans—Sinatra's able Press agent in the build-up days—claimed that he had "made" the singer. We shall probably never know how much of the legend was concocted by him.

But Sinatra must accept responsibility for some of it. He continues the pretence that he had a tough, tenement upbringing—"One can to four families."

And he has said, in support of this, that he might have turned to a life of crime, were it not for his interest in music.

Frankie didn't live in a tenement, and his deprivations were mental rather than physical. His mother was active in local politics and his father was a mild, easy-going man—"Frankie says I talk too much."

Ma was so busy that Frank spent a lot of time with his

grandmother and a Jewish lady who treated him like a son.

But his Ma did spend out to make him one of the snappiest dressers in the neighbourhood. The kids called him "Slat" in tribute to his fancy pants. Derision was possibly mingled with their envy.

All this is neither here nor there, since Sinatra has proved his capabilities. His achievements are such that he should be able to suffer a little debunking with good humour.

► 'A wop'

But the Sinatra reaction at any attempt to chop him down to life size has always been one of rage. The story of his life is one of a small man desperately trying to prove that he is bigger than that.

Even his attacks on racial intolerance have been spoiled by self-pity. Dramatically he

points out that he knows what it feels like to be "a wop."

And how seriously can those pleas be taken from a man so aggressively intolerant? He has declared his hatred for cops and journalists. It may not be racial—but it's prejudice sure enough.

In a sense, Sinatra was probably right in saying that the interpretation of his character in the Press was one big lie.

Who knows better than he how much of the personality that is endlessly discussed is a sham? Who better appreciates that the shouting and aggression are of a not-so-tough guy who bruises too easily?

And deep down, the insecure and fearfully sensitive little man behind the cocky mask must despise the world that over-evaluates his talents.

The trouble is, the one man who really knows Sinatra from the inside isn't talking.

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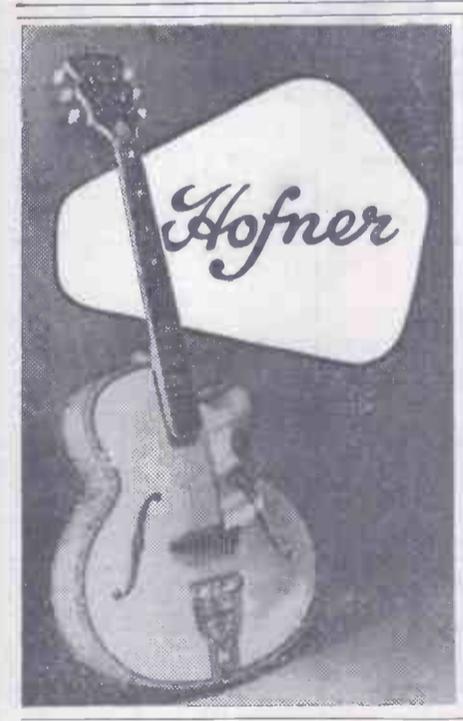
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WITH the reopening of the Songwriters' Advice Bureau, it would be as well to restate the rules that govern the free services offered.

Songwriters may submit their works for full review and criticism, but only one lyric or manuscript must be sent in at one time. Each lyric or MS must be accompanied by a Songwriter Coupon—see below—and a self-addressed stamped envelope. Stamps alone are not sufficient.

Those living abroad, who cannot get British stamps, should enclose International Stamp Coupons to the value of the return postage.

One coupon covers the submission of one lyric or manuscript. If you send in more than one at a time, each must be made the subject of a separate submission, with a separate coupon and separate stamped addressed envelope. And don't forget the coupons are only valid for two weeks after publication date (one month for overseas and foreign correspondents).

The Bureau cannot acknowledge lyrics or MSS individually owing to the vast amount of material always passing through.

Queries, too

The Bureau also answers any query in connection with songwriting. Here again a Songwriter Coupon and s.a.e. must be enclosed.

Omission of the 'Songwriter Coupon from any one issue of the paper means the Bureau has more MSS on hand than it can conveniently tackle, and no more must be submitted until the coupon is again published.

In such circumstances, out-of-date coupons cannot be accepted.

Many readers submit a complete song, but only show the melody on the manuscript

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

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

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until August 29, 1959, for readers in Britain; until September 12, 1959, for overseas subscribers.

by HUBERT W. DAVID

paper. Lyrics must be written underneath this melody line to ensure that the words scan correctly.

A separate lyric can also be enclosed, for it often happens that a publisher might be looking over his musical editor's shoulder when a song is being played over. A separate lyric copy in the publisher's hand makes things very much easier.

Legibility

Another point: Work should be as easy as possible to follow. Melodies should always be written on 12-stave glossy manuscript, obtainable from most music dealers and stationers. Nothing looks more amateurish than "home-drawn" ledger lines.

Finally, the method of packing. Use decent-sized envelopes for both the forward and return journeys. Records should be packed in strong cardboard containers, and sufficient postage should be enclosed for return.

And don't send tapes. Keep a tape as your file copy and have separate discs dubbed from the tape.

I suggest you keep this week's notes for reference. It will help to maintain a quick and more efficient service if everyone takes that extra little bit of care.

ON THE BEAT

THERE'S always something for someone to worry about in this business. Which (provided that someone isn't you) is what makes it such fun. And at the moment it's the record companies which are starting to tense their jaws.

Over the rumoured importation of a new kind of juke box.

Into which you put 2s. 6d., press the button, listen—and, if you like the record, press another button and receive a single-sided copy!

Artists who visualise new recording avenues opening are agog for completion of negotiations (£15,000 for British manufacturing rights and a royalty on sales, I'm told).

Record companies, naturally, are far from happy at the prospect. Most of them don't like cut-price competition anyway. Still less do they welcome 24-hour salesmanship (in all-night cafés) as against shop-hours service.

Maybe they should band together, buy the rights—and kill the scheme.

Simple!

OH, yes! What happens if you don't like the disc? Answer: Press Button B and get back two bob! As simple as that.

If...

MIND you, lots of people say that anything that will wake up our disc companies is to be applauded.

Like an artist I was speaking to last week. His first disc had just been issued. But owing to the Printing Dispute, publicity plans had had to be abandoned.

Now the company tells him: "You can depend upon our putting our full weight behind it—if it achieves a quick sale of 10,000..."



In style

HOLIDAYING on the Riviera, Harry Lewis and Vera Lynn popped over to Cannes one afternoon, bumped into Jack Hylton.

"Where are you staying?" he asked them. They told him: "Juan les Pins"—a few kilometres along the coast.

"Well, don't worry about getting back. I'll give you a lift."

He did. In his yacht.

Pioneer

PEOPLE write musicals for stage, screen, radio and TV. Why not—in these days of ever-growing LP sales—for records?

Because (say composers I've talked to) it's not worth the effort. Just as much blood, sweat and tears are involved as for a stage show or film.

But America, in the persons of Gordon Jenkins and the boys up in the Capitol Tower, doesn't agree.

Gordon has produced what I believe to be the first LP musical. Entitled "The Letter," it "stars" Judy Garland, with narration by John Ireland, and accompaniment by the Gordon Jenkins Orchestra.

It's just been issued in Britain.

There comes a time...

A PERFORMER who cut his last disc in 1957 was heard to remark the other day: "I'm thinking of changing record labels."

New blood

INTO London the other day flew the man who "created" one of my all-time favourite

tunes: "Laura." Producer-director Otto Preminger, fresh from completing "Anatomy of a Murder" and on his way to seek locations in Tel-Aviv for "Exodus."

Noted for his off-beat pictures, Preminger's long list of hits includes "The Moon is Blue," "Carmen Jones," "Man With the Golden Arm," and—soon to be seen here—"Porgy and Bess."

I asked him why he chose Ellington to write for "Anatomy"—Duke's first picture assignment.

"Because I think it's good to go outside the accepted screen-music writers. There's a tendency for their work to become stereotyped—and heaven knows the industry needs new blood, fresh ideas."

"David Raksin was unknown when he played me 'Laura.' But I knew at once that this was just the sort of music I needed for that picture. And remember, I used Elmer Bernstein to write 'The Golden Arm.'"

On the spot

"DUKE? Well, first, I admire his work. Then, the main character in 'Anatomy' is a jazz-loving lawyer. So I got Ellington to read the script and then come up to Michigan and watch us filming."

"The whole picture was made on location there, and Duke wrote much of the music while we were shooting. That way, he could really get the feel of the picture."

How has it turned out? Preminger beamed. "You're kind enough to thank me for 'creating' 'Laura.' I think you'll like this music, too."

Ellington, who also appears in the film, has done lyrics for one of the "mood" pieces, and Peggy Lee's written lyrics for another.

New name

WHEN a pianist recommends a pianist, it's worth noting. So I'm impatient to hear the guy whom Dave Lee caught playing at New York's Hickory House during the recent Dankworth American tour.

"He's just—tremendous!" says Dave.

The name: Bernie Nerow.

Guess who said...

"NO, no! The brass should be playing much more arco."

OFF-BEAT

"THERE'S a bird to see you, sir." The agent's eyes lit up. "Show her in." But in walked a bird. "Well? Make it snappy! What do you do?" "I fly around the stage and sing." "So? All birds sing." "But I sing pops. Anything they call out." "Let's see you do it. Sing 'I Go Ape.'" The bird flapped around the ceiling, singing in a passable

tenor voice. And, in spite of himself, the agent was impressed.

"OK, I might be able to use you. Just sign the usual contract."

But just as the bird was signing, the agent got suspicious. He left his desk, walked round and ripped the feathers apart.

"I thought so! I guessed all the time there was a man under all that clobber. Now get out and stay out."

Darin, Avalon net lush film deals

NEW YORK, Wednesday.—

Two young disc artists, Bobby Darin and Frankie Avalon, this week signed contracts with Hollywood film companies.

And what contracts! Darin nets a six-year non-exclusive deal with Paramount which is expected to bring him in close to \$1,000,000. And he will be free to negotiate as many

From REN GREVATT

outside deals as he chooses. Frankie Avalon also has a nice deal with United Artists to appear with John Wayne and Richard Widmark in "The Alamo," an \$8,000,000 outdoor epic. Avalon last appeared in "Guns Of The Timberland."

Darin's latest single is "Mack The Knife" from "The Three-penny Opera," which was at first contained in one of his albums. Darin is also set for upcoming shots on the Ed Sullivan Show, a Jimmy Durante Spectacular, a George Burns show and a Dick Clark Bandstand.

Safe waters

WHAT has been called a pirate commercial radio station operating in international waters between Denmark and Sweden has caused vast annoyance in non-commercial government radio circles in those Scandinavian nations.

The station has been operating unmolested from the ship for about a year.

It was like rubbing salt into an open wound when the station sponsored a Midnight Jubilee Show in Copenhagen's Tivoli Concert Hall last week.

Radio Merkur as it is called, had 14 radio and disc stars on the show with commercials paid for by various firms. The show was a sell-out.

Like father

WHEN Josh White made "One Meat Ball" back in the early 'forties, his son, Josh Jnr, virtually an infant at the time, was heard on the record.

Now the junior White has embarked on his own disc career on Decca Records here. His first release couples "My Heart Is On A See-Saw" and "Longing."

Label switch

DON COSTA, well-known arranger, music director and A&R chief of ABC-Paramount Records here, has been signed as A&R chief by United Artists Records.

Boston born, Costa has been responsible at Paramount for the development of such talent as Paul Anka, Eydie Gormé, Lloyd Price and Johnny Nash.



The first shipment of Trumpets, Trombones and Saxophones has now been delivered to dealers throughout the country.

As there were many musicians anxiously awaiting Conn's you may have difficulty in getting yours, but further consignments are on the way, so keep in touch with your dealer.

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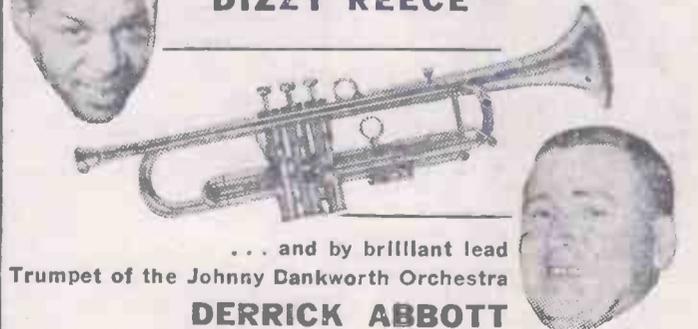
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STEVE RACE

presents Chapter Two of his
American Journal

AMONG the official tourist attractions of New York, listed alongside the Empire State Building, the Rockefeller Center and the Staten Island Ferry (which, incidentally, I would be inclined to put in reverse order) are the TV audience shows.

You can see the queues any weekday, mostly women and almost all "out-of-towners," lining the streets of midtown Manhattan, just off Broadway.

Muscular, self-important young men in white gloves guard the doors, while the waiting viewers tell each other that they "watch the show every day back home."

Tickets are not difficult to come by. The hotel desks are littered with them, and one night I saw a couple of the white-glove boys stopping pedestrians on a street corner, almost begging them to accept tickets for "Music Bingo."

There is no television entertainment in the world to equal America's best, when a network decides to pull out the stops and mount a really major show.

Fobbed-off

The worst—and, let's face it, that means 90 per cent. of the viewing day—is so bad that it almost begs description.

Technically, as well as entertainment-wise, the American public is fobbed off with stuff so unimaginative that no English viewer would accept it, even over lunch.

Lack of preparation is at the root of the trouble.

While the best American TV entertainers read, from huge prompt cards, highly concentrated material prepared by brilliant gag writers, the rest chatter away endlessly in the hope of a lucky verbal strike.

In 1957 I watched Ed Sullivan bumble on about his holiday until even the studio audience became restless.

Dave King

This time I watched an internationally famous interview show (not unlike our "Late Extra" or "Tonight") in which two compères, a famous film star and a rising young comedian, strove for 40 minutes to bring an *ad lib.* conversation to life.

This "Cult of the *ad lib.*" is not allowed to jeopardise the major entertainment shows. Hungry for some really professional TV, I went along to the NBC colour studios to watch rehearsals for the Dave King Show.

Here I found Dave, matey and unspoiled as ever, working with the Vic Schoen Orchestra and a gorgeous team of girls, giving coast-to-coast America some of its best current TV fare.

In shows like this, the tech-

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TV

—the best and the worst

nical quality of the camera work, lighting and sets is so tremendous that one wonders if such crews can possibly be recruited from the dreary world of daytime TV. Yet I suppose they are.

Local TV, in the interior of America, is as parochial as the local radio. "They're having a sale down at Charlie's Record Shop next door to Bert Hewson's Garage," says the compère cheerfully, wiping the sweat off his face with a large blue handkerchief.

Refreshing

"They have some great bargains there at 98 cents, but you won't get Sinatra's 'Swinging Lovers' because I picked up the last copy on my way to work this morning."

There's something refreshing about local TV, spoilt only—for the British traveller—by those quiz shows from New York.

I suppose the American viewer's strangest characteristic is his (or perhaps her) capacity for being taken in by mock sincerity.

One morning I went to one of the off-Broadway studios to watch the Jimmy Dean Show. Mr. Dean is a young Texan of about 24, with a well-cut lounge suit, riding boots, and an indifferent singing voice.

Son-figure

"Hi, you-all!" he calls to the studio audience, as he straddles on to the stage, leaving his horse (one presumes) at the stage door. "Hi, Jimmy!" re-join the out-of-town visitors.

Before the show goes on the air he ribs them about their home towns. "Anyone here from Plainsville, Mizoura?" he demands, amid laughter.

On the air, he assumes a slightly different personality. Gauche and lovable, every inch the spinster Son-figure, he praises home cooking, recalls his darlin marm, and delivers a set-piece about good neighbourliness. ("I reckon a good neighbour is worth moran a whole heapa gold.")

A glimpse . . .

The audience loves it, of course. Such a nice boy, that Jimmy Dean. If only our boy thought as much about his mother, and wore riding boots under his peg-bottoms. If only he were singing "Warm-hearted Lover" to me, instead of to that cardboard tree stump.

But when the programme ends, the big lights are slammed off, and the announcer waves a cheery goodbye to us out-of-towners, we catch a glimpse of Jimmy Dean talking to his agent, his mouth set in a thin, hard line.

Brilliant Benny

"FINE FETTER," which opened at London's Palace Theatre last Thursday, is a hotch-potch of brilliant comedy and boredom.

The humour comes from Benny Hill, who describes the show as "a musical romp in cloth cap and tails," and plays more than 20 very funny off-beat characters.

What a pity the other star names failed to reach the Hill standard. Shani Wallis, in her featured song spots, sounded weak and dull.

And Robertson Hare, playing his first revue part for 47 years, never seemed to register with the audience. But full marks to the spirited and skilful team-work of the Irving Davies Dancers.—Dick Hall.

THE OOBLES — WHO NEEDS THEM?

MAIL BAG

THREE cheers for Humph in his anti-Ooble campaign. They make me sick—I'm certain they started the current vogue of on-beat hand-clapping. Who needs them?—Ken Palmersway, Richmond, Surrey.

Bad for trad

HUMPH is quite right in drawing attention to imbecilic behaviour of those cretinous half-wits who do their best to wreck things for true jazz fans.

It will be unfortunate if traditional jazz becomes associated with these gormless idiots who turned up and howled at Beaulieu.

To barrack Ted Heath, one of the greatest bands in Europe, is a sure sign of a moron.—K. Henriques, Ewell, Surrey.

● LP WINNER.

Billie Holiday

I EXPECT Max Jones never wrote from closer to the heart than in his eloquent farewell to Billie Holiday last week.

We know from her autobiography that Billie Holiday liked England, and liked Max, and it's some consolation to recall, as we think of this truly wonderful woman, that she had, in Max and Betty Jones, kind English friends who could tell her with certainty and affection how deeply we all admired her.—Colin MacInnes, E.I.

● Mr. MacInnes is the author of "To the Victor the Spoils," "June in Her Spring" and "City of Spades." His latest book, "Absolute Beginners," will be reviewed shortly.

Welcome back!

LESTER FERGUSON writes:

WELCOME BACK! How good it will be once again to be able to read the latest about everything that is happening in the world of music. For there is no doubt that the MM is the paper to keep everyone in touch with what is going on.

I have been amazed at the number of people who have said to me just how much they are looking forward to its reappearance.

Some of them have been people whom I have heard criticise the paper on occasion—but they are all agreed that there is nothing like the MM for keeping abreast of current events.—Lester Ferguson, Arcadia Theatre, Skegness.

Poland, too

FOR three years now we have been receiving your fine paper, but since the end of June we have not seen a copy. Please do not deprive us of this wonderful medium—without it we are without our right hand.—Jozef Balcerak, Chief-editor, "Jazz," Poland.

Ravers?

I HAVE just returned from Beaulieu, where the music was great, the weather sunny and the bars licensed till midnight. What more could a man want?

Yet because of the stupidity and selfishness of a few so-called "ravers," many had this Utopian-sounding weekend spoiled.

Still, they must have had a wonderful time, with plenty of

official notices to steal and a Ted Heath session to ruin with cries of "We want Acker." Can we blame the papers for reporting "rock-'n'-roll" riots there?—J. Stokes, Chigwell, Essex

Long, long trail

ON Sunday, August 2, I went to the Beaulieu Festival. On arriving at the station I found I was faced with a six-mile walk, and when I finally reached Beaulieu—having managed to get a lift—had to wait six hours for the music to start.

Then I found that, to catch the last train, I had to leave the concert at 10 p.m., missing two hours.

I don't mind spending £2 3s. on a day's outing, but I object to being caught like this. It is a pity when jazz becomes so commercial that people milk the audience for all they can get.—J. Dixie, N.8.

● But before setting out for, say, a Festival Hall concert, wouldn't you check the starting time? And the time of the last train home?

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STARS WITH 'HIGH HOPES'



● Frank Sinatra
He's in a tangle with . . .

WHAT a pity it is when two stars get tangled up with the same song. Especially when the stars are of the calibre of Frank Sinatra and Dave King.

This week, both enter the Hit Parade stakes with their version of "High Hopes," the number from Sinatra's latest film, "A Hole In The Head."

Dave recorded his version for Pye International in the States and featured it in his weekly New York TV show. The tapes were flown to Britain and the disc will be out next week.

That the number will reach the Top Ten is a certainty, but whether the Dave King charm can challenge the invincible Sinatra on Capitol remains to be seen.

There is nothing to choose

take-off of Presley, Fats Domino and others. But it really does rock.

POP SINGLES

Poni-Tails

MOODY/Oom Pah Polka (HMV 45-POP 644). The Girls switch from tuneful cooing to rumbustious oom-pah without turning a hair. The second cunningly offers D-Js an ideal programme opening rouser.

Max Bygraves

BOBBIKINS LULLABY / Last Night I Dreamed (Decca 45-F 11148). Max presents two from his latest film—and from his own pen. The somnambulant mood doesn't sit too easily on the ebullient Cockney personality of our Max.

Sam Cooke

ONLY SIXTEEN / Let's Go Steady Again (HMV 45-POP 642). Promising debut by a singer with an attractive folksy quality. Though Cooke hammers the hackneyed "too young" theme, he injects it with a fresh, lifting approach. And the accompaniments avoid that monotonous machine-made sound.

Joni James

PERHAPS/I Still Get A Thrill (MGM 45 - MGM 1022). Appealingly forlorn style of Joni on appropriate vehicles. Adds up to a top class disc. The ballads probably won't get in shouting distance of the Top Ten. That should recommend them to the more discriminating.

Marvin Rainwater

HALF BREED/A Song of New Love (MGM 1030). Rainwater turns in a good Country and

between the discs. It's just up to YOU—the disc buyer!

Russ Conway

CHINA TEA/The Wee Boy of Brussels (Columbia DB-4337). The jangle piano maestro looks all set to complete his Hit Parade hat-trick. After Side Saddle and Roulette comes China Tea, and this I found the best of them all.

The Playmates

WHAT IS LOVE? / I Am (Columbia DB-4338). This American vocal group manages to put itself above the current vocal group stampee with a cute query bound to appeal to teenagers.

Edmundo Ros

SCOTLAND THE BRAVE / Comin' Thru the Rye (Decca F11150).—A kilted Edmundo—musicwise, of course. "Juke Box Jury" picked Scotland as a hit. The gimmick interest of bagpipe effects wedded to L-A rhythm could make both titles click.

Al Saxon

ONLY SIXTEEN/I'm All Right, Jack (Fontana 45-H205). A romantic teenage-angled ballad coupled with a rocker aimed at "Drumbeat" supporters. Saxon is no Ancient Briton at putting this material across.

Carl Smith

TEN THOUSAND DRUMS/The Tall, Tall Gentleman (Philips 45-PB943). Smith has already scored Stateside with the martial-sounding "Drums." Backing should likewise appeal to the folksy element.

Billy Eckstine

LONESOME LOVER BLUES/I Want A Little Girl (Col 45-DB 4334). Gurgling warmth of Eckstine with prodigious Count Basie band. "Nuff said."

Donna Hightower

BECAUSE OF YOU/Lover Come Back To Me (Cap 45-CL 15048). Here's a newcomer with a highly extrovert style. Thanks to first-class backing she swings.

Patti Page

WITH MY EYES WIDE OPEN I'M DREAMING / My Mother's Eyes (Mercury 45-AMT 1054). Patti gives customary polished performance of brace of revivals.

Sheila Buxton

VALLEY OF LOVE/The Wonder Of You (Top Rank 45-JAR 144). The most versatile of our newer singers makes a strong double bid for Hit Parade



● Sheila Buxton

honours. Valley is an oldie with all modern conveniences—twin voices, echo, electrified guitar and larruping beat. The personality of Miss Buxton survives.

Chubby Jackson

THE CLASS / Schooldays, Oh, Schooldays (Top Rank 45-JAR 154). Amusing rock-styled

FOR FILM FANS

TWO screen idols have been recruited by Top Rank for disc duties.

From the film "Ferry to Hong Kong," star Curt Jurgens sings the theme song backed by "Live For Love" (JAR 151), and from the film "Blind Date" Hardy Kruger bows in with the title song (TR 5005).

Of the two, Kruger easily takes the disc honours, but, judging by the queues for the "Ferry" film, Jurgens is likely to have the best-selling disc.

DISC JOCKEYS' CHOICE

Leading disc jockeys give MM readers their tips for the top and also their personal preferences from the new releases:

- KENT WALTON**—Wilbert Harrison, "Kansas City," Top Rank. (Personal choice: Perry Como, "Birth of the Blues" from LP "Dear Perry," RCA.)
- TREVOR PEACOCK**—Dave King, "High Hopes," Pye International. (Jan and Kjeld, "It's Buona Sera," Pye International.)
- DAVID JACOBS**—Frank Sinatra, "High Hopes," Capitol. (Jerry Keller, "Here Comes Summer," London.)
- SAM COSTA**—Chris Barber, "Lonesome," Columbia. (Tommy Edwards, "I Look At Heaven," MGM.)
- RAY ORCHARD**—Frank Sinatra, "High Hopes," (Donna Hightower, "Lover, Come Back To Me," Capitol.)
- PATRICK CAMPBELL**—Jerry Keller, "Here Comes Summer." (Ray Peterson, "The Wonder Of You," RCA.)

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● Dave King

ride the Boston subways. Or at least until the fares go down. Could produce a rush-hour.

Conway Twitty

MONA LISA/Heavenly (MGM 1029). The It's Only Make Believe man dresses the Mona Lisa in fashionable rock-'n'-roll vogue and the result is a good juke box styling.

Peggy Lee

I LOST MY SUGAR IN SALT LAKE CITY/You Came a Long Way from St. Louis (Capitol CL 15058). Couple Peggy Lee with the George Shearing Quartet, add an audience of disc jockeys at this year's Miami convention, and you have a real historic disc.

Nat 'King' Cole

MIDNIGHT FLYER/The Sweet Word of Youth (Capitol CL 15056). A nice partnership of a lively boogie-woogie number and a Nat Cole treated ballad. This quality coupling could prove a "Flyer" into the Top Twenty.

POP PARADE

is edited by LAURIE WENSHAW. The discs are reviewed by the MM Pop Panel.

Western rendering of Half Breed. Given a good start, this could bring in the loot for MGM.

Jeri Southern

RUN/ Don't Look at Me That Way (Capitol CL 15054). After so many "messages" on disc, it's nice to play this cute coupling by Miss Southern. And it does not need a look at the label to know the backings are by Billy May. A pick of the discs.

Johnny Otis

THREE GIRLS NAMED MOLLY DOIN' THE HULLY GULLY/ I'll do the Same Thing for You (Capitol CL 15057). This Otis Show offering could make plenty of noise in the juke box locations.

Les Baxter

SABRE DANCE/Milord (Capitol CL 15055). Coupling of a new version of the Khachaturian classic and an instrumental featuring piano. Both good potential.

George Jones

WHOT SHOT SAM?/Into My Arms Again (Mercury AMT. 1058). This is a rockin' whodunit which has been puzzling American disc buyers for some weeks now. And the puzzle could put it into the hit class in Britain, too.

Kingston Trio

M.T.A./All My Sorrows (Capitol CL 15040). This international three-man group follows the sad story of Tom Dooley with an equally heartrending tale of "Charlie" doomed for ever to

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POP PARADE

David Jacobs got the sack— for laughing!

DAVID JACOBS is appropriately initialled DJ, for he is one of the country's most popular disc jockeys. Yet he once got the sack from the BBC!

It happened back in the days when he was an announcer. One day when he

By MAURICE BURMAN

was on the air, another announcer poured water over his head. David thought the gag was funny and laughed. He was fired. "I laugh very easily," says Jacobs. "Once when broad-

casting I nearly burst out with a guffaw when a sub-editor passed me a pin-up picture instead of a news-sheet."

David is 33, looks a handsome 25, and is happily married with four children.



The good disc jockey must have the ability to keep the artist on the record bigger than himself, says David Jacobs.

His radio work includes "Pick of the Pops," "Round About," "RK Records on Luxembourg" and an overseas record show.

On TV he has done "Tell the Truth," "Make Up Your Mind," "Top Town" and "Juke Box Jury."

"What makes a good disc jockey?" I asked.

"The ability to make up a balanced programme aimed at a particular audience and the ability to keep the artist on record bigger than yourself."

"Naturally one must have a pleasing personality, but one must not talk too much."

"And on TV you should be as natural with your audience as you are on radio. As natural as if you were talking to them in their homes, because that is what you are doing."

"And that's why people are more inclined to treat TV personalities as friends rather than they would film stars."

prove of, but if you have a shop you don't have to approve of the goods you sell, provided they are what your customers want."

"Are you comparing the arts to commercial commodities?"

He gave a cheerful grin.

"Well, I'm naturally concerned with a commercial programme dealing with records that will sell, or are selling commercially."

Presley fan

"My own favourites are Ella and Frank, Sarah and the rest, plus Anne Shelton and Dennis Lotis. I am also a Presley fan, but I am not so fond of his imitators."

"Ambitions?" "To progress. What, which way, I don't know. I have always wanted to be a chairman of a TV panel game, and having achieved this, where does one go from there?"

"By the way, I'd like you to mention another chairmanship I hold — of the Management Committee of the Holiday Home for Spastic Children, initials SOS. Every mention helps because we run dances and concerts and we need every bit of support we can get. Thanks."

Calm look

"I know you have good taste, so how do you feel when you broadcast rubbish?"

He gave me a calm look.

"I don't broadcast rubbish. I sometimes play records which I don't necessarily ap-

LOUIS AND KEELY SWING ALL THE WAY



● Louis



● Keely

LOUIS PRIMA and **KEELY SMITH**: "Hey Boy! Hey Girl" (Cap. T1180). "Mr. and Mrs. Las Vegas" in a song selection from their Columbia picture. Right from the title songs, this one swings all the way. A salutary lesson in how to generate a beat from a small group.

FRANK SINATRA: "Look To Your Heart" (Cap. LCT6181). —Frank is in reflective, romantic mood on some ballads he has previously recorded. Tracks include "Not As A Stranger," "You, My Love," "The Impatient Years" and "When I Stop Loving You." Ray Anthony backs one title; rest are by Nelson Riddle. **VERDICT**: a worthwhile collection.

JACK MARSHALL SEXTETTE: "18th Century Jazz" (Cap. T1108). —Arranger-MD Marshall is well-known for his vocal backings. Here, he offers chamber-music-styled "jazz." Cute arrangements, with Marshall's own guitar providing the standout solo work. Certainly something different.

JUNE CHRISTY: "The Song Is June!" (Cap. T1114). Again that unbeatable combination of

Christy and Rugolo. The "Cool Queen" really registers with her smoky interpretations of "I Remember You," "I Wished On The Moon" and "The Song Is You."

JULIUS LA ROSA: "Love Songs a La Rosa" (Col. 33SX1164). —La Rosa's singing puts him in the Sinatra class on this showing. Sample songs—"You Are Too Beautiful," "I Remember You," "When I Fall in Love," "Try A Little Tenderness" and "My Melancholy"—which is backed by some delicate, beautifully played guitar.

JOE BUSHKIN: "Blue Angels" (Cap. T1094). Light-fingered pianist Bushkin comes through with another winning successor to his "Night Sounds" and "I Get A Kick Out Of Porter" LPs. And again he is backed by sparkling arranger-MD Kenyon Hopkins. A flawless musical gem.

EP session

MICHAEL HOLLIDAY: "Mike (and the other fella)" (Col. SEG7892). —Mike harmonises with himself following the style of his "Relax with Mike" BBC-TV series. Very restful.

CLIFF RICHARD: "Serious Charge" (Col. SEG7895). —"Living Doll"—Britain's No. 1 seller—understandably tops this selection. Cliff endorses his position as our most beat-conscious teenage singer.

JOHNNY MATHIS: "A Handful of Stars" (Fontana TFE17091). —Beautiful performances of "Early Autumn" and "All Through the Night"—one of Cole Porter's most exquisite compositions.

ALYN AINSWORTH ORCHESTRA: "Bedtime for Drums"; "On Ilkka Moor Baht 'At"; "The Cobbler's Song"; "Cherokee" (Parlo. GEP8758). —Northern MD Alyn has—somewhat belatedly—won due recognition for his consistently high standard. "Bedtime" (not a drum exercise!) is an easy swinger that will set the dancers' toes twitching.

GLENN MILLER ORCHESTRA: "Make Believe Ballroom"; "I Guess I'll Have To Dream The Rest"; "Juke Box Saturday Night"; "It Happened in Sun Valley" (RCX1034). —Memorable Miller. The recording sounds "thin"—but how these titles evoke fond memories.

DISCS TO WATCH

CONNIE FRANCIS, "You're Gonna Miss Me" (MGM1031). Another disc with that Connie Francis trademark.

JANE MORGAN, "With Open Arms" (London HLR8925). Jane makes a reappearance with a ballad that has already scored in the States.

JOHNNY RESTIVO, "The Shape I'm In" (RCA1143). Only 15 years old, Johnny has already made his mark on the American charts with this one.

SAMMY TURNER, "Lavender Blue" (London HLX8918). A new treatment of an oldie which has given it a fresh lease of life in the U.S. charts.

DON LANG, "Hoot and Holler"/"See You Friday" (HMV Pop 649). A real lively rocker for the "Drumbeat" brigade.



● Connie

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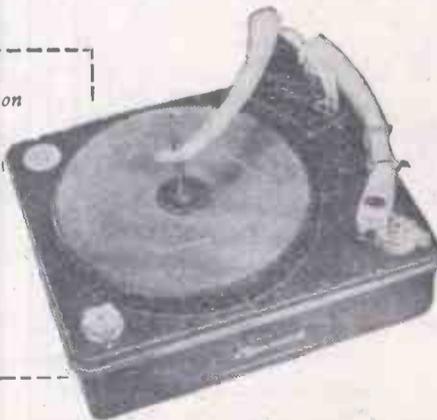
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NEWSBOX

By Jerry Dawson

ALEX WELSH and his Band will be the first jazz group ever to play at the Edinburgh Festival.

They invade the world-famous highbrow event with an appearance at the Princes Street Gardens on Friday, August 28.

Clarinetist Archie Sempie has rejoined the band after his mysterious seven-month illness. He made his come-back at the Humphrey Lyttelton Club in July 27. During his absence, Bruce Turner deputised.

The band televises this weekend in ATV's "Sunday Break" and is due to record two LPs in September.

SEASON.—Billy Ternent with his Orchestra starts a five-week season at Blackpool Winter Gardens on Monday, succeeding Ken Mackintosh who tomorrow (Sat.) completes his highly successful six-week stint. . . . Ex-Ternent vocalist Dennis Peters is leading an 11-piece band at Brighton Aquarium. . . . Harry Gold and his New Beat Band are in their second season at Wallis's Cayton Bay Holiday Camp, Scarborough. . . . Sherlie Terry is the featured singer at the Torbay Hotel, Torquay, with Mervyn Saunders' Orchestra.

REUNION

DICKIE VALENTINE was best man at the recent wedding at Esholt (Yorks.) Parish Church of dancer Julie Porter and actor Tom Layton who was formerly Dickie's road manager. Roy Castle, Joan Savage and Jimmy Clitheroe were among the guests.

VISITORS.—The Chris Barber Band is to appear at the Dome, Brighton, next Friday (Aug. 21). . . . Tonight's (Friday) guest star at the Top Hat Ballroom, in Portstewart, Northern Ireland, is Eddie Calvert. . . . Jackie Dennis, Russ Conway and Craig Douglas are lined-up for appearances at Bradford Alhambra. This week's star is Tony Brent. . . . Guitarist Bert Weedon stars in a music-hall programme presented by bandleader Ken Lyon at Brighton Dome tonight (Friday). . . . The Jazz Couriers will guest at Chichester Jazz Club on Tuesday (18th).

BACK AGAIN.—Bandleader-turned-impresario Maurice Winnick presented a revival of "Chu Chin Chow" at Manchester Palace on Monday. . . . Saxist-violinist Percy Pearce, associated with Bournemouth Ice Rink for 30 years, is leading an 11-piece band for the summer ice show.

CONCERTS.—Mick Mulligan (Aug. 23), Denis Lotis (30), and Ken Colyer (Sept. 6) are scheduled for concerts at the Esplanade, Bognor.

CLYDE STOMPERS TO TRAVEL SOUTH

SOLO REDHEAD



Twenty-year-old redhead Kathy Kirby made her debut as a solo singer on Monday when she started a week's cabaret at London's Astor Club. Kathy recently finished a six-month spell with the Denny Boyce Band at the Strand Lyceum.

SCOTLAND'S No. 1 jazz band, the Clyde Valley Stompers, will spend September in England for TV, radio, disc and jazz club dates.

The group's first English tour is being handled by the Dutton Agency and will include appearances at London's Humphrey Lyttelton Club on September 5, 11 and 18.

'Jazz Club' airing

During the tour, the Stompers will be featured on the BBC Light Programme's "Jazz Club" on September 3, and Jack Parnell's ATV show, "Disc Break" on September 9. On September 10 and 11 the Scots will record an LP for EYE which will be released on the Nixa label.

Tour dates

The tour opens at the Kings Hall, Stoke, on August 29. Other dates fixed so far are at Aylesbury (September 1), Catford Jazz Club (2nd), Manor House Jazz Club (4th), Woolwich Jazz Club (6th), the Dancing Slipper Ballroom, Nottingham (12th), St. Albans Jazz Club (16th), Wood Green Jazz Club (19th), the Pavilion, Bournemouth

All Stars dep for Wally Fawkes Band

An all-star group will be featured at the Trogs Club, Kings Road, Chelsea, on August 24, while the resident Wally Fawkes band takes its annual holiday.

The line-up will be: Al Fairweather (tpt.), Bruce Turner (alto. clt.), John Mumford (tmb.), Colin Bates (pno.), Tony Salisbury (bass) and John Armitage (drs.).

Also on the session will be the club's second resident group, the Dick Laurie Band.

MICK MULLIGAN HAS THE 'FLU'

TRUMPETER - BANDLEADER Mick Mulligan was laid up with 'flu' this week.

Despite a high temperature, Mick led his band at Peterborough on Saturday, but fellow bandleader Kenny Ball "depped" for him at Reading on Tuesday. Mick was hoping to resume work at Luton yesterday (Thursday).

Tomorrow (Saturday) the band plays the Winter Gardens, Malvern, and follows with the Winter Gardens, Bournemouth, on Sunday, and the Empress Ballroom, Skegness, on Monday.

On Tuesday the band airs in the Light Programme's "Bandbox," which is compered every week by the group's singer, George Melly.

IN SOCIETY

Singer Maxine Daniels started a three-week cabaret season at London's Society Restaurant on Monday.

For radio TV & discs

(20th), Town Hall, Cheltenham (22nd), Palm Court Jazz Club, Fulley (23rd) and the Floral Hall, Morecambe (26th). The group will return to Glasgow at the end of September and on October 26 will share the bill at St. Andrew's Halls with Kid Ory—although the Terry Lightfoot Jazzmen have been

booked for the rest of Ory's first British tour.

During negotiations for the Ory package with the Harold Davison office, Clifford Stanton, who acted as agent for the Glasgow concert's promoters, insisted that a Scottish band appear in the show.

No comparison

Stanton explained to the MM: "With the exception of Barber, Colyer and Welsh, England has not one traditional jazz band to compare with our own. "I offered to organise a dance at which the English band could play but this suggestion has been turned down."

Eric Delaney is sticking to jazz

DRUMMER-LEADER Eric Delaney is through with pops. "They ruined my other band," said Eric, when he made an introductory appearance with his new seven-piece at Brighton's Regent Ballroom.

"We shall specialise in jazz, plenty of ad lib. stuff. There's so much freedom in it."

Eric opened with his re-formed group at Ramstein USAF Base last week for two months. While in Germany the group will appear on radio and television.

In Germany

The line-up is Colin Bradfield (alto), Tony Fisher (tpt.), Kenny Salmon (organ), Tony White (gtr.), Peter Houchin (bass) and Gene Williams (vcl.).

Singer Sheila Southern has gone to Germany with Eric as featured soloist, but when the band returns, Marion Williams will rejoin, after spells with Oscar Rabin and Don Smith.

STAR SHORTAGE

Leeds Empire Theatre has closed down for August because of a lack of artists owing to seaside productions.

EVE SIGNS FOR ANOTHER '8.5'

EVE BOSWELL has signed for another Dick Hurrin production of "Five Past Eight" at the Glasgow Alhambra next summer. She is currently appearing in the show with comedians Jimmy Logan and Jack Radcliffe, who have also signed for next year.

Eve told the MM on Wednesday that she decided to accept the Howard and Wyndham offer in face of others from Blackpool, Torquay and the Continent. "I think this is one of the best produced shows in Britain today," she said, "and that is one of the reasons I would like to be associated with it again."

When the present season ends, Eve and her husband Trevor intend to spend a fortnight holidaying in the Canary Isles.

People in the News

IMPRESARIO Harold Fielding has signed some of Britain's top stars for his Sunday concerts at Blackpool over the next three week-ends.

This Sunday (16) at the Palace Theatre, Jimmy Young tops a bill which includes Joe Henderson, Cuddly Dudley, Margot Henderson and the Viscounts vocal group.

At the Opera House on the same day, Shirley Bassey and Petula Clark head the two-concert bill, followed by the Beverley Sisters and Eddie Calvert (23rd) and David Whitfield and Yana (30th).

Joe Loss televisuals in ABC's "Holiday Town Parade" from Filey tomorrow (Saturday), Bridlington (22nd) and Skegness (29th).

Lita Roza missed five appearances in "Happy Go Lucky" at Southsea's Kings Theatre last week because of laryngitis.

Ethel Ennis starts a two-week cabaret season at London's Astor Club on Monday. The former Benny Goodman singer is due to arrive in London today (Friday).

Hedley Ward and his Band, currently at the Spa Ballroom, Scarborough, play a two-week season at Green's Playhouse, Glasgow, starting on September 28.

Dave Davani has formed a vocal-instrumental trio which starts a 10-day tour of U.S. bases today (Friday). It is part of a package show presented by Tito Burns. With Dave (acc.) are Ian Burnett (bass) and Geoff Swift (bass).

Malcolm Mitchell has written two of the songs for the Lonnie Donegan—Hughie Green film "The Hellion" which goes into production next month. One is the title tune and the other is a number which will be sung by Laurie London.

Craig Douglas recorded a guest spot for BBC-TV in Great Yarmouth last week for transmission in the "Swing Along With Lorraine Desmond" show on August 24.

Edna Savage will play the title rôle in "Cinderella" this Christmas. The show opens on Christmas Eve at Ipswich Gaumont for two weeks and two days, going on for one week each at Southend and Barking Odeons.

Alma Cogan starts a 10-day season at the Ostend Casino on August 21. While in Belgium she will televise from Brussels.

Janie Marden is booked for a "hold over" pantomime season at Coventry Hippodrome at Christmas. Janie appeared at Coventry with Harry Secombe in "Puss in Boots" in 1957 and was re-signed to play principal boy last Christmas, but was released because of her contract in the "Living For Pleasure" revue.

Clara Ward and the Ward Singers may postpone their second British tour because of an offer to visit the Middle East. The Gospel group has been offered a lengthy tour in Israel and Greece, with dates in Italy and Germany to follow. Says Jack Higgins of the Harold Davison Office: "This would mean that the Wards will not be back in Britain until 1960."

Ronnie Hilton has been booked for "Goldilocks And The Three Bears" at Leeds Grand this Christmas. He is currently playing at the Queens, Blackpool.

Harry Secombe starts a three-week tour of British Service bases in Cyprus and East Africa on September 27. Touring with him will be Harry Worth, Hattie Jacques, Patricia Lambert and Norman Vaughan.

Rose Brennan has recorded "Johnny Let Me Go" and "My Summer Diary" for Top Rank.

David Hughes returns to BBC-TV on September 29 with another "Make Mine Music" series. The 30-minute programmes will be seen every Tuesday for six weeks. His guests for the first show are Dickie Valentine and Glyndebourne opera singer Jacqueline Delman.

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VARIETY IS ...

Bob Miller (& his Men) to tour Britain

BOB MILLER and the **Millermen**—stars of **BBC-TV's "Drumbeat"** show—are set for a five-month nationwide tour.

They start the trek at the Pier, Hastings, on September 14—two weeks after finishing a 35-week run on "Drumbeat."

Bob Miller told the MM on Wednesday: "I have already

Successful try-out

tried some experimental dates and they have been a wonderful success. In fact, we broke Chris Barber's attendance record at the Britannia Pier, Great Yarmouth, two weeks ago.

Versatility

"We will be playing one-night-stand dances and concerts and the accent will be on versatility. Our aim is to give the fans a Show Band sort of programme with comedy, good dance music and entertainment."

After its Hastings opening the band plays Rushton (September 19), Redruth (23rd), Barnstaple (24th), Malvern (25th) and Stoke (26th).

Itinerary

Other towns to be visited include Maidstone, Southsea, Scarborough, Nantwich, Huddersfield, Buxton, Folkestone, Reading, Darlington, Worthing, Leeds, Leigh, Bradford, Crewe, Pontypool, Great Yarmouth, Wolverhampton and Denbigh. Dates will be fixed later.

The band airs in "Saturday Club" this week-end and on

WHAT A 'DRAG' FOR EVERLY

From **REN GREVATT**

NEW YORK, Wednesday.—Phil Everly, younger of the two Everly Brothers, was arrested in Nashville, Tennessee on Sunday after a police chase.

Police allege that Everly and another youth were engaged in drag racing—a teenage practice of racing motor vehicles in public streets.

Everly's counsel explained that the youth had spotted the prominent young singer in his car and had tried to follow in his own vehicle to get a good look at him.

The judge absolved Everly on this explanation and his bail money was returned.

Bill Collins ends 12-month run

Saxist-leader **Bill Collins** is leaving Brighton's Regent Ballroom after a twelve-month run.

He opens with a 13-piece outfit at the Streatham Locarno on September 8, making his band-leading debut with Mecca.

YOUTH ORCHESTRA TAKING SHAPE

THE National Youth Orchestra project (first announced in the **MELODY MAKER**, June 13) is taking shape. Auditions held under the supervision of Canadian arranger **Doug Randell**, pianist **Johnny Baker**, a teacher at the Central School of Dance Music, and the School's principal, **Ivor Malrants**, have resulted in 11 of the 17 places being filled.

These are **Tony Stons**, **Pete King** (altos), **Michael Vickers** (dbig. alto) and **Clement Adelman** (trns.), **G. Hughes** (bari.), **Buddy Bounds**, **David Haynes**, **Tony Dowling** (tpts.), **Vladimir Toth** (tmb.), **J. Butts** (drs.), **Philip Lee** (gtr.).

Wanted

A final choice is still to be made for the fourth trumpet. Meanwhile, vacancies exist for three trombones, piano and bass. Applicants must not be over the age of 21 and should write to the Central School of Dance Music, 195, Wardour Street, W.1.

Object of the orchestra, which will be regularly rehearsed by the well-known U.S. arranger-tenorist **David Owens**, is to give worthwhile players the opportunity and experience of training in big-band and group work under expert tuition.

A second band of seven or eight will give scope to the better jazz players in the big band. Already the BBC and several agents have expressed interest in the orchestra.

KIM TRACY WILL RETURN AS STAR

BACK in London on Monday after a nine-day tour of Ireland, the trombone playing **Tracy Sisters** have already been booked for nine more Irish one-nighters in October.

Tomorrow (Saturday) the Sisters return to ABC-TV's "Holiday Town Parade" which will come from **Butlin's Holiday Camp**, Filey, Yorkshire, where **Kim Tracy** once worked as a red-coat.

On August 24, the Sisters open for a week's cabaret at **Manchester's Cabaret Club**. Following a recent TV appearance in Amsterdam, the Sisters are considering offers for an autumn tour of the Continent which would include two weeks in Hamburg.

GOING WEST

The **Bruce Turner Band** visits the West Country next week for dates at **Bristol Jazz Club** (August 21) and the **Civic Hall, Exeter** (22nd).

LEWIS TO DOOST GIRL SINGERS

Bandleader **Vic Lewis** has taken over the personal management of singers **Elaine Delmar** and **Shelley Moore**.

Elaine plays the lead in Granada TV's "The Blood Fight" which was tele-recorded on Wednesday for transmission in September.

She appeared at the **Blue Lagoon** last Sunday, returns on August 30, and will appear at the **Society Restaurant** and the **Stork Room** in September.

Shelley plays the **Blue Lagoon** on August 23 and is featured in "Jazz Club" on August 27 and "Cool For Cats" on August 28.

ACKER BILK MAY GO TO GERMANY & SCANDINAVIA

ACKER BILK expects to take his band on its first visit to Scandinavia early next year. While overseas the band would make a return visit to Germany. Meanwhile, the band does its fifth Scottish tour from August 20 to 29. It broadcast in the BBC's "Bandbox" on the Light Programme on Tuesday.

Acker Bilk is featured on an EP made by the band for October release on Columbia. Titled "Mr. Acker Bilk Plays Clarinet," it comprises "Over The Waves," "Lastic," "East Coast Trot" and "Blues For Jimmy."

ERIC GALLOWAY SIGNS HIS MEN

ERIC Galloway has set the personnel of his 12-piece band which opens at Rank's new **Majestic Ballroom**, Finsbury Park, on Thursday (20th).

Eric will lead **Gordon Keates**, **Babe Wadsworth**, **Ken Lack** and **Johnny Francis** (saxes), **George Boocock**, **Ron Fenner** and **Norman Goddard** (tpts.), **Stuart Parker** (tmb.), **Des Champ** (pno.), **Bill Wayne** (drs.) and **Ray Duddington** (bass).

... and so does Johnny Howard

Johnny Howard has fixed the line-up of his 12-piece band to open at the **Orchid Ballroom**, Purley, on August 26.

It is: **Allan Moorhouse**, **Don Blakeson** and **Jack Botterell** (brass), **Les Gritton**, **Bobby Gee**, **Morris Pritchard** and **Pete Smith** (saxes), **Harry Stoneham** (pno.), **Denny Fitzgerald** (bass), **Jimmy Falchnie** (drs.) and **Tony Steven** (vels.).

The **Howard band** replaces the **Les Ayling Orchestra** which leaves after a six-month residency.

Latest from Selmer

Selmer are to hold an exhibition of their latest musical instruments from August 27 to September 3 at their **Charing Cross Road** showrooms.

LP DEBUT FOR FRANK BARBER

Well-known arranger **Frank Barber** is to conduct his first LP recording session on Wednesday and Thursday next week. Entitled "Hello, London," and entirely arranged by himself it will be released by Columbia this autumn.

A prolific arranger for TV, including such productions as the **Tommy Trinder** and **Vera Lynn** shows and "Saturday Spectacular," he also arranges for the **Johnny Johnston** jingles firm.

WHAT A TEAM!

American film beauty **Jayne Mansfield** and Britain's **Cliff Richard** top the bill in ATV's "Saturday Spectacular" this week-end.



Variety stars **Shirley Bassey** and **Tommy Cooper** topped the bill in **Bernard Delfont's "Sunday Show"** from the **Prince of Wales Theatre** last week-end. **Shirley** and mad magician **Tommy** are pictured (above) after the show. They are appearing in "Blue Magic" at the **Prince of Wales**.

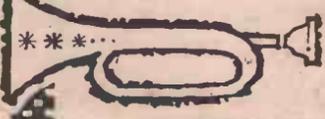
...THE SPICE OF (TV) LIFE



Here, six more Variety personalities pose for the MM. From (l.-r.) they are **Jim Dale**, **Malcolm Mitchell**, **Janie Marden**, **Russ Shepherd**, **Russ Stableford** and **Joyce Clark**. They are pictured at **Southern TV's Southampton Studios** rehearsing for their "Take It Easy" lunch-time show. Last week, the show was extended until **September 30**.

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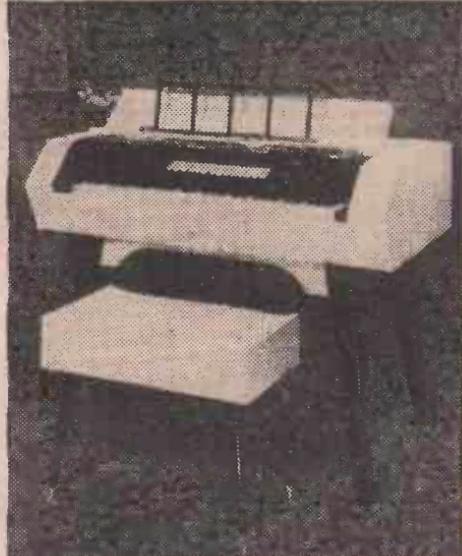
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THIS WORLD OF JAZZ

Portrait of a French fan

WHAT are jazz fans like? There have been few attempts to investigate this 20th Century phenomenon, and most of those I know about were made in France.

In 1948, the magazine "Le Jazz Hot" printed the results of a gramophone company enquiry. Francis Newton reproduces the salient facts in his book, "The Jazz Scene," adding some interesting findings of his own.

Now France's "Jazz Magazine" has carried out a survey, by means of questionnaires, and the 2,435 answers (Henry Kahn tells me) build a portrait of the average French jazz lover.

First of all, "les amateurs" are young—mostly between 15 and 20. Only 20 of the sample are over 40 years old; 145 are in the 30 to 40 group, 260 between 20 and 25, 1,290 between 15 and 20. Some are younger than 15.

It follows that students form a large part of this public. Apparently 40 per cent. of these fans go to school or university.

Shop assistants and clerks come next (15 per cent.), then engineers (12), school teachers (9), doctors (7) and business men in general a mere 5 per cent.

Only 101 of those questioned had enjoyed jazz for more than 10 years; 350 were first or second year listeners.

Tastes and beliefs

THE average fan has a collection of 100 records or less, LPs and EPs predominating, I imagine.

He spends about £3 a month on discs, but the most extravagant of his kind (.95 per cent.) fork out £5 a week and more.

In answer to the question "How did you become a fan?" 20 per cent. said they were

attracted by New Orleans jazz, only 8 per cent. by modern. Bechet helped to convert 20 per cent., Reinhardt six per cent. and Ellington five.

Fifty-five per cent. now enjoy both modern and traditional, however. Asked if they consider bop to be jazz, 92 per cent. say that they do.

It is agreed by 61 per cent. that Louis Armstrong is the greatest jazz musician (in answer to a direct question naming him), and by 97 per cent. that Elvis Presley and Paul Anka are not jazzmen.

On a more touchy side of the subject, 78 per cent. feel sure that coloured musicians are superior to white ones. 82 per cent. believe that while French musicians are the equal of white Americans, they are not so good as America's coloured players.

To conclude, 64 per cent. attend concerts regularly; 66 per cent. say they like classical music as well as jazz; and 82 per cent. expect to be jazz fans all their lives.

Shadow dies

WHILE I was without a column, news reached me of the death of two more American jazzmen—Shadow Wilson and Lawrence Marrero.

Shadow, born Rossiere Wilson in New York 39 years ago, played drums with Lucky Millinder, Jimmy Mundy, Benny Carter, Tiny Bradshaw, Lionel Hampton, Earl Hines, Louis Jordan, Illinois Jacquet, Woody Herman and the Garner Trio.

Most of all, he was known to me as Count Basie's drummer, and a good one, when Jo Jones was missing in the 'Forties.

He recorded quite largely with

Basie, also with Emmett Berry, Red Callender, Lester Young, Stan Getz, Georgie Auld, Una Mae Carlisle, Harry Edison, Hampton, Jacquet, Jordan, Mundy and others.

When he died in New York, on July 11, he had been ill for some time. Funeral services were held at the Elizabeth M. Smith Chapel on Amsterdam Avenue and 131st Street.

Orleans banjo

GEORGE

LEWIS'S banjo player, who was too ill to make the trip to Britain, had been in poor health for years.

Lewis never replaced him on tour, and Marrero played home dates when fit enough to do so. He was born in New Orleans, one of a family of famous string players, and died in that city at the age of 58.

Before joining Lewis, in 1935 or earlier, Marrero had worked in the area with Pete Locage, Chris Kelly, John Robichaux and Wooden Joe Nicholas, and had his own Young Tuxedo Orchestra.

Lawrence Marrero was regarded as one of the strongest New Orleans banjoists. He recorded many titles with Bunk Johnson (he went to New York with the band) and George Lewis, and was also heard with Wooden Joe and, on bass drum, with Bunk's Brass Band.

Metropole non-stop

IT seems that every jazz tourist in New York braves the Metropole Bar. And, despite its often publicised disadvantages, a great many pay return visits.

Steve Race may have shied from the upcoming blast, but another Briton—former London collector Jeff Atterton—has listened to several sessions without too much pain.

"The place opens at three and closes at three next morning," he writes, "and once inside it is difficult to leave.

"Tony Parenti works some afternoon dates, with Dick Wellstood on piano and Eddie Costa, drums. This young Jo Jones protégé is a fast, sharp drummer with excellent wrist control.

"It saddens me to see Parenti, who turned in a fine interpretation of his own 'City Of The Blues,' playing in jam sessions with young modern musicians, doing requests like 'Perfidio' and 'Woodside' with two drummers.

Little work

"BUT it is a regular job, and—I want to stress this—there are plenty of talented men finding it tough to get jobs here.

"I have talked a lot to Parenti and Gene Sedic across the street at the Copper Rail. Parenti says he and Sam Charters are doing a book about New Orleans.

"Sedic, who does afternoons at the Metropole, too, still plays a lot of clarinet. Pianist Jimmy Green and drummer Herbie 'Kat' Cowens fit in with Gene to make an exciting trio.

"Gene, from St. Louis, Missouri, played on the Mississippi boats with Fate Marable, and later joined Sam Wooding,

Baker's

Jazz discs

KENNY BAKER (LP)
"Blowin' Up A Storm."
Blowin' Up A Storm; More Than You Know; Call Of The Flute; Cambridge Blue; Influential Character; Jazzman; Threesome; Sunrise Serenade.

(Columbia 10 in. 33S1140—26s. 51d.)
Baker, Albert Hall, Stan Reynolds, Ronnie Simmons (trps.); Eddie Harvey, Ken Wray (trmps.); Ray Premru (trb., bass, tpt.); Mike Senn (alto); Derwent Ridemaster, Art Ellefson (trns.); Johnny Scott (flute, trn.); Redvers Reedworker (bari.); Norman Stenfalt (pno.); Jack Seymour (bass); Jackie Duggan (drs.); Bill Le Sage (vibes). 24/2/59. London.

IF I had been played this record in a Blindfold Test I would probably have thought it was by an American band—and a good one at that.

The Dozen—all 16 of it—gets a rich ensemble sound on these Baker arrangements, and there is almost an embarrassment of soloists.

Both the brass and sax sections play with great punch and virility and the rhythm section is admirably tight and relaxed.

The general sound owes much to the Basie Band, except on Kenny's tribute to Ellington, "Character," where Ducal voicings are employed and on Johnny Scott's sombre beguine, "Call Of The Flute."

Named on the sleeve's personnel details are Messrs. Derwent Ridemaster (trn.) and Redvers Reedworker (bari.), whose real names are easily identifiable by their solos and initials.

Kenny has rarely played better on record, although, as always,

he often tends to sound rather too much like other trumpeters—Joe Newman on "Blowin'" for example. In fact, this is one of those rare occasions when the band-leader features himself too little.

All the other soloists play well, with Reedworker, Scott and Ellefson outstanding.—Bob Dawbarn.

BIG BILL BROONZY (LP)

"The Blues."
Walkin' The Lonesome Road (a); Monper's Blues (a); Get Back (a); Hey, Hey (a); Willie Mae (a); Stump Blues (a); I Know She Will (a); Hollerin' Blues (b); Leavin' Day (c); Southbound Train (c); You Changed (c); Tomorrow (c). (Mercury 12 in. MMB12003—34s. 11d.)

(a)—Broonzy (voc., gtr.); Ransom Knowling (bass). 8/11/51. Chicago. (Am. Mercury.)
(b)—Broonzy, Knowling; Robert Call (pno.). Do. Do. (Do.)
(c)—Broonzy, Knowling, Call; Oett "Sax" Mallard (alto); William Casimir (trn.); Judge Riley (drs.). 9/1/51. Do. (Do.)

THE appearance of any unfamiliar Broonzy material, even when he is not heard at his best, is bound to be applauded by blues collectors.

This set was recorded in '51 when Bill returned from his first European tour, but not released until last year.

The sleeve note, written in the present tense, should have been altered; and had I been in charge of artistic matters, I would have changed the face of the album, too.

Several of the songs here had just previously been recorded by Bill in Europe. Although "Willie Mae," "Hey, Hey," "Mopper's" and "Stump" should impress anyone coming new to them, they cannot stand alongside the Vogue and Melodisc versions. "Stump," in particular, lacks the poetic feeling of the solo rendering.

The first side, the more successful, also holds "Get Back"—an alternative title for "Black, Brown and White," Bill's own slyly humorous dig at Southern customs—and a straightforward "Walkin'," tricked up with rather penetrating bootbeats.

Side Two contains vigorous shouting and piano on "Hollerin'," a barrelhouse variant of Bill's long and touching "Hollerin' And Cryin'," a fair "I Know" (with Knowling's bass), and four tracks with band.

The band performances are heavy-handed, obvious and sometimes inept. Solos have a routine sound, and "You Changed"—an enjoyable blues—speeds up suddenly and alarmingly.

In any event, any accompaniment tended to the Big Bill down; he didn't have the ideal style for the kind of rock-solid music attempted here, and he drove better on his own.

Despite which, his proud voice triumphs on "Leavin' Day." And this version of "Southbound Train" just scores over the British-made one for beat.—Max Jones.



● Gene Sedic—trio for Britain?

Fletcher Henderson, Don Redman and Fats Waller. He is full of praise for Waller.

"Naturally, Gene wishes to bring a trio or quartet to Britain. He would like to bring trumpeter Johnny Lettman, and I think they would go over well."

Personally I have always enjoyed "Honey Bear," Sedic's clarinet and tenor. Maybe this could be something for the NJF to tackle.

No Sir Charles

A U.S. air card, signed Stan Dance, announces changes for Buck Clayton's tour. "Pianist Al Williams takes Sir Charles Thompson's place. Success of Sir Chas. Quartet at Basie's is reason. And Jimmy Rushing sings with band. You lucky people in September!"

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Dozen excels



Kenny Baker with Katy Stohart at the Humphrey Lyttelton Club earlier this year.

BUCK CLAYTON AND MAE BARNES (EP)
"Buck And Mae"
"S Wonderful (a); Blues In My Heart (b); They Raided The Joint (b); Umbrella Man (a).
(Top Rank JKR8004—10s. 11id.)
(a)—Mae Barnes (voc.); Buck Clayton (tp.); Ray Tunia (pno.); Aaron Bell (bass); Jo Jones (drs.). New York. (Vanguard.)
(b)—Same, but Ray Bryant (pno.) replaces Tunia. Do. (Do.)

MAE BARNES, who came over here a good few years ago with Garland Wilson as her pianist, is no great shakes as a jazz singer. But she isn't boring. She favours a crisp, directly rhythmic approach which fits well with the exceptionally swifty group backing her on this record. She has vitality, also, and her clipped, heated delivery of "Raided The Joint" is about what the song calls for. On "Umbrella," the extreme jumpiness of her style reminds me of a more forceful Nellie Lutcher. Honours here go to Clayton, who is again the chief attraction on the fast "S Wonderful."

Buck shows up in delicate melodic vein on "Blues In My Heart"—I notice here a muted run last heard in Eldridge's "I Remember Harlem"—and the whole company works well to produce agreeable, spontaneous-sounding music. This is the most telling vocal. The rhythm trios look strong on paper, and sound the same way. You could dance spiritedly to every track but you'd probably be obliged to stop and listen to Buck's blues-blowing on "Joint."—Max Jones.

SELDON POWELL (LP)
Go First Class; Why Was I Born; Love Is Just Around The Corner; Someone To Watch Over Me; Count Fleet; Autumn Nocturne; Swingsville, Ohio; Summertime.

(Vogue 12 in. LAE12184—36s. 8d.)
Powell (tnr.); Jimmy Nottingham (tp.); Bob Alexander (tmb.); Pete Mondello (cl., tr.); Haywood Henry (cl., tr., bari.); Tony Aless (pno.); Arnold Fishkin (bass); Don Lamond (drs.). New York. 24/10/55 and 14/11/55.

THIS is, I believe, the first disc to be issued in Britain under Seldon Powell's own name—and a very pleasing handleading début it is. The 30-year-old tenorist has a muscular, full-blooded style that owes more to Coleman Hawkins and Ben Webster than to his own contemporaries, but there is nothing old-fashioned about his virile playing. He handles both ballads and the faster tunes with a sure touch and a high degree of inspiration.

The arrangements are the sort of things one could imagine the Humphrey Lyttelton Band playing—unpretentious riff themes for the most part. Powell was responsible for the charts on "Go," "Born," "Someone" and "Count," and the remainder are by pianist Tony Aless. The tenorist also composed "Go," "Count" and "Swingsville."

The accompanying group is used for the most part as an effective backing for the tenor, but on Side Two, Alexander, Nottingham, Aless and Bauer all have brief featured spots.

Most impressive is Alexander's good-humoured trombone and Bauer's neat fill-ins on guitar. The music doesn't strain the intellect but is none the worse for that.—Bob Dawbarn.

HUMPHREY LYTTELTON says

Where are today's Giants of Jazz?

WHILE the MM was in temporary midsummer hibernation, the jazz world suffered a severe earth tremor.

I suppose we shall one day learn the whole truth about Louis Armstrong's illness.

At the time, the reports which radiated from the Spoleto Civic Hospital were about as concise and informative as a Colonial Office communiqué on Central Africa.

One moment, Louis was "in a coma"—the next, he was hopping about in the corridors and mugging uproariously at the newsreel cameras.



Ambassador Satch

'Blown out'

Doctor Schiff, Armstrong's personal physician, is reported as saying that Louis had "just blown himself out." It seems that Louis has a different view of this.

Time will show whether he can ever return to the arduous full-time routine of Ambassador Satch. Meanwhile, many millions of jazz enthusiasts have spent several days face to face with the possibility of jazz without Louis Armstrong.

My guess is that quite a few who imagined that they had "outgrown" Louis and moved on to other things were brought up with a sharp jolt.

End of an era

The fact is—and it has been pointed out on many occasions before—that an era in jazz is coming to a close.

This has nothing to do with such arbitrary divisions as traditional, modern or mainstream.

The Giant Age, the age of great individualists, started in the early Twenties when men

like Armstrong, Dodds, Bechet, Noone and Morton literally exploded out of New Orleans jazz and established a new tradition of virtuosity and highly personalised expression.

From that time right up to the present, the era has produced countless players whose recorded work can be recognised as surely and as quickly as their faces in a photograph.

Mention the name and you immediately think of a distinctive sound—Coleman Hawkins, Johnny Hodges, Bubber Miley, J. C. Higginbotham, Jack Teagarden, Pee Wee Russell, Red Allen, Roy Eldridge, Bechet, Dodds, Goodman, Hines, Waller, Hampton.

As we now realise to our infinite cost, Lester, Bechet, Billie Holiday, Charlie Parker and their kind are unique, despite



Earl Hines

the assiduous efforts of generations of imitators.

Can we point to a comparable list of outstanding individualists today? Well, can we...?

CAPSULE REVIEWS

EARL HINES (EP)

"The Earl Hines Trio."
Nice Work If You Can Get It; I Got It Bad; Hallelujah; If I Could Be With You.

(Philips BBE12278—12s. 3d.)
THERE are finer examples of Hines's solo and trio work available to us, but these 1957 Paris-made performances (re-issued from the "Paris One Night Stand" album) remind us of the indestructible qualities of his playing.

"Nice Work" and "Hallelujah" give Earl the chance to shout on the keyboard; "I Got It Bad" rambles pleasantly for nearly five minutes; and "If I" swings exceptionally well at slow tempo. Bass and drums give just sufficient support.—M. J.



Josh White, on his recent British visit.

JOSH WHITE (EP)

"Southern Blues."
Evil Hearted Man; Jim Crow Train; Southern Exposure; Strange Fruit.

(Mercury YEP9504—12s. 3id.)
THESE Keynote recordings were made so long ago—in 1941 I think—that Josh nearly jumped out of his seat when I played them to him. All four were once on Orlole, "Southern Exposure," a protest-packed song by Josh and Waring Cuney, is done to the "Careless Love" tune; "Train" makes a valid comment without getting far as music; "Evil-Hearted" is the boastful blues Josh still features, while this "Strange Fruit"—beautifully controlled—is the first he recorded. These likeable tracks are adorned by eloquent guitar.—M. J.

KID DRY (EP)

My Bucket's Got A Hole In It; Savoy Blues; Blues For Jimmy; At A Georgia Camp Meeting.

(Philips BBE12275—12s. 3d.)
MY favourite here is the 1946 "Bucket's" with Carey leading and Bigard taking the clarinet part. But the others, made in '60 with Buckner and Darenbourg, are also excellent for the enthusiasm, group spirit and sheer sound of this New Orleans band. A welcome reissue of Ory Columbias.—M. J.

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Popo/Extra mild/Ain't got a dime to my name/Jersey bounce/Till we meet again A romantic guy. I/Musicale du jour/Five minutes more/Over the rainbow/Stranger in Paradise

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LEE KONITZ with the GERRY MULLIGAN QUARTET

LAE 12181

I can't believe that you're in love with me/Broadway/Almost like being in love/Sextet/Oh! lady be good Too marvellous for words/Lover man/I'll remember April/These foolish things/All the things you are

MOONLIGHT IN VERMONT

JOHNNY SMITH QUINTET featuring Stan Getz

LAE 12189

Moonlight in Vermont/Tabu/Tenderly/Cavu/A ghost of a chance/Jaguar Stars fell on Alabama/Where or when/I'll be around/Cherokee/Yesterdays/Vilia

SONNY STITT with the NEW YORKERS

LAE 12191

The best things in life are free/Enjo, the bloos/It might as well be Spring/Cherokee I didn't know what time it was/Body and Soul/People will say we're in love/Bloosey/Birds eye

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BENNY CARTER JAZZ GIANT

LAC 12188

Old fashioned love/I'm coming Virginia/A walkin' thing Blues lou/Ain't she sweet/How can you lose/Blues my naughty sweetie gives to me

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LAC 12193

Peter Gunn/The floater/Sorta blue/The Brothers go to Mother/Soft sounds Fallout/Slow & Easy/Brief & Breezy/Dreamsville/A profound gass

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BURTON'S, UXBRIDGE, next Friday, August 21: "Jazz Couriers," Scott, Hayes. Sept. 4: TED HEATH and his Music.
CRESCENT! Back from Germany.—PLUMSTEAD!
CY LAURIE Club: Brian Taylor Band, 7.30-11.
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HAMPTON COURT, Thames Hotel: MIKE DANIELS with Doreen Beatty.
HARRINGAY JAZZ CLUB: CY LAURIE JAZZBAND.
EVERYBODY WELCOME, 8-11.30 p.m., "THE MANOR HOUSE" (opp. Manor House Tube), Fully licensed 11 p.m.
Fri., Aug. 21: KEN COLYER KINGSTON, "SWAN," Mill Street: Mike Pinton's Jazzmen, 7.30-10.45.
ST. LOUIS, Elm Park: MICKY ASHMAN JAZZMEN.
WEMBLEY: THE SOUTHERN STOMPERS and BLUES from the ROUNDHOUSE.—"Norfolk Arms" (by North Wembley Station).

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A GREAT BIG RAVE! BOB WALLIS'S STORYVILLE BAND AT LONDON'S UNUSUAL CLUB, CHISLEHURST CAVES, next to Chislehurst Station, 7.30 p.m. BRIAN WOOLLEY next Saturday at Chislehurst Caves!
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BE SURE to come and hear the LENNIE BEST QUARTET at Richmond Community Centre, tonight, 8-11.
CRESCENT! Back from Germany.—HASTINGS!
CY LAURIE Club, Great Windmill Street, W.1, 7.30-11: Cy Laurie Band.
FRON-ZI-ME JAZZMEN, "Swan," Kingston.
RICK MANSWORTH: THE SOUTHERN STOMPERS.—"Odd-fellows Hall," Members, guests.
ST. LOUIS JAZZ Club, ELM PARK, Hornchurch: BOB FORD Downhome Jazzmen.
THAMES HOTEL: Sonny Morris Jazzmen, plus Pete Scott Six.
THE GEORGIAN Jazz Club, High Street, Cowley: Micky Ashman and his Band.
WOOD GREEN: MIKE DANIELS with DOREEN BEATTY.

SUNDAY
ACTON, "WHITE HART": Ronnie Scott's New Orleans Jazzmen. Night club atmosphere!
AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunsell Jazzmen. EVENING, 7.30-11: Cy Laurie Band.
FRON-ZI-ME JAZZMEN, "Swan," Kingston.
GEOFF FOSTER JAZZBAND, "Star," Croydon, 8 p.m.
HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS DELTA JAZZMEN with DOREEN BEATTY.—Shakespeare Hotel, Powis Street, Woolwich.
MUSIC MAKERS CLUB, "White Horse," Church Road, Willesden: TONY KINSEY QUARTET, guests. Sunday, 12 noon till 2 p.m. Bar.
QUEEN VICTORIA, North Cheam: MICKY ASHMAN BAND
WOOD GREEN: KENNY BALL BAND!

MONDAY
CY LAURIE'S: Swinging NORMAN DAY JAZZMEN.
DOBELL'S RECORD RECITAL CLUB: Peter Burman, "What Happened at Beauhieu?"—"White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-.
KINGSBURY JAZZ Club: Sonny Morris Jazzmen. Micky Ashman thanks all promoters for engagements during July.

MONDAY—contd.
TROG'S "Six Bells," King's Road, Folksy Chelsea: AJ Fairweather, Bruce Turner, John Mumford, Trog's Rhythm, Dick Laurie Band.
WELWYN GARDEN, Cherrytree Hotel: Micky Ashman Jazzband.
WORCESTER PARK, Co-operative Hall, Longfellow Road: Magna Jazzmen.

TUESDAY
A babel, a babel club, "Plough," Ilford Lane, Ilford: "THE JAZZMAKERS," Vernon Quantrell Quartet.
AARON is his middle name—hear "THE JOHN LEWIS PIANO" L.P. at TIG'S.
AYLESBURY JAZZ Club: Micky Ashman's Jazzband.—Grosvenor Ballroom, 7.30-10.30 p.m.
BARNET, Assembly Hall, Union Street: Acker Bilk Paramount Jazzband.
BROMLEY, KENT, "White Hart," High Street: THE BOB WALLIS STORYVILLE JAZZBAND.
CY LAURIE Club, Sonny Morris Jazzmen, 7.30-11.
GEOFF FOSTER JAZZBAND, Commodore, 8 p.m.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: MIKE DANIELS DELTA JAZZMEN.
MORDEN: ALEX. WELSH BAND. Interval, Tony Vincent Jazzband.—"The Crown" (opposite Morden Underground).
THE MONKS JAZZBAND.—The Crown Hotel, Chertsey.
WOOD GREEN: AL FAIRWEATHER — SANDY BROWN ALL-STARS.

WEDNESDAY
CATFORD, "TIGER'S HEAD," Bromley Road: MICKY ASHMAN'S JAZZBAND.
CY LAURIE Club: Brian Taylor Band, 7.30-11.
DAGENHAM JAZZ CLUB, Royal Oak Hotel: HUMPHREY LYTTTELTON BAND.
GRAHAM STEWART Seven, "White Hart," Southall.
OH DAD! BRUCE TURNER with NORMAN DAY'S JAZZMEN, "Fox and Hounds," Sydenham.
PURLEY—DAVE CAREY.
ST. ALBANS, Market Hall: Ken Colyer Jazzmen.

THURSDAY
A SWINGING SWAN opens Mill Street, Kingston, August 27, featuring the LENNIE BEST QUARTET.
CY LAURIE CLUB: Sonny Morris Jazzmen, 7.30-11.
GEOFF FOSTER JAZZBAND, Beckenham, 8 p.m.
NON-STOP Jazz! Alex. Welsh Jazzmen, plus Pete Scott Six.—Thames Hotel, Hampton Court.
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'COOL FOR CATS' PACKAGE TOUR

THE stage version of **AR-TV's** popular "Cool For Cats" is set to open a tour of Granada Cinemas on September 22.

Compered, as on TV, by Kent Walton, the package will star Petula Clark, Tony Brent and Don Lang in addition to the regular "Cool For Cats" dance team.

In addition, the Sid Phillips Band will be billed for the first two shows and Humphrey Lyttelton will make the last of the six dates on September 30

Round the cinemas

—shortly after his return from an American tour.

The show will open at Dartford on September 22 and will then play at Kingston (23rd), Rugby (27th), Aylesbury (28th), Maidstone (29th) and Bedford (30th).

Month's break

There will then be a month's break while Tony Brent tours South Africa.

On his return, the show will resume the tour towards the end of November and is already set for two weeks on the Clifton Cinema Circuit.

Producers of the package will

JOE HENDERSON 'SPOTTED' BY HOLLYWOOD

PIANIST Joe Henderson's music for the film "Jazzboat" has led to inquiries from Columbia Pictures, in Hollywood.

Joe contemplates a trip to the States before the end of the year, to buy and sell songs, and possibly appear on radio and television. Other visits he is trying to fit in are South Africa and Australia.

Joe has written five songs for "Jazzboat," including the title tune and "I Wanna Jive Tonight," of which there are six different versions on the sound-track.

'Jazzboat' hits

Other numbers and the singers are "Someone To Love" (Anthony Newley), "Don't Talk To Me About Love" (Newley and Joyce Blair) and "Take It Easy" (the Gangsters).

Joe collaborated with Anthony Newley on "Don't Talk To Me" and with Ken Hughes, director of the film, on "Take It Easy." He appears in "Cool For Cats" on August 21 and starts another Radio Luxembourg series in the autumn.

Discussions are also going on with BBC producer Johnny Stewart regarding a six-week radio series with Petula Clark, starting in October.

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be Harry Dawson and record reviewer Ker Robertson, who selects the discs for the TV programme and owns the stage rights of the show.

"Cool For Cats" may also go on film. A project to start December shooting of a film based on the show is currently being considered.

Eckstine arriving

Billy Eckstine arrives in Britain on Sunday and opens a Variety tour at the Glasgow Empire the following day.

He then plays weeks at Birmingham (24th), Manchester (31st) and Liverpool (September 7). On August 30 he tops Bernard Delfont's "Sunday Show" on ATV.

STOP PRESS INTERNATIONAL

Barber to open Monterey show

THE Chris Barber Band will be featured with many of the big names of American traditional jazz for the opening concert of California's three-day Monterey Jazz Festival on October 2.

Also billed are the George Lewis Band, Earl Hines, Jimmy Rushing and blues singer Lizzle Miles. The October 3 concert will feature Woody Herman's Monterey Workshop Orchestra with J. J. Johnson, Sonny Rollins, Ben Webster and Coleman Hawkins.

On October 4, the final show will include the Modern Jazz Quartet, Jimmy Giuffre, J. J. Johnson and a symphonic brass ensemble which will be conducted by Herman and composer Gunther Schuller.

NEW YORK.—A play titled "The Connection," with drug-addiction as its theme, is enjoying a successful New York run. The cast includes pianist Freddie Redd, who wrote the music, and altoist Jackie McLean. The musicians double as actors and play on-stage at various times in the show.

TORONTO.—Despite poor attendance at some of the concerts, the First Canadian Jazz Festival at Toronto proved the most ambitious jazz undertaking yet seen in Canada.

The Festival was spread over three afternoons, three mornings and four evenings—the biggest crowd, about 10,000, showing up for a concert by the Ahmad

The art of golf



Two vocal group members meet on a Blackpool course for golf practice. They are Fred Mudd (l.), of the Mudlarks, currently appearing at the North Pier, and Nick Clarke, of the Dallas Boys, who are resident at the Palace Theatre.

Dates with the Stars

(Week commencing August 16.)

- BILLIE ANTHONY**
Season: Regal, Great Yarmouth
- Kenny BAKER**
Week: Winter Gardens, Margate
- Shirley BASSEY**
Sunday: Opera House, Blackpool
Season: Prince of Wales, W.
- BEVERLEY SISTERS**
Season: Pier Pavilion, Llandudno
- Eve BOSWELL**
Sunday: Pier Pavilion, Llandudno.
Season: Alhambra, Glasgow
- Tony BRENT**
Week: Hippodrome, Bristol
- Max BYGRAVES**
Season: London Palladium
- Petula CLARK**
Sunday: Opera House, Blackpool
- Russ CONWAY**
Season: Grand, Llandudno
- Jill DAY**
Season: Opera House, Blackpool
- Lonnie DONEGAN**
Season: Aquarium, Great Yarmouth
- Billy ECKSTINE**
Week: Empire, Glasgow
- Max GELDRAY**
Week: Empire, Liverpool
- Russ HAMILTON**
Week: Empire, Liverpool
- Ronnie HILTON**
Season: Queen's, Blackpool
- Michael HOLLIDAY**
Season: Floral Hall, Scarborough
- KAYE SISTERS**
Season: Hippodrome, Brighton
- KING BROTHERS**
Season: Wellington Pier, Great Yarmouth
- MUDLARKS**
Season: North Pier, Blackpool
- Joan REGAN**
Season: Wellington Pier, Great Yarmouth
- Lita ROZA**
Season: King's, Southsea
- Marion RYAN**
Season: Palace, Blackpool
- Rosemary SQUIRES**
Season: Hippodrome, Blackpool
- TANNER SISTERS**
Week: Empire, Finsbury Park
- David WHITFIELD**
Season: Pavilion, Bourne-mouth
- YANA**
Season: South Parade Pier, Southsea
- Jimmy YOUNG**
Sunday: Palace Theatre, Blackpool

CITY GENTS FOR BEER BAR, AGAIN

DICK CHARLESWORTH and his City Gents have been invited to return to the New Orleans Beer Bar, Dusseldorf, where they have just played for three months.

They expect to go back for two months next year, probably February and March.

The band has made an LP for Doug Dobell's "77" label, due out within the next few weeks, and including "Steamboat Stomp," "Big Bad Bully," "Creole Song" and "China Boy."

Park Lane Hotel for the TPA

The Sid Phillips and Al Leslie bands have been booked for this year's Tin Pan Alley Ball.

The Ball has been brought forward this year and will be held on September 24. And instead of the Dorchester, it will be staged at the Park Lane Hotel.

Her 'Disc Break'

Top Rank singer Lorie Mann, who guested on "Lunch Break" last Friday, will be seen again on TV when she mimes her latest disc "Just Keep It Up" in Jack Parnell's "Disc Break" on Wednesday.

Lorie was one of the British representatives at the Knokke Festival of Song, as a result of which she has been offered Dutch TV and Belgian cabaret dates.

jazz on the air

(Times: BST, CET.)
SATURDAY, AUGUST 15:
 1.15-1.40 p.m. O I: Dutch Swing College.
 5.0-5.30 Z: For Jazz Fans.
 6.35-7.0 DL: Frank Dixon.
 8.15-9.0 T: Popular.
 9.0-9.30 W: Jazz Time.
 9.5-10.0 J: Miller—1940s.
 9.15-10.0 T: Jazz.
 10.5-10.30 J: Bandstand USA.
 10.10-10.55 F I: Condon Jam Session.
 10.35-11.0 Y: Jazz Gallery.
 11.5-1.0 a.m. J: Dancing on Two Continents.
 12.30-1.15 T: Repeat of 9.15. (nightly).
 1.0-2.0 E: From Dr. Jazz's Library: The Big Bands—B.G., Duke and Basie.
SUNDAY, AUGUST 16:
 5.30-6.0 p.m. J: Music Views from Hollywood.
 8.15-9.0 T: Popular.
 9.15-10.0 T: Jazz.
 10.10 S: For Jazz Fans (news break 10.30).
 10.37-10.58 B: Big Bill Bronzoy.
 11.0-11.55 F I: Kid Ory Band.
 11.5-11.30 J: International Bandstand.
MONDAY, AUGUST 17:
 8.15-9.0 p.m. T: Popular.
 9.15-10.0 T: Jazz.
 10.10-11.0 S: As Sunday.
 10.39-11.30 app. K: Jazz Hour.
 10.50-11.12 Z: Jazz Actualities.
 11.0-11.30 V: The Jazz Corner.
 11.5-1.0 a.m. J: D-J Shows (nightly).
TUESDAY, AUGUST 18:
 3.10-3.30 p.m. K: Jazz Music.
 8.15-9.0 T: Popular.
 9.15-10.0 T: Jazz.
 10.30-11.0 J: Jazz Workshop.
 10.30-11.15 I: Bechel, MJQ, Parker, Dir, etc.
 11.0-11.15 A I 2: Ward Singers, Gospel Clefs.
WEDNESDAY, AUGUST 19:
 2.30-3.0 p.m. C I: "From Slavery to Birdland."
 6.30-7.0 DE: Jazz Session.
 9.15-10.0 T: Jazz.
 9.30-10.30 F 3: Jazz for Everyone.
 10.0-10.30 U: Jazz Studio.
 10.20-11.0 Q: Jazz Panorama.
 10.50-11.0 A I 2: Annie Ross.
 11.15 W-12.30m: Charles Delaunay.
 11.15-12.0 O: Jazz Journal.

12.10-1.0 a.m. I: Teagarden, Prestige Blues Swingers, Tjader's Mambo Group.
THURSDAY, AUGUST 20:
 8.15-9.0 p.m. T: Popular.
 9.15-10.0 T: Jazz.
 10.40-11.30 DL: Jazz Club.
 11.0-12.0 P: The Great Bands: Redman, Calloway, Webb, Lunceford, Kirk, etc.
FRIDAY, AUGUST 21:
 12.0-12.20 p.m. C I: Pia Beek Trio.
 5.15-5.50 L: Nat Cole—Jazzman.
 7.0-7.30 C I: Jazz Music.
 8.15-9.0 T: Popular.
 9.15-10.0 T: Jazz.
 9.30-10.0 B-258m: The Real Jazz.
 10.30-10.55 J: Stars of Jazz.
 Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
 A: RTF France 1: 1—1829, 48.39, 2—193.
 B: RTF France 2: 280, 216, 318, 359, 379, 445, 498.
 C: Hilversum: 1—402, 2—298.
 D: BBC: E—464, L—1500, 247.
 E: NDR/WDR: 309, 189, 49.38.
 F: Belgian Radio: 1—484, 2—324, 3—267.
 I: SWF B-Baden: 295, 363, 195, 41.29.
 J: AFN: 344, 271, 547.
 K: SBC Stockholm: 1671, 255, 245, 306, 506, 49 band.
 L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
 O: BR Munich: 375, 187, 48.7.
 P: SDR Stuttgart: 522, 49.75.
 Q: HR Frankfurt: 506.
 S: Europe 1: 1622.
 T: VOA: 8.15 and 9.15—19, 25, 31, 49 bands. 12.30—1734 (L.W.).
 U: Bremen: 221.
 V: Saarbrücken: 211.
 W: Luxembourg: 208, 49, 26.
 Y: SBC Lugano: 568.6.
 Z: SBC Geneva/Lausanne: 393, 31 band.

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Melody Maker

AUGUST 15, 1959

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Oh Boy! definite for Sept. 12

LATE on Wednesday night the MELODY MAKER learned that ABC-TV's "Oh Boy!" is definitely returning. The first show will go out at 6.30 p.m. on Saturday, September 12. But this time the show will be televised from ABC's Manchester studios instead of the Hackney Empire.

TEDDY JOHNSON ON 2 CHANNELS

SINGING star Teddy Johnson has been signed for series on both BBC-TV and ATV this autumn.

On October 13, Teddy and his singer-wife Pearl Carr start a 13-week series for the BBC entitled "Crackerjack." With them on the fortnightly show will be Eamonn Andrews, Ronnie Corbett and the Bert Hayes Group.

Teddy returns to the ATV channel on October 25 with another series of "Music Shop" programmes on Sunday at 2.45 p.m.

As before, he will compère, introduce guest stars and sing request numbers. Pearl Carr will be guesting on some of the shows.

JAZZ 'ENCOUNTER'

Arranger - composer Kenny Graham leaves today (Friday) on a 10-day visit to Poland where, together with jazz writer Colin McInnes, he will study the jazz scene on behalf of the magazine, "Encounter."

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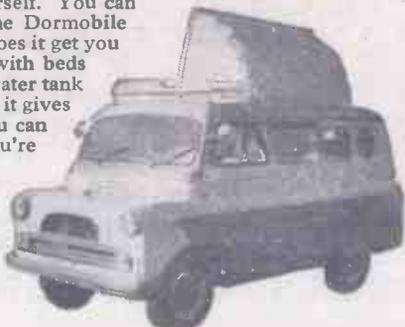
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HUMPH CLUB TO CLOSE

THE world-famous Humphrey Lyttelton Club is closing down.

The club's last session at its £100-a-week Oxford Street premises will be on Saturday, September 19. Owing to his American tour, Lyttelton's last date at the club will be on August 29.

The club has been operating at 100, Oxford Street, since its

'Variety of reasons'

formation eight years ago and has been open seven nights a week for the past three years. Humph's agent, Lyn Dutton, told the MM that his lease of the premises was due for renewal in September and it had been decided to close down "for a variety of reasons."

'No drop'

Denying that the closure had anything to do with a drop in

'CROOKED MILE' TO LONDON

A NEW British musical, "The Crooked Mile," had its world premiere on Tuesday at Manchester's Opera House. Written by Peter Wildeblood, with music by Peter Greenwell, it stars Elizabeth Welch, Jack MacGowan and Millicent Martin.

The show, which opens at London's Cambridge Theatre on September 10, is set in Soho and the theme is gang warfare.

Writes Jerry Dawson: "Crooked Mile" does not attempt the emotional impact of "West Side Story" and is much lighter in treatment despite its galaxy of barrow boys, prostitutes, pimps and gangsters. Millicent Martin almost steals the show.

JACK PARNELL IS 'MUCH BETTER'

JACK PARNELL left hospital on Saturday and is convalescing at his Esher, Surrey, home.

Jack was rushed to hospital the previous week after a relapse following an internal operation early in July.

He told the MM on Wednesday: "I am feeling much better and hope to be fit enough to do my 'Disc Break' show next week. I shall not do any conducting until after my holiday at the end of September."

During his illness, Jack's ATV commitments have been taken over by Alex Firman, leader of the Jack Parnell Orchestra.

business, Dutton said the club was originally formed primarily for people to hear the Lyttelton Band.

"Owing to the constant increase in outside commitments for the band a position has arisen where other bards have played there more regularly than Humph and the boys," said Dutton.

"Looking to the future it is certain the band will not be able to undertake enough nights per week to warrant the retention of the 'Lyttelton Club' title."

The National Jazz Federation has offered its Marquee Club, also in Oxford Street, for a weekly session to be run under the Lyttelton Club banner.

Famous visitors

Many famous jazz stars have visited the Lyttelton Club, including its president, the late Sidney Bechet, Louis Armstrong, Lionel Hampton, Buck Clayton, Rex Stewart, Josh White, Jimmy McPartland and Big Bill Broonzy.

Before Lyttelton and Dutton took over in 1951, the premises had been the home of the famous Feldman Club and later the London Jazz Club, which also featured the Lyttelton Band.

LOUIS ARMSTRONG

See
LEONARD FEATHER'S
Hard-hitting profile
NEXT WEEK

THE PLATTERS

From Page 1

four men left for Chicago for a Mercury recording session.

The singers are due to open a 10-day engagement at the Three Rivers Club in Syracuse on August 14.

At presstime, neither the Platters nor their manager, Buck Ram, were available to comment, but Cincinnati police were reported to have been seeking a chance to trap the four teenage girls involved for some time.

In some quarters there were mumblings of a "frame-up."

DISC DATE



Eddie Fisher is pictured at Decca's West Hampstead studios last week cutting his first disc in Britain. He made two "top secret" sides for the RCA label for a September release. Eddie, who stars on BBC-TV on September 6 and 20, was backed by the George Melachrino Orchestra.

Resident stars

There will be a similar line-up of resident stars to last season's show. So far booked for the opening are Cliff Richard, Marty Wilde, Cherry Wainer, Red Price and the Vernons Girls.

Missing will be Lord Rockingham XI leader Harry Robinson. He is concentrating on recording work. Show MDs will be Bill Shepherd and Tony Sheridan.

OH BOY! STARS HELP CHARITY

"OH BOY!" producer Jack Good is to direct a strong rock-'n'-roll flavoured bill at a charity concert at the Royal Albert Hall on September 24 (2.15 p.m.).

Titled "Pop Prom," the concert is sponsored by the "Valentine," "Marilyn" and "Roxy" magazines in aid of the National Playing Fields Association.

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

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

Marion—operation

Marion Ryan is to undergo an operation for the removal of her tonsils—a serious operation for a singer.

She will have the operation between the end of her current summer season at the Palace Theatre, Blackpool, and starting a new series of Granada-TV's "Spot The Tune" on October 14.

German radio bans British musicians

GERMANY'S South-West Radio station has put a ban on British musicians. The move is a reprisal against the Musicians' Union who recently barred German tenor star Hans Koller, who works for South-West Radio, from broadcasting during his English visit for the Bath Festival.

South-West Radio claims that it has used between 60 and 70 British musicians in the past few years but will now refuse to do so until the MU permits German musicians to air in Britain.

The station has also asked the German Jazz Federation not to use British bands on any further concerts unless German groups appear in England.

'ROOTS OF JAZZ'

Ernest Borneman is presenting a programme entitled "The Roots of Jazz" at the National Film Theatre, Waterloo, on Sunday. Extracts from the films "Satchmo" and "Jammin' The Blues" will be featured.

MELODY MAKER

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