

HAVE BIG BANDS HAD IT?—See Pages 2 & 3

Melody Maker

September 5, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Craig Douglas

See Page 7

PROBE INTO BIRDLAND BEATING-UP

From REN GREVATT and BURT KORALL

NEW YORK, Wednesday.—New York Police Commissioner Stephen P. Kennedy is to probe the alleged beating-up of jazz trumpeter Miles Davis by two Broadway cops outside the famed Birdland jazz club.

A battered and bleeding Davis was hauled away in a squad car. Only police reinforcements stopped an angry mob of onlookers from joining in a fracas that jammed the sidewalks and blocked traffic.

The crowd later gathered outside the 54th Street Precinct, where Davis was held. As reported in last week's **MELODY MAKER**, he was booked for assault and disorderly conduct. Kept in jail overnight, he was released on a \$500 bond.

HEADLINES

On Tuesday, the disorderly conduct charge was postponed until September 18. The assault summons will be held in special sessions court at a date to be announced.

The incident brought screaming headlines in the New York newspapers. Thirty-three-year-old Davis told reporters that he had just finished making a 27-minute recording for the Armed Services to aid a Bond sales drive for free America.

When he went outside Birdland for a few minutes, a policeman approached and

Back Page, Col. 2

SINGING JAYNE



Piano star Bill McGuffie last week had a date—with the fabulous Jayne Mansfield! He was singing a club scene with the American star for "Too Hot To Handle" at Elton's. They are pictured rehearsing the scene in which Jayne sings Bill's own composition, "Lulu."

PETE MURRAY OUT OF 'JURY'

PETE MURRAY will be missing from BBC-TV's "Juke Box Jury" when it starts its new series tomorrow (Saturday). He has refused to accept the BBC's new contract terms.

Pete told the MM: "My

13-week contract has just come to an end. The BBC wanted me back on a week-to-week basis. This would have made it difficult for me to accept any other Saturday bookings as I wouldn't know whether the BBC would be wanting me more than a week in advance. So I had to refuse."

Producer Russell Turner commented: "Pete has been wonderful on the show but we felt that a change was about due as no one can go on for ever."

Taking Pete's place tomorrow will be TV MD Eric Robinson.

WHY IRISH EYES ARE SMILING...

Irish singer Bridie Gallagher this week-end sings to the States for a concert and cabaret tour organized by Belfast promoter Phil Raymond and New York impresario Bill Feller.

She has been guaranteed a minimum of £1,500 for four nights work, a week, with £400 for each extra night she plays.



STAN TRACEY IS LEAVING HEATH

STAN TRACEY, pianist and vibraphonist, who has been featured extensively with his own band within a band trio and quartet with Heath, has an L.P. of his own compositions due for release this month on Vogue. It is entitled "Little Kiunk." Stan leads a trio comprised by Phil Joannas (dr.) and Kenny Napper (bass).

Ted Heath had not fixed a replacement at present.

Off to the races

Ted Heath and his boys will give their services to a novel charity function staged by the Variety Club of Gt. Britain at Sandown Park on Saturday, September 12.

American singer Ethel Ennis (L) is accompanied by British singer Jimmy Lloyd and pianist Monica Jefferson after her smash-hit appearance at the Blue Lagoon, W. last week-end.

STAR LINE-UP AT THE FLAMINGO CLUB



Jamaican tenorist Wilton "Boop" Gaynor, on holiday in London this week, is pictured at the Flamingo Club on Saturday in a session with tenorist Kathy Stobart and trumpeter Jimmy Stobart. While here, Gaynor recorded an L.P. for the Tempo label.

BELAFONTE SAILS FOR BRITAIN

NEW YORK, Wednesday.—Harry Belafonte left here today for Britain aboard the Queen Mary.

He will appear "live" for BBC-TV on September 20 and tape two 45-minute productions for transmission during Christmas week and in the New Year.

During his three-week stay, Belafonte will help publicize "Odds Against Tomorrow," a film made by his own company, Harriet Productions. The \$1,500,000 picture stars Belafonte, Robert Ryan, Shirley Winters, Ed Begley and Gloria Grahame.

Coming attraction

Leader-pianist Tim Claxton has been signed with All van Gaster and Monte Gut. Ltd. for complete representation. The well-known British pianist is to take a group into the Minskies Restaurant, W., commencing on September 14.

Is there a closed shop in modern jazz? What chance has a new group of breaking into the London club scene? Or for an established group to hold its place against star competition?

These questions are not new. But they have been asked off by the coming departure of the Michael Garrick Quartet from the National Jazz Federation's Marquee Club. And now that they have arisen again—in the minds of club patrons as well as among lesser-known modern groups—let's try to answer them.

ARE the same few modern groups getting all the work? Of course they are.

IS this a good thing? Yes and no. Yes, because first-class musicians deserve all they can get. No, because audience demand variety of sound and sight.

with PAT BRAND

DO club managements want new groups? Desperately. Why, then, don't they book them?

Too high. THE answer, in a nutshell: Because they are rare.

To be truly new, to be the aspiring modernists painting for a break, the standard of the Marquee Club is not, present the same group indefinitely. It is a bad thing to stagnate. The Quartet will be moved around into other

And managements, to keep their patrons, dare not let those standards fall. Individual musicians there are of sufficient promise to warrant occasional guest spots. But they themselves would be the first to testify to the virtual impossibility of grouping men around them of similar ability.

And club rentals are too big for managements to pay such a group to learn.

The key

WHAT has NIF Executive Secretary Harold Friedman to say? "Closed shop? Then why should we discover Michael Garrick and place him in a peak spot at the Marquee for over a year?"

"But we cannot, and should not, present the same group indefinitely. It is a bad thing to stagnate. The Quartet will be moved around into other

When? WHEN are we going to hear the first jazz versions of "Lock Up Your Daughters?"

OFF-BEAT

ALMA COGAN was telling me the story of the worried arranger who found his memory slipping.

He told his psychiatrist: "I've got so much work these days that I'm at it night and day, and everything's wanted yesterday, as it were, so I'm getting no sleep and not eating regularly and probably drinking too much and I'm getting to such a state that I'm starting to forget what people have told me the moment they've stopped talking. It's terrible."

The psychiatrist patted him on the shoulder. "Never mind. I'll tell you what to do about it."

The stranger looked up. "About what?"

nights, and other places—including, we hope, the BBC, whom we have asked to audition it.

New groups? We're always looking for new talent. We audition any band that approaches us. That's our job. We'd love to find something worthwhile.

But... So—the shop closed? Yes. But the key to the door is ability.

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When the show hits Broadway?

13-hour day BED at 5, up at 11:45, on the job at 1. That's the working day of trumpeter Al Winnet, who doubles the London Casino with Jimmy Silver's Band at the Astor.

Which may be why, day after day, he dropped pennies into the hat of a London barker and never thought to look at the man's trumpet.

He did the other day. And recognized his \$120 Conn, signed months ago from the Casino...

Guess who said... A NEW musical policy for the restaurant? I would suggest a Dixieland band with three pianos.

Oh? ONE of our rock projects bases his interpretations so closely on those of an American star that they're Echo Chamber.

But shouldn't it be Little Sir Echo Chamber?

Pop singers

The average visitor to Las Vegas seems to be aged between 30 and 50, a fact which may account for the preponderance of slightly "period" entertainers, like Joe Venuti, George Burns, Dennis Day, the Three Brothers, Mickey Rooney, Connie Bennett, Ted Lewis and Paul Whiteman.

But the better pop singers of the day are well represented too—Lena Horne, Peggy Lee, Eydie Gormé, Patti Page and Diahann Carroll, plus the De Castro Sisters and Jane Powell.

As for jazz, I tracked down the Louis Bellson Big Band, the Lambert-Hendricks-Rose Trio, and the small groups of Charlie Ventura, Tony Pastor, Winny Mannonne and Ned Norvo.

No American town I know can offer such an array of star names at one time.

On a warm, tropical starlit night, with a car, a couple of hundred dollars and a ravishing blonde, one could really paint the town red. I had the car and some of the dollars, so I set out to paint it pink.

My choicest choice for dinner was Eydie Gormé. Despite a

Surprisingly enough, Las Vegas is a horizontal city, not a vertical one like Chicago or New York.

It is a great mistake to imagine that every American town consists entirely of skyscrapers, or even boasts any at all. There are taller buildings in Liverpool than there are in Vegas or Hollywood.

Night life

The Las Vegas Strip, which is the centre of local night life, consists of single-floor luxury hotels, each of which tries to book a stronger cabaret bill than the rest. But the main attraction is constant: each has its own casino.

My hotel, the Stardust, was typical. The main foyer, roughly the size of the House of Commons, contained the usual reception desk and shops, together with a couple of restaurants, a lounge-bar and an enormous gambling area.

The sound of many hundreds of fruit machines being pulled simultaneously, augmented by an occasional shower of jackpot coins, is something I shall never forget.

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TIME in VEGAS

CALL it the modern Gomorrah, the entertainment centre of the world, the millionaire's playground, the town on earth—Las Vegas is all of these. A shrine built in honour of the mighty dollar, it sprouts from the desert plain like a sandcastle on a deserted beach.

I drove in from Kingman, Arizona, winding through the mountains to Boulder Dam, where steel pylons stride the hillsides and generating stations hum in the valleys, in testimony to the uneasy partnership between Man and God.

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American Journal by STEVE RACE

Vegas is only expensive if you want it to be. Though every silver dollar in the States now seems to have found its way to that southern tip of Nevada, the fruit machines accept coins down to five cents and vomit in the same denomination, of course.

One needn't eat every night to the accompaniment of Peggy Lee or Jayne Mansfield's Glamour Revue. The only item that really knocked my budget for a loop was a 14c haircut—the same charge, incidentally, as for a dozen gallons of petrol.

Pop singers

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In contrast to most of the music in Las Vegas, Ned Norvo's music is pianissimo. Here he is with Annie Kerr—also appearing in Vegas.

Take the Stardust Lounge, where Tony Pastor (renowned for his "period" orchestra) makes the piano tremble with his rocking little group. The family vacationers clutch their gin-slings apprehensively, but they listen open-mouthed with delight.

Pastor certainly gives them a show. He, his pert girl vocalist and his two handsome sons take it in turns to sing, but they stay in front of the band all the time, writing rhythmically and beating any percussion instrument that comes to hand.

It's the same when Winny Mannonne comes on, clowning, singing, and occasionally blowing that New Orleans-born trumpet of his.

Even Charlie Ventura, in the Cloud 9 Lounge of the New Frontier Hotel, puts on a show that, for sheer heart-drain, must shorten his life by years. When Ventura finally laid down his steaming fender to take an intermission, I thought: "It's magnificent. It's incredible. But is it really necessary?"

And in the Copa Lounge of the Sands Hotel, where Ned Norvo plays gorgeous, pianissimo music, I found the answer.

come and see the SENSATIONAL

Cembalet

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Here is the instrument every small or large group has been waiting to see and examine. The CEMBALET is ideal for Home and School Music, Solo and Ensemble. It is a mechanical-electronic polyphonic keyboard instrument, which through the home radio set or amplifier which most groups possess, produces outstandingly beautiful tone effects.

This is the new sound—the new acquisition to your Solo efforts, or to your group, which will lift you way out of the rut. As a rhythmic accompaniment with string instrument, effect—make a medium through which the piano can increase its range and contribution to the Group—it is practical, novel, and unique!

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The NEW! FUTURAMA

LATEST Hofner SOLID MODEL

The new automatic Futurama is the most revolutionary guitar design in years. Three pick-ups controlled by three simple press buttons give an infinite variety of tones. Vibrato is made easy by the manual tremolo arm. Solid construction from the finest timbers. High gloss sunburst finish. The Futurama leads the way to the future.

55 guineas

Colorama I Pick-up 18 gns

Colorama II Pick-up 22 gns

Solid guitars by Hofner, your guarantee of the latest designs at a reasonable price. Made from selected timbers with "scratch proof" surfaces. Wish double or single console control fitted with three new line "Flick Action" switches, giving on/off and instant change from rhythm to solo. These exciting new instruments are in two-tone mottled finish of Gold and Silver with Maroon.

Colorama I Pick-up 18 gns

Colorama II Pick-up 22 gns

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Remember!
TOP RANK'S
THE LABEL FOR THE BIG
ORIGINAL AMERICAN
HITS!
And here are six NEW ones!

THE CRESTS
Six Nights
a Week
Say I Do
45-JAR 168

TERRI DEAN
Adonis
You Treat Me
Like a Boy
45-JAR 179

AL MARTINO
Darling I
Love You
The Memory of You
45-JAR 187

"ACE"
DINNING SAX
Mulholland
Drive
My Love
45-JAR 184

REX ALLEN
One More
Sunrise (Morgen)
The Little Old
Church in the Valley
45-JAR 188

JIMMY CLANTON
My Own True
Love
Little Boy in Love
45-JAR 189

MM TWO-PAGE

A hulk eye for the

POP SINGLES

NEARLY 10 years ago, the French vocal group, Les Compagnons de la Chanson, had a hit in Britain with "The Jimmy Brown Song." And the disc is still echoing in "Family Favourites" and "Housewives' Choice."

Now, from the No. 1 Hit Parade spot from America comes a new recording of the old favourite. Under its original title of *The Three Bells*, the song is sung by a folk group called simply *The Browns* (RCA 1140).

And simplicity is the keynote of this version. No rock backing, no later-day orchestral choral trimmings—just a lilting vocal treatment with an infectious beat. This lightning U.S. hit seems certain to strike its way into Britain's charts, too.

Blackpool souvenirs

PYE Records have this week issued their own "Souvenirs from Blackpool."

Last month, a coach party from Pye—complete with four tons of equipment—travelled from London to Blackpool, took over a local hotel ballroom, and spent the week recording three of their top money-spinners—*Marion Ryan*, *Roy Castle* and *Cherry Wainer*—between shows at the Palace Theatre.

BREEZY
Marion couples a breezy "Too Much" with the ballad, "Promiser Me" (Pye TN 15216). Her colleague Roy Castle forgets the comedy and turns on the romantic charm with "The Chosen Few" (TN 15215) and then, on the tipple, thoroughly enjoys his own composition "Bimpy" (TN 15217). Finally, Cherry Wainer howls in utter her brand of Blackpool rock—"Iked with Coffee" (TN 15217) fecked with "The Sound of Love" (TN 15218) and "The Sound of Love" (TN 15218) fecked with "The Sound of Love" (TN 15218).

DISCS TO WATCH

● **BILLY FURY**, "Angel Face" (Decca). This fast-rising American hit gets the very treatment. Released September 11.

● **EDDIE FISHER**, "The Last Mile Home" (RCA). On his current British star, Eddie Fisher recorded this title with a lush backing from the Eric Rogers orchestra. Released September 11.

● **FATS DOMINO**, "I Want To Walk You Home" (London). It's a sentimental rocker from the maestro himself. Going up the American charts like a rocket, should do the same here. Released September 11.

Everly Brothers

"TILL I KISSED YOU" (Oh, What a Feeling) (London HLA 664). So far the Everly Brothers have notched up six hit records in a row. Since the "I Love To Do Is Dream" and "Bird Dog" and so on have made them one of the hottest properties on the London label. Their latest, "Till I Kissed You," is certain not to break the spell.

The Impalas

"OH, WHAT A POOL SUNDAY" (Mercury 45-1041-1011). The droopy voice of the lead singer and the aah-ah vocal

POP PARADE

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

Lloyd Price

I'M GONNA GET MARRIED! (Mercury 45-1041-1011). Leading runner in the pop stakes will soon hand over the prize to a new arrival. Price's head is to continue to reap the winning hits.

Price seems set to do it again with "I'm Gonna Get Married," which is already high up in the U.S. best-sellers. It's one of a natural successor to his previous hit, "Where Were You On Our Wedding Day," follows a similar beat, and packs the urgent beat and lyrical content that go straight to the heart and feet of the listeners.

Three Little Pies, in which Price and his cohorts have a best

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POP PARADE



D-J choice

Leading disc jockeys give their tips for the top plus their personal preferences.

DAVID JACOBS

PETULA CLARK, "Adonis." Fye (Tony Raymond, "Broken Hearted Melody," Fontana).

GERRY WILMOT

CONNIE FRANCIS, "Plenty Good Lovin'." MGM (Personal choice: Brook Benton, "Thank You, Pretty Baby," Mercury).

KENT WALTON

JOHN GARY, "Let Them Talk." Top Rank (Patti Page, "The Breeze" from her LP, "I'll Remember April," Mercury).

PETE MURRAY

LOYD PRICE, "I'm Gonna Get Married," HMV (Dave Barbour and HMV Orchestra, "Tough," Oriole).

ALAN DIXON

JERRY KELLER, "Here Comes Summer," London (The Playmates, "What Is Love?" Columbia).

WILFRED PICKLES

ROSE BRENNAN, "Johnny Let Me Go," Top Rank (Tony Osborne Orchestra, "The Windows of Paris," HMV).

PATRICK CAMPBELL

THE BROWNS, "The Three Bells," RCA (Personal choice — "Guadalajara" track from the LP "Viva by Percy Faith Orchestra, Philips).

He was, of course, a busy seasoner, earning quite a respectable income. But his career was stuck in a cul-de-sac.

Suddenly the demand for his nimble fingers increased. He was offered to him rocketed. Agents now seek him for radio, television, concert, cabaret and personal appearances. He finds it difficult to fit them all in.

Top Rank have signed him on a long-term contract as a soloist and leader of a strict-tempo orchestra. He will have an LP out in the Autumn.

Wooden—astounded

"It just shows the power of that chorus," said Bert, as he prepared his emphatic comment for a concert at Brighton Dome.

He had dashed there from Hemel Hempstead 80 miles away, where he had just opened a radio shop. He is getting used to tight schedules.

"The astonishing thing is that I am playing just as I have always played. It's incredible how one record can catch on and create such a transformation."

It has widened my scope beyond my wildest dreams. There are now more possibilities ahead of me. It stops me, especially as I'm almost 40, at a ripe old age for the Hit Parade!"

CHRIS HAYES

Carlton

Dallas

Ballas Blues, Clifton St., London, E.C.2

Craig Douglas gets

£15 a week to spend!



"I CAME dancé to Tane just over a year ago," said Craig Douglas in his Isle of Wight accent. "I won a talent contest back home and then got an introduction to Bunny Lewis. He came dancé to hear me and signed me with Decca. 'I've been lucky really because I've made six records and the first three didn't mean much. But when I went over to Top Rank I made 'Come Softly' and 'Teenager in Love' which both sold well, and now 'Only Sixteen' is a hit."

by MAURICE BURMAN

He got on to music and singing.

"I like Jimmy Rodgers and Shirley Bassey. I like jazz a bit, but I can't stand too much of it. I don't feed it and that's the trouble."

"I'm really a ballad singer. 'Only Sixteen' is about as far as I can go. Any way I'm aiming to be an all-round entertainer. As much as I like making records I don't

want to rely on them entirely. 'Right now my younger brother has my milk job, but he knows that if I stop at singing I shall want that job back. 'I think 'Yummy Yummy' is a great entertainer. You know he was camping at the Isle of Wight recently and I've never met him and I tried hard to meet him but I missed him."

► **SOUVENIR**

"You should have sold him some milk."

"I wouldn't have sold it to him," he said enthusiastically. "I would have given it to him and asked him to let me have the bottle back as a souvenir."

"It was getting late."

"Wed. I'd really love a glass of milk."

"We went into the kitchen and he pushed in two pints—real Channel Island stuff."

► **ALL-ROUND**

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STREET, W.1

W.1

Melody Maker

SEPTEMBER 5, 1959 EVERY FRIDAY 6d.

Humphrey-Jazzmakers all set for U.S.

THE Humphrey Lyttelton Band and the Jazzmakers flew to New York this week for their American tour, which opens in Buffalo tomorrow (Saturday).

A change in the tour itinerary has led to the proposed concert at Carnegie Hall being switched to New York Town Hall on September 17.

Added to the tour which includes the two British groups, George Shearing, Thelma Houston and Anita O'Day, is the Lennie Tristano group featuring Lee Konitz and Warren Marsh.

Neer miss
The Lyttelton Band left London Airport on Monday morning, nearly without trombonist Johnny Pizarro, whose work permit did not come through until half-an-hour before the plane left.

On Saturday, the band made its final appearance at the Humphrey Lyttelton Club and broke its own attendance records with over 150 paying customers.

The Jazzmakers, co-led by Ronnie Ross and Alan Ganley, flew from London Airport on Tuesday night.

DEREK SMITH IN DANKWORTH BAND
BACK in Britain for a five-week holiday from America, pianist Derek Smith has found himself back at work with his old band leader—Johnny Dankworth.

Derek has been living in America for the past two and a half years and met Johnny in New York during the Dankworth band's recent tour. When Dave Lee left the band to take up solo commitments, Johnny remembered that Derek was due home for a holiday. Derek agreed to deputise while Johnny looks for a permanent pianist and will be with the band until summer holiday starts on September 14. He returns to the States on September 24.

Hit composer dies
New York, Wednesday.—Jack Norworth, songwriter, minstrel and vaudeville actor, who wrote "Shine On Harvest Moon," died at his California home last night. He was 89.

His many other hits included "Take Me Out To The Ball Game" and "Swing Sings For Soldiers."

Ted Taylor change
The first changes in the Ted Taylor Four in four years take place shortly when guitarist Teddy Wadmore leaves the group in order to concentrate on studio session work.

The group has so far played 317 one-night-stands and made 63 TV appearances. On September 14, it commences a new TV series, entitled "Home Grown."

GAUMONT STATE - KILBURN
SUN. 20th SEPT. - 6.0 and 8.30 p.m.
'NEWPORT JAZZ FESTIVAL'
(Programme produced by George Wein)
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JIMMY RUSHING
VIC ASH QUINTET
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A HAROLD DAVISON PRESENTATION

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Melody Maker

SEPTEMBER 5, 1959 EVERY FRIDAY 6d.

Reception cancelled

SINGING-band leader Monty Babson stormed out of his star spot at London's Stork Room on Monday after a row with the head waiter.

And so the celebrity reception planned for Babson at the Stork Room the same evening had to be cancelled.

The Stork Room star was due to play the last week of his current three-week engagement there. "I'm certainly not going back," Monty told the M.M. on Monday morning.

It was just after midnight on Sunday when it happened. The club was packed with celebrities, tourists and friends of Babson. Says Babson: "I was standing at the back of the room talking to two friends' wives. Suddenly the head waiter stuck his head in between us and told me I was blocking the way."

'Boiling'
"I ignored him. Then he reappeared, grabbed me by the coat and said: 'I told you to get back in the office where you belong.' Bill Orser, the manager, adopted the same attitude. 'Frankly, I was boiling up by this time. I had been in the kitchen to cool down over a cup of coffee. I would have hustled someone in the trap. I had been lying to treat me like a kid.'"

GERRY MULLIGAN ON DOPE RAP
NEW YORK, Wednesday.—Gerry Mulligan was charged in Brooklyn Federal Court this week with failing to report his narcotics record to immigration officials when returning from a European tour in June.

The police-judging assistant was released pending a hearing on September 22.

Mulligan, who disclosed his past addiction to a TV panel show recently, could be subject to a maximum jail sentence of three years and a fine of \$1,000. His friends feel that if he had anything to add, he would hardly have appeared on TV.

Davison to handle Germany bookings
Under a new deal signed by Harold Davison, more British and American stars will be booked for Germany.

Davison has been signed as the sole representative for European bookings for the American band, who presents shows at all the American bases in Germany.

Under the agreement, Davison will supply about 50 acts a week for engagements varying from two to 12 weeks.

Over 600 artists are expected to be sent to Germany before the end of 1959.

TRAVELLING CINDY
Guitarist-vocalist Cindy Ryder this week opened in cabaret at the Blue Angel, W. doubling this with her second season at Caravelle Club, Bayswater.

Abbie Hinton, who is singing in cabaret at the Blue Angel, is making one of his rare one-night-stand appearances when he visits the Imperial Ballroom, Nelson.

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LEVY'S TRUMPET TUTOR - 2/- By Post 2/4
LOUIS ARMSTRONG 125 JAZZ CLASSICS - 4/- By Post 4/4
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Music for Sax, Trumpet and Trombone
From your Dealer or FELDMANS, 64 Dean St., London, W.1

LONNIE DOWNE RELEASE
"SHE'S GOT A SUGAR LIP"
7" 45 (S.C.S. 470)
NEW RELEASE

ALAN HAKIN JACK LOFTS GEOF PRICE BRUCE DON
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HOLLYWOOD, Wednesday.—Pat Boone hitped Britain's light music which destroyed sets worth 100,000 dollars at 20th Century-Fox Studios on Monday.

Pat, who was shooting scenes with the Bakers for Journey to the Centre of The Earth, missed a live performance at the theatre to get the fire under control.

The LIVING LEGEND of PRESLEY—pp 2 & 3

September 12, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

Melody Maker

September 12, 1959 FOR THE BEST IN JAZZ Every Friday 6d.



On the spot picture by "New York Mirror" cameraman.

THIS IS WHAT THEY DID TO MILES DAVIS

THE battered, bleeding figure on the left is trumpeter Miles Davis, one of the great names of modern jazz and the idol of a million disc collectors and fans.

This dramatic picture, flown to the MELODY MAKER from New York, shows Davis, still bleeding from head wounds, being marched into the city's West 54th Street Police Station House by Patrolman Gerald Kilduff.

BEATEN
A few minutes earlier he had been taking a breather between sessions at the world-famous jazz haunt, Birdland, when he was told to move on by Kilduff.

Miles alleges that the next thing he knew he was being beaten over the head by a detective who came up behind him.

HEARING FIXED
Police Commissioner Stephen Kennedy has ordered a full investigation into the beating.

Local magistrate Martin R. Tallier has fixed September 18 for the hearing of a charge of disorderly conduct against him.

Because of his injuries, Miles was forced to cancel the rest of his week's engagements at Birdland and at present time was still resting at his New York home.

A member of his group, alto star Julian Cannonball Adderley, talks about Miles Davis on page 12.

RECORD BOSSES UNDER FIRE

BRITAIN'S record bosses were this week accused of driving many retailers into "near-bankruptcy."

And the accusation came from one of their best customers—Peter Cadbury, Chairman of Keith Prowse, Ltd., which has a turnover of some \$4 million a year.

"It has become essential to start an association of record retailers," he told a Press conference on Tuesday. "It is a crusade I should love to start but, unfortunately, I haven't the time to do so."

He said the four worst problems for the retailer were: 1. The "uncontrolled issue of new labels." To stock just one copy of each month's new records in each of Keith Prowse's 30 showrooms would mean an order of 9,000 records a month.

2. The refusal of the manufacturers to allow "sale or return" agreements. 3. The reduction in purchase tax which cost the retailers thousands of pounds on records they had in stock.

4. The new cut-price labels. "There should be facilities for the return of redundant records," declared Mr. Cadbury. "In holiday time, particularly, retailers are left with stock that is quite worthless to them."

"They are manufactured for something like 4d. and all the rest of the price is made up from royalties, tax and various other charges."

Back Page, Col. 5

From Peter Cadbury

'MUSIC SHOP' IS OPEN ON SUNDAY
TEDDY JOHNSON returns to ATV this Sunday with another "Music Shop" series.

The first six "Music Shop" will be screened at 11 p.m. but will then revert to its usual Sunday afternoon slot, starting on October 25.

The guest stars for this week-end will be Anne Shelton, Gary Miller, Rosemary Squires and Jimmy Lloyd.

The accompaniment, as before, will be by Jack Parnell's Counter-Points.

'Disc Break' move
"Disc Break"—ATV's weekly deejay show—moves to a 11.00 p.m. slot on Tuesday. Appearing in next week's show are Lita Ford, Sylvia Santos and Adam Faith.

Hollywood fêtes
Frankie Vaughan

SAMMY TURNER IN ABC-TV 'BOY MEETS GIRLS'
HOLLYWOOD, Wednesday.—whose current best version of "Lavender Blue" is in the No. 4 spot in the American charts—has been booked for two shows on ABC-TV's new "Boy Meets Girls" series. He will headline the show on October 17 and 31.

Other definite American bookings are C&W singer Jerry Keller, Bobby Darin and Frankie Avalon. "Boy Meets Girls" kicks off tomorrow (Saturday). (See also the centre pages.)

HAYES minus SCOTT = NEW 4

The new Tubby Hayes Quartet made its debut at the Flamingo Picture Palace last night. The group, which includes drummer Phil Durrant and bassist Spike Heatley, was introduced by the disbanding of the group. They were all members of the disbanding of the group. They were all members of the disbanding of the group.

Couriers, co-led by Tubby and Ronnie Scott.

Bookings are C&W singer Jerry Keller, Bobby Darin and Frankie Avalon. "Boy Meets Girls" kicks off tomorrow (Saturday). (See also the centre pages.)

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On the Beat



HOW'S this for hustle? Swing singer Dinah Kaye (seen here with Les Brown) arrived back in London on Monday morning after six years in the States. She told us at lunch: "I feel like a complete stranger. It's like weeks to get used to the city again. The weather was wrong. Eight hours later she was singing on BBC's producer Johnny Kingdon's 'Ten-Forty Club' programme!"

Presley—the living legend

from previous page

people to my floor whom they recognize. "Though I love meeting my fans, I know you and they will understand that after a hard day at the base I'm kinda beat when I get home."

Would they?

"I'm pretty sure I won't be doing any shows till I'm a civilian again next year. But when I am, one of the first things I want to do is play to a British audience and get to know some of the people who write to me from England."

The only trouble is, when I meet the fans I often get kinda carried away. When some of the girls run up and hug and kiss me I've been known to kiss them right back.

"Do you think the English girls would mind that?"

"Really, I have a much freer life now. I know the mobbin' is always the same wherever I go, but I have my evenings free quite a bit now where I never did before."

"Of course, there are always requests for interviews, but I've made it clear I can't spend all my time talkin' to the Press. There are so many of them."

Making an open sleaze of his two hands, Elvis patted his thumbs and fingers against one another. "So really I'm enjoyin' myself in the army."

Living off base and having my Dad and friends around me helps a lot. And I'm not bothered too much here as the elevator operators only bring

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LAST week's Top Rank International Convention (nicely coinciding with a Top Disc) ended with banquet and speeches at the Dorchester. And one speech in particular remains in my memory. It was made by the man who has been described as "the architect of Top Rank International." New York attorney Paul Marshall.

He said, in effect: "People look upon this as a light-hearted kind of business, and upon us as light-hearted kind of people. And, of course, we mostly are. We don't make tractors or build railroads or motor cars. Nor do we make tanks or H-bombs or poison gas."

"We make records."

"And people all over the world listen to them and relax. Forget their loneliness, perhaps. Perhaps find themselves stimulated."

"And sometimes experience that all-too-rare feeling of pure happiness...."

Petty

THE stresses and strains of Show Business certainly seem very petty when one is reminded of what it, after all, the basis of its existence.

Nice

THE Lyttelton boys have already been caught up with the Ellington Band during their Stateside tour. The date was in a least theatre, with the Duke's men playing in the centre, seated in a circle.

"I like this," said trombonist Quentin Jackson. "You find yourself face to face with musicians you haven't seen for years."

Odd

SAD to see so excellent a number as America's "Jazz Review" apparently being taken for a ride. How else can one explain the inclusion in the current issue, of a piece on "Britain's Jazz Intellectuals?" With passages like: "A year ago there were only about 100 jazz groups around London. Now there are nearer 200...."

And references to "the newly opened Skiffle Cellar, in Greek Street...." (How many months ago did it drop that word from its title?)

But America isn't the only country (apparently) suffering under the delusion that London still throbs to the test-tube beat. On the morning of the review, I was walking a student from Berlin. On holding in Britain to study the jazz scene....

Settled

JERREDD CLAYTON was extolling the virtues of jazz during rehearsals for the Eddie Fisher TV show last Sunday. Something of an expert himself, he reckoned he could deal with any boxer.

with Pat Brand

Rusty

JUST before interviewing Parlophone singer Jerry Butler on the BBC's Gram-stand at the Radio show last week, Ken Sikora inquired if there were any special facts about himself he'd like mentioned.

"I really couldn't say," was the reply. "You see, I'm not very well up on my biography at the moment."

Guess who said...

"...EVEN if it means crying over a member of the orchestra changing his en-bouchure."

OFF-BEAT

THE current strictly-for-musicians story concerns the discovery, in the wilds of Central Europe, of a child violinist who was absolutely out of this world.

Snag was that he and the villagers spoke a language no one else could understand, and sole contact with the boy was through sign language and the use of musical terms.

Like con ira and pogiopio and ziz.

Poco a poco, however, he was persuaded to undertake an American tour. His debut was in New York, at the Lincoln Center. Eventually he was invited to play before the President.

But he never turned up. The moment he landed and saw the words "Washington—D.C." he took the first plane back to New York and presented himself again at Carnegie Hall.

NEW YORK NOTEBOOK

Platters publicity wrecks tour plan

NEW YORK, Wednesday.—The tour of Britain, which was to be the first of a series of moves in another direction, has been cancelled.

This week, Glaser attended Tony Martin and the sultry Dorothy Dandridge to exclusive bookings.

The week Americans Hotel in New York City, the day extending between the Christmas and New Year holidays. The take for \$25,000.

The Dandridge has been set for the Palmer House, Chicago, and the Waldorf in New York.

Identified with jazz and big band music, Glaser has taken a move in another direction.

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VIP INVITATION (1)

THE impending visit here of Nikita Khrushchev has brought about a flurry in the music business.

How did Chatterbox interest in an invitation to the Russian Embassy in Washington, to attend a jazz concert?

Yorke Town Hall, which will be the venue for the concert, has been booked for the New York jazz stars, out of the British groups Humphrey Lyttelton and Donnie Ray.

The hope goes back to the time several years ago when Garner, a guest in London, performed in public by the name of "The Duke."

According to Miss Glaser, one of the problems of the concert is the fact that Garner, on the lack of possessions in the States, where he is a lady manager believes she may have here we have this sense about his contemplative giving up because, despite good reception everywhere, promoters seem unwilling to book his band.

VIP INVITATION (2)

ON another front, Riverside Records, leading jazz and folk label here, has invited Khrushchev to attend a New York concert.

Riverside's press Bill Thomson and John Johnson, both New York City, are scheduled for recording sessions during September and that one of these could be easily arranged to sit at the camp of jazz, it is possible.

Scintillating

I have heard his band on several broadcasts. By any standards it is good, but by contrast with some of the greats, it is not the camp of jazz, it is possible.

But—and it's a big BUT—it is currently out of fashion.

And jazz today, more than at



Bruce Turner's band is good by any standard—but it is currently out of fashion, says Humphrey Lyttelton.

The curse of conformity

WHEN I read in a contemporary paper recently that Bruce Turner was thinking of giving up jazz, due to lack of support from promoters, I decided it would be a wanton waste of saliva even to spit on a jazz scene which could allow such a thing to happen.

However, I am happy to say Bruce is not leaving the scene—though I concede that he is perhaps not every promoter's short cut to the contented and well-ordered life.

For instance, I can well imagine that his wife Pat is quite used to receiving communications on the lines of G. K. Chesterton's "Am I Market Harborough stop where ought I to be?"

any other time, has become enlaid to fashion.

Gorged like pythons, and snoring in the aftermath of the jazz boom, our agents and promoters are quite happy to concentrate their flagging energies on the ready-made market.

Why lose time, energy and hair, building up an original and unfamiliar commodity like Bruce Turner's Jump Band when there are plenty of tame, off-the-peg bands to provide the safe quality of conformity?

Originality

If there is one impenetrable on the local scene interested in encouraging originality, making a long-term investment in talent, let him stand up and declare himself.

He could do worse than open his books with Bruce Turner. If, as I gloomily predict, this challenge is met with defensive silence save for an aloof railing of cheque-books, then we can resign ourselves to a jazz scene largely peopled by unoriginal and platitudinous novelties who share with canned peas and toilet rolls the safe quality of conformity.

Scintillating

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But—and it's a big BUT—it is currently out of fashion.

And jazz today, more than at

Jonah Jones

TRUMPETER Jonah Jones—who crashed through the pop barrier with his swinging jazz and is now selling thousands of Capitol records—broke through a colour bar in Paris last week.

On his way back from Monaco, where he had been playing at the famous Sporting Club for two weeks, Jones decided he wanted to stay at a nice hotel. So his manager, Sam Berk, booked him in at a place usually frequented by American millionaires.

"I took care to get a confirmation by post," says Berk. "But when we arrived at the hotel, the management said he did not know we were artists. When I replied 'So what?' he was full of apologies."

When I walked into Jonah's suite he was listening to Tchaikovsky's "Pathétique."

"Do you enjoy serious music?" I asked.

"I enjoy anything that's well played—and that goes for rock'n'roll, too," replied Jonah.

I last met the trumpet star in 1954. Since then his disc sales in the States have made him a national figure. Has this changed his playing style?

"Yes," he answered. "I now use mutes exclusively." The conversation turned to cool jazz and Jonah commented: "I don't play it, so I don't suppose I should say much about it. But I think that some players should be the melody before slipping into their improvisations. And I think they should never lose the beat."

Jonah is now a business corporation like most big jazzmen in the States. His manager takes great care of him and never lets his name fall below a certain price level. He is worth, it is said, around £1,500 a night.

Manager Berk was sorry that Jonah could not play in Paris during his stay. He was due to blow at the Bitter Note but, as Berk, "he is tired and needs a rest."

He said that he had the same trouble that Louis Armstrong had in Italy.

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Jonah Jones crashes a colour bar

HENRY KAHN reports from Paris

TRUMPETER Jonah Jones—who crashed through the pop barrier with his swinging jazz and is now selling thousands of Capitol records—broke through a colour bar in Paris last week.

On his way back from Monaco, where he had been playing at the famous Sporting Club for two weeks, Jones decided he wanted to stay at a nice hotel. So his manager, Sam Berk, booked him in at a place usually frequented by American millionaires.

"I took care to get a confirmation by post," says Berk. "But when we arrived at the hotel, the management said he did not know we were artists. When I replied 'So what?' he was full of apologies."

When I walked into Jonah's suite he was listening to Tchaikovsky's "Pathétique."

"Do you enjoy serious music?" I asked.

"I enjoy anything that's well played—and that goes for rock'n'roll, too," replied Jonah.

I last met the trumpet star in 1954. Since then his disc sales in the States have made him a national figure. Has this changed his playing style?

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MM TWO-PAGE

'Morgen' gets 'P' treatment

THE German song "Morgen" ("One More Sunrise") has already been discussed in the High Court, following a disagreement over release dates.

Now that recordings of the song are rolling off the presses, it seems set for even bigger publicity.

It ever there was a natural for the number one spot, this is it, for the song has the haunting quality that made "Lili Marlene" a hit during the last war.

The American hit version of "Morgen" is sung in German, by 24-year-old Ivo Robic, the number one pop singer in Yugoslavia.

In Britain, Robic will have plenty of first-class competition. Eddie Calvert makes his bid for a share in the sales with an effective instrumental setting (Columbia DM4342). And he gets fine backing from the Morris Parmer Orchestra.

Then there are versions of "Morgen" (or "One More Sunrise") by Cliff Adams and the Adams Singers (Pye, 2N5053), Dickie Valentine (Pye, 2N5251) and Vera Lynn (Decca 1N1517).

But Mr. Robic may not have things all his own way.

Shan Romero THE HIPPI HIPPY SHAKE-IT I Had a Way (Columbia DB 4341). Hippy is as rocky as the title suggests. Romero sounds suitably frenetic. Backing is one of those slow, groovy things that

Frankie Vaughan & Dean Martin TWO heavyweights singing it not in German but in English. The song is the Britisher by a long way. For once, Dean Martin's throat isn't away by taking it too easy. Vaughan, who has been in the top ten for a return match, Frankie emerges again on top. His "Walker" has a really dramatic accompaniment from Wally Stott. Martin's "Blame It on Me" is milder jazz (Capitol).

Johnny Nash AND THE ANGELS SING (RCA 1N1509). Angels, who made the hit made famous by trumpeter Zoot Sims, are in similar rock vein.

The Coasters POISON IVY I'm a Big Fat Lousy Lover (Mercury 1N1509). The Coasters' new sound. Lovey lovelies with individual group sound.

Terri Stevens A BOMBAY VENT Vient (Polygram 1N1509). Another on the narrow teenage beam, with echo, cooing vocal group and electric guitar.

Marty Robbins CAP AND GOWN Last Night About This Time (Fontana 2N5217). The album's first single aimed at juveniles. Robbins sings which may not help to ease the attention of his audience.

Jerry Lee Lewis LETS TALK ABOUT IN THE RAIN (Mercury 1N1509). The album's first single aimed at juveniles. Robbins sings which may not help to ease the attention of his audience.

Little Willie John I LEAVE MY KITTEN ALONE (Mercury 1N1509). Little Willie John's coupling in last week's issue is so thin for listening. But it's worth a play.

Harry James BALLAD FOR BEATNIK The Beatniks (Mercury 1N1509). Welcome back Harry James! The album's first single aimed at juveniles. Robbins sings which may not help to ease the attention of his audience.

POP SINGLES

Billy Fury ANGEL FACE Time Has Come (Decca 1N1509). Billy Fury's angel face is appropriately celestial sound. In "Face Time" he is obviously a singer worthy of more adult achievements.

Flo Sandoz LA STRADA DELL'AMORE/Passion Flower (Darius 1N1509). Italian vocal star delivers her English lines more understandingly than most foreigners. Song has strong melodic appeal and Italian charm. Could go places. Miss Sandoz quizzically pronounces passion as payahna.

Don Sone JENNY/Why Do They Doubt Our Love (Decca 1N1509). Sone's vocal is a powerful C&W number, which is taken at a snail's pace. Heavily formulated and somewhat sentimental. Original quality to distinguish this from dozens of similar releases.

Buddy Holly PEGGY GOT MARRIED/Don't Let Me Be This Way (Coral 1N1509). The microphone-captured Holly looks like having another posthumous hit. Parody entry. The "A" side.

Jan and Dean BARY TALK/Jeannette, Get in Your Hair (Mercury 1N1509). Jan and Dean's new sound. Lovey lovelies with individual group sound.

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Connie Francis YOUR GONNA MISS ME/Plenty Good Lovin' (MGM 1N1509). The determined Miss Francis built out another polished ballad with that Miss Francis look. The album's first single aimed at juveniles. Robbins sings which may not help to ease the attention of his audience.

The Tradewinds FURRY MURRAY Crossroads (RCA 1N1509). Furry Murray, at first hearing sounds like a reincarnation of Charlie Brown. This time the theme is a college boy with a Val Brimer ballad which now provides a roller coaster ride. It sounds ridiculous in other side and they will almost certainly draw blanks in Britain.

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TOMMY STEELE, "You Were Mine" (Decca). Recorded at a session only last week, Decca are rushing out this record for sale in the shops next Friday (September 14).

DOBBY DARIN, "Mash The Knit" (London). Originally on LP "That's All" this track has already made its mark on the American charts as a single. Bound to work. Release: September 15.

DONEGAN DOES IT AGAIN! "SALLY GOT A SUGAR RAY" (Pye 2N5251). The Battle of New Orleans cover and song, Lennox Donegan resumes his hit parade victory campaign with two sides devoted to the charts.

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POP PARADE

Marty Wilde says—I worry all the time!

OUTSIDE the youth club in Marylebone, swarms of children and teenagers were milling and shrilling. Inside, in the large gymnasium, rehearsals for the "Boy Meets Girls" TV show were in progress — the cause for the milling and shrilling.

In a corner, leaning against a ladder, producer Jack Good looked on serenely as two girls and a tall youth were being taken through a dance routine.

The music came from a record player. The Vernon Girls, in various groups and poses were draped around the walls. A punch ball stood mute and neglected.

The tall youth, Marty Wilde, the very crux of the cause of the milling and shrilling, disengaged himself from the dance and came slowly over.

With his blue and white striped shirt, fawn slacks, long side burns and ambling walk, he looked like a young con-puncher welcoming me to his ranch.

His alert blue eyes gave me a quick once over and he sat down.

"I'm worried," he said. "I'm worried about the show. I've got to sing, dance and act as

host and I'm scared of letting everybody down."

"Success doesn't affect me at all. I'm just a worrier. I worry about my private life too. It's perfect and I don't want it to change."

"But I want to change. I want to be a nice person all round. And I want to be liked."

"Look at Dame Sybil Thorndyke. She's lovely, she's nice. She's had all the success in the world and she's got time to talk to everybody."

"They tell me you're moody." In the distance, over the music, the shrilling continued. "Yes," he said slowly. "I'm moody, but I don't want to be a nice person all round. And I want to be liked."

Considering that he doesn't last long and usually I'm just thinking about things like people, religion and how to improve myself.

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by Maurice Burman

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coupled with You'll Never Tame Me

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What Am I

coupled with Your Line Was Busy

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Another new American Original

BOBBY JACK Tempting Me

coupled with Early Morning

45-JAR 190

A top British artist's first for Top Rank

VINCE EAGER Makin' Love

coupled with Primrose Lane

45-JAR 191

Hear them on Radio Luxembourg! Sunday-Midnight Monday-8.0 p.m. Wednesday-9.0 p.m.

Let's hear more of Lennie

LAST Thursday's "Jazz Club" broadcast gave me my first hearing of the Lennie Pettit Trio. It is surprising that this accomplished pianist isn't more widely known, for his trio achieves a most pleasing sound and could make a significant contribution to the British jazz scene.—*J. W. Morgan, Bristol.*

• LP WINNER.



HERE, for reader D. Murphy, of "Morden Road, South, Whitley Bay, Northumberland, is Horace Silver. Incidentally, Mr. Murphy is keen on pop, especially someone who knows something of its technicalities."

MAILBAG

Early Heath
SINCE the advent of LPs and EPs, many American records of the Swing Era have been reissued. Yet our own Ted Heath has virtually no microgroove recordings available from the time of his first five years, 1945-50. I'm sure present-day fans would appreciate Ted's early arrangements such as "This Moor" and "Deep Forest."—*F. R. Wardle, Liverpool.*

• LP WINNER.

Stereo, too
HOW long will it be before record companies release stereo and mono versions simultaneously? It is exasperating to buy the mono version and then find the same record released in stereo two or three months later.—*M. Burrows, Cambridge.*

• LP WINNER.

Gloomy Sunday
WHY do the BBC not present a worthwhile programme on Sunday afternoon? Surely this is the ideal time to hear records by the greatest—Sinatra, Ella and Anita O'Day.

So where is the constructive comment and criticism to come from?—*M. W. Toome, Newcastle.*

... and Cleo Laine

BY courtesy of the BBC we enjoyed half an hour of Cleo Laine's company on Saturday night TV. With the help of Ed Robinson, she brought a gallant rearguard action against the creeping disease known as popular music.

But it is appalling to think that if we want to see or hear anything of British jazz personalities on TV we have to watch either "Juke Box Jury" or "Sunday Break."—*G. G. Robbie, Kierriemuir.*

"Just Jazz"

DURING the break in transmission of a recent "Just Jazz" programme, did the BBC have to play interludes of music from "Dig!" by the David Rose Orchestra? The least they could have done was to retain the interest of the listener by playing a jazz record.—*A. Stapleton, Peterborough.*

Missing man

WHERE are the new male singers? Having heard a new crop of notable girl singers—Eddie Gorme, Keely Smith, Donna Hightower and Dakota Staton, for instance—but no man of equally high standard. Much as we like Sinatra, it would be nice to hear a new male voice.—*F. Magenty, Bedford.*

SHEET MUSIC

by **HUBERT W. DAVID**

PLAGIARISM! What a bogey this always seems to be to the unknown songwriter.

Yes it is not nearly so vile as it might appear, and, in any case, the fact that someone may have copied a few notes from your opus still does not mean that you are going to make a fortune from this so-called "cheat."

To start legal proceedings for a "steal" in the music business can be a dangerous and costly affair, for unless you employ solicitors with vast experience of such cases (and there aren't many around) you will find that you spend a lot more in legal costs than you can hope to get in settlement.

Performance

But although maybe you can prove that your song was written before the offending one, it is not much good trying to get any damages unless the hearer has already earned some royalties.

To a public performance. A song has to be played on the radio, in public halls, records, etc. This brings us to the important point of what constitutes a public performance. To all intents and purposes, the public performance of a song can be defined as "the advertisement" for that song. And so, for practical application, the public performance of a song concerns those persons whom that particular "advertisement" would reach.

Band parts

In assigning his copyright to a publisher, a songwriter completes that his work will be played and performed. And although his performing right is something entirely apart from ordinary publication, nevertheless a publisher helps to make the performing fees by spreading copies of the song and by issuing band parts.

Specialised

Such a title would hardly be worth registering, but if it strikes some really original idea it would be as well to register it. For instance, "Specialised" (a good example is "Where Were You On Our Wedding Day") are well worth safeguarding, but even then anyone can still come along and use your title.

But if your song has had some measure of performance, and you are claiming plagiarism, then your prior registration might swing the balance in your favour in assessing the claim. But I repeat—don't rush to law. It is a very expensive business. Tread warily and let your publisher decide what to do.

Songwriters

This coupon entitles you to free advice on any song you wish you may have written, or to answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by a S.A.S. Postcard. Send to: Melody Maker, 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MS or for errors submitted. Coupon is valid until September 26, 1959, for readers in Britain. October 10, 1959, for overseas subscribers.

LOOKING AT JAZZ

ON a warm, neon-lit night, with a light breeze stirring the exotic plants in the formal gardens, the Sands Hotel, Las Vegas, is a pretty good place to be.

The Copa Lounge is a spacious, pleasant bar adjoining the main reception hall.

As I went in, a group of white-jacketed violinists were touring the tables, playing a juicy arrangement of "Sorrento."

The guests listened uncomfortably in the manner of people who become a specialised target for an entertainer. I lingered at the back until it was time for Rod Norvo, then moved to the front.

Imagination

With his handsome beard and far-away eyes, Norvo resembles a medieval saint. Like all the best players, he does not strike the vibraphone, but releases its imprisoned tone like an expert sounding a piece of fine glassware.

He scarcely ever looks at the instrument as he plays. His eyes roam across the room, but they see nothing.

Behind them lies the imagination which transmits music to those flexing muscles in some curious way. Rod Norvo is more exciting to watch than any other jazzman I have seen.

One knows how easy it is to be impressed by sheer technique in a musician.

The casual way that Maynard

Steve Race

continues his American Journal

Ferguson will raise a trumpet to his lips and execute a semi-quaver passage an octave higher than his soaring brass section; the way Stan Getz can articulate a virtuoso unplayable run, while standing as immobile as an artist's model. One has to hang on to the critical faculty.

With Norvo, one knows that the whole battle of technique has been waged and won, with no obstacle left in the clear run between creation and execution.

Exciting

This is music, not of the past or the future, but of the present: the exhilarating big-band present, in which union trombones have harmonic backings, union sax riffs have open brass punctuations, and every number ends with a pause chord for a drummer's especial benefit.

None ingredients in Bellson's case: an exciting soloist, a sax section led from below by an energetic baritone man, a blues pianist who gives the impression of "just another guy," a scintillating additional man on vibas, and a french horn player who really blows up to trombone strength.

Rockets

As for Bellson himself, he makes a good leader in every sense, but to me drum solos have no more musical value than the rockets and whizzbangs at a fireworks display, and considerably less appeal to the eye.

After a short set from a Latin-American pianist called "The Remarkable Heuben"—remarkable only for the speed and frequency of his finger plunger—came the Lambert-Hendricks-Rose Trio.

Writing about jazz through the years, I have noticed that whenever I criticise a jazzman

NEW YORK, Wednesday.—When Pat Boone took his kids to Disneyland last weekend he wore a false moustache, dark glasses, a floppy hat and, of course, no white shirt and skin shoes—and nobody recognised him.

THE Shelly Manne Quintet plus Vic Finkelstein did the background music for the film "The Proper Time." There's to be a new album, "The Proper Time," based on the Andrews Sisters' autograph album.

"Relatively speaking," and the Peters will play a service. The life story of Pushkin will be filmed by Harry Belafonte.

BOB WAGNER will now be with Sinatra in "Ocean's 11," which also features Tony Martin, Dean Martin, Sammy Davis, Jr., and Peter Lawford.

THE family rivalry between Fred Katz and his son is the music for Frankie Laine's new album, called "F.I. Balladeer."

ANITA O'DAY opens with the "Bravo, Goodnight" Orchestra in Europe, on October 1, a Southern California musical colony has requested "The Private View of Adam and Eve," which stars singer Mamie Van Doren, he held at their camp.

Howard Luciani

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Louis Bellson has a bookful of swinging instrumentalists which any band might be proud to own, says Steve Race. He plays music not of the past or future, but of the present.

for ignoring his audience, someone always comes back with the remark: "What do you want him to do? Put on a funny hat?" (It happened the other week over my criticisms of Monk's "stage show.")

The answer is no. I do not want a thoughtful jazzman to caper about the stage doing cartwheels, saying "Good evening—Good girl! Goodnight!" to a passing blonde, and finally going off with a chorus of "Chinatown" played simultaneously on two soprano voices.

I just want him to acknowledge that his job is to entertain—as do Lambert, Hendricks and Rose.

Introducing himself disarmingly as "the oldest singer in the business," Dave Lambert was enough to assure that his act has a triple appeal to the eye.

Lambert himself is quaint and impish, like a glove puppet that someone has had fun making. Jon Hendricks looks friendly and polite and wears a suit well.

Anita O'Day is beautiful and somehow mysterious, like a Russian spy whose live songs are really an ingenious code.

Believe me, nothing in the world could be more fun.

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for the German submarine strength. Despite a deep-rooted aversion to hip lyrics of the "Man-It-Really-Was-a-Gee" variety, I love the trio's work.

They are, in fact, instrumentalists, and of the highest order: it is just their bad luck that vocalists have to have words to sing, whether they be Don Lang's "Hoot and a-Holler" or Rev. Septimus Chuckerbutter's "Rifol, Rifol, Tolly-ridde-i-doh."

British acts

As a matter of fact, Don Lang would be a riot in Las Vegas, with his compelling personality and his expert trombone playing.

So would Doris F. Pope, Ray Ellington, the Malcolm Mitchell Trio, Betty Smith and a dozen other British acts.

Magnanimous as ever, I make a present of the idea to poster, a London promoter, at least he could try over and make a quick survey of the Las Vegas night scene.

Believe me, nothing in the world could be more fun.

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Melody Maker

SEPTEMBER 12, 1959 EVERY FRIDAY 6d.

Sidney Simone is new 'Town' MD

SIDNEY SIMONE has been appointed Musical Director of London's mammoth 'Talk Of The Town'. He takes over on September 24 from Gerald, who has been responsible for the music there since last September.

Sidney told the *Melody Maker*: "For the past four months I have been conducting at 'Talk Of The Town' with a 19-piece orchestra supplied by Gerald. But from September 24, I shall have my own brand new 14-piece band."

Big chance
This is my biggest MD job in 21 years of handiwork as I will be responsible for the entire musical policy of London's biggest and costliest showplace. The Hermandine Club Cuban Rhythm Band, which has been the group for the past year, will continue in residence."

Vocal discovery
The line-up of the Simone orchestra, Jack Collins (piano), Laurie Newby (bass), Tony Hunt, Bill Lamb and Leo Cooper (drums), Tony Hunt and Tony Hunt (sax), Jimmy Richards, Stanley Flann, Ronnie Duncan and Roy Smith (tenors). Featured singer with the band will be Coryanne (Yorkshire vocalist) Yvonne French—a recent discovery of music publishers Stan, Butler and Jack Heath.

Deep leader ill—Southlanders dep
Harry Douglas, of the Deep River Boys, was taken ill by laryngitis at Embassy Park Empire this week.

On Tuesday and Wednesday the Deep just sang before introducing their deep—the Southlanders. It was hoped Douglas would be better yesterday (Thursday).

STOMPING INTO LONDON



Scotland's leading traditional group, the Clyde Valley Stompers, opened their first extensive tour of the South last week. Pictured in action at the Humphrey Lyttelton Club on Saturday are (l-r) John Little, leader Ian Menzies, Malcolm Higgins and Harry Cairns. They are in the 'Jazz Club' on Sept. 15 and AT's 'Star-time' on Sept. 17.

TV GUEST STAR
Max Jaffa will guest on AT's 'Saturday Spectacular' this week-end.

THE Humphrey Lyttelton Band is giving British jazz quite a boost in America.

The band is on tour in a package which includes Britain's Jazzmakers as well as the groups of Thelonious Monk, George Shearing and Lennie Tristano. And it has been acclaimed by both American fans and critics.

Audiences won over

Typical of Press reaction was the Cleveland 'Plain Dealer', which reported: "Lyttelton proved to be a very good, very trumped player with a very well-knit band."

In letter to his manager, Peter Burman, Humphrey reported: "The audience received us warmly at first, but Graham's 'One Day I Met An African' broke it up. We have come down extremely well and the reception really surprised us."

Interviews
In New York, Humphrey appeared on Ed Kappa's 'Coffee Hour' radio show and was interviewed for 38 minutes on the midnight 'Rock Around The Clock' show. He has also been interviewed by Whitney Balliett for the 'New Yorker' and John S. Wilson for the 'New York Times'.

TWO MORE DATES FOR 'NEWPORT'

TWO more London dates have been fixed for the Newport Jazz Festival package which opens at the Royal Festival Hall on September 19.

The last two dates of the tour will be at the New Victoria Theatre, on October 3 and the Casino, on October 4.

The package—the Dave Brubeck quartet, Dizzy Gillespie Quintet, Billie Holiday and singer Johnny Nash—arrives in London next Friday. Completing the line-up is Britain's Vic Ash Quintet.

Tickets for the 15-day tour have been going amazingly well, according to Jack Higgins of the Harold Davison Office.

DISC CRITIC

From Page 1
mark-ups. We only make 25 per cent. profit and we don't intend to have stocks of redundant records.

"Retailers should force the manufacturers either to control the number of records issued or to take back redundant stock or to allow them to be sold cheaply."

"As it is, we are not allowed to have a stock of old stock—at least, the first time it has ever been allowed was with delecta last year."

"One chap did try to have a letter from one of the companies with 21 hours."

Asked if he considered the manufacturers were operating in a restrictive way, he replied: "I suppose it is not very far from being restrictive."

The new cheap labels, he said, "complicated matters dreadfully. We have already in stock about 50,000 worth of records."

DISC STAR

Pat, wife of record supervisor boss, Denis Preston, gave birth to a daughter, to be named Tracey, on Sunday. She is the Preston second child and first daughter.

TIN PAN ALLEY BALL 1959

(in aid of the M.P.C.P. Benevolent Fund)
TO BE HELD AT
THE PARK LANE HOTEL, Piccadilly, W.1
from 9 p.m. to 3 a.m.
THURSDAY, SEPTEMBER 24th, 1959

Owing to a change in the venue for this function
A LIMITED number of Tickets are available to the public this year.

TICKETS, including Dinner £2.10s. each. Evening dress essential
Come and Meet the Stars!
TWO BANDS
Tickets may be obtained from L. H. OSBORNE, 16 Mortimer St., London, W.1. Cash must accompany your order. MU5SEM 3562

BUT STAN JONES IS LEFT BEHIND IN NEW YORK

STAN JONES, pianist with the Jazzmakers, is in an American hospital.

Stan had been ill, suffering from nervous exhaustion, before the tour, but two London doctors felt he would improve once the tour and under way. Stan himself was adamant about "not letting the boys down."

To New York, Stan felt worse and it was arranged for him to fly home on Sunday. Instead, he was taken to hospital in London where he was able to telephone his mother at Ashford, Middlesex, on Monday.

Maureen Waser, wife of the Jazzmakers' bassist Stan Waser, remained in London to look after the pianist.

£50 of help

Over £50 was raised at the Ken Colyer Club on Saturday for New Orleans trumpeter, Les Collins, who is ill and in need of money.

Donating their services were the bands of Ken Colyer, Terry Leahy, Kenny Ball and Les Collins. Bob Willis and the Dauphin Street Six.

BOB DAWBARN

talks about who's who in the Newport package

MICK MULLIGAN IS BACK AT WORK

Back from his annual holiday, Mick Mulligan Band, with George Moly, is booked for jazz club dates at Barnet (September 15), Southend (16th), Nottingham (19th) and Liverpool (20th).

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JACK GOOD KNOCKS THE MM — See page 7

Melody Maker

September 19, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Newport Package

See pages 2 & 3

- ★ MAX BYGRAVES
- ★ DAVE KING
- ★ CLIFF RICHARD

BRITISH STARS HIT U.S. JACKPOT

LENA SAYS HELLO



The vivacious Lena Horne smiles a greeting as she arrives in London. She begins a month's tour of the 'Newport Jazz Festival' on Monday. (See also page 8.)

DATES FIXED FOR KID ORY

VETERAN New Orleans trombonist Kid Ory arrives by air from Scandinavia to kick off his 15-day tour of Britain at the Regal Cinema, Cambridge, on Friday, October 16.

Ory and his Creole Jazz Band play their first European date tomorrow (Saturday) in Germany.

Barnstorming Britain with Ory on his one-night tour are Terry Lightfoot and his Jazzmen.

The British group appears on each of the twice-nightly concerts, except at Glasgow, where the Clyde Valley Stompers will share the bill with Ory.

Ory leads Red Allen (trp.), Bob McCracken (clt.), Cedric Wood (pno.), ex-Louis Armstrong (tuba).

MILES DAVIS TO SUE N.Y. CITY

NEW YORK, Wednesday—Miles Davis is reported to be suing the City of New York for half a million dollars.

This follows the recent incidents outside Bradford where the trumpet star alleges he was beaten up by police.

Miles, who had to cancel the remainder of his British tour, was recovering from his injuries to both legs at Philadelphia.

His New York cabaret card, taken away by the police, has not been returned. According to Davis' attorney, however, it will be handed back on receipt of a \$5000 ransom.

Meanwhile, the hearing of the \$500,000 claim against Davis against Davis was due to start today (Friday).

LIKE Mr. Kruschev's Lunik, British stars have hit America for six. Gone are the days when the top-price traffic of entertainers between America and Britain was a one-way stream.

American impresarios are now offering fabulous fees for the cream of Britain's disc and Variety acts.

Three stars who are currently considering money-is-no-object offers are:

- Cliff Richard
- Max Bygraves
- Dave King

The American release of Cliff Richard's 'Living Doll' has triggered off a 250,000 dollar offer for his services from the major ABC-Paramount label.

The label's Dave Berger is flying to London shortly in a bid to get the 18-year-old rock star's signature on an exclusive contract.

'Living Doll' tops Without any advance publicity, 'Living Doll' went straight into the 'Top 100' charts within a few days.

Cliff's manager, Pto Burns, told the MM: "We have been sounding out the possibility of Cliff's visiting the States on a record promotion tour."

We shall try to get him to New York some time early next year for his first TV appearance.

On October 23, Cliff starts an eight-day promotion tour of the Continent, including TV and radio spots in Vienna, Milan, Brussels, Cologne.

● Back Page, Col. 3

LYTTELTON SCORES, TOO



British and American jazz stars take a breather during their nation-wide tour of America. Left: Ronnie Ross, Humphrey Lyttelton, George Shearing and compere Willis Conover. The Lyttelton Band has earned rave notices in the States.

Johnny Cash to star on ABC-TV

AMERICAN C&W singer Johnny Cash was due to arrive at London Airport yesterday (Thursday) to star in ABC-TV's 'Boy Meets Girls' series tomorrow (Saturday) and on October 10.

Cash, who records for the Philips label, will be the first American artist to appear on the teenage show.

He will be followed on October 17 and 21 by Sammy Turner, who crashed into the big-time with 'Lavender Blue' and 'Daddy's Little Girl' in December. ABC are hoping that Jerry Keller, Bobby Darin and Frankie Avalon will appear in subsequent shows.

Paired with Johnny Cash on tomorrow's programme are Marty Wilde, Gerry Walter, the Veranoes Girls, Jack Good's Piping Squad directed by Bill Shepherd, and Decca's newest signing, discovery, Michael Cox.

All the show's American stars arrive at London Airport today (Friday). The Back Clayton All Stars, the London-based Quintet will be flying in from Sweden, and the Dave Brubeck Quartet from Hollywood.

Completing the package is Britain's Vic Ash Quintet. (Rob Dawsons writes about the show on page 2)

Keely Smith due
American singing star Keely Smith, wife of trumpeter Louis Armstrong, is to spend a month in Britain, probably arriving in October.

The visit will be a holiday for Keely, but Decca has arranged for her to appear on TV.

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Attention, Mr. Cadbury

AS a record retailer for more than 40 years, I must join issue with Mr. Peter Cadbury (MM last week).

For instance, there is an association of record retailers working in conjunction with the Music Trades Association, and both they and the record companies are constantly pressing for the abolition or reduction of the iniquitous purchase price.

Again to permit "sale or return" would be an act of folly, as everybody would want to open record shops on the nothing-but-bust basis. This would also lead to abuse and create chaos for the makers.

Percentage returns
Mr. Cadbury failed to mention the small percentage returns some based on purchases. This, coupled with careful buying, does help dealers to clear redundant stocks.

Mr. Cadbury was rather conservative in his estimate of 300 new items a month in some months there are many more—but the present fierce competition exists between the growing number of manufacturers, and more new releases.

This is linked up with the question of cut price LPs. Surely it is a matter of policy whether to stock them or not—as it is with all issues.

New dealers
The obvious solution is for the question of new dealers to be extended.

Finally, though new dealers are being appointed in areas already well represented—many will fail by the wayside at the least suggestion of a decline.

In the meantime the factors are finding themselves unable to cope with the demand, and many LPs are 6 to 8 months behind the issue date—Nipper, Elvis and Addison, Manchester.

THE ORGANISATION ALREADY EXISTS

HAS Mr. Cadbury not heard of the recently formed Gramophone Record Retailers' Association of 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 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They do get together on occasions, though. One place you'll hear them competing for attention is the home of folk music itself, Cecil Sharp House, where they'll be holding their third, and biggest-ever, English Folk Music Festival on October

The Weavers: Erik Darling, Lee M. Ives, Fred Hellerman and Rennie Gilbert.

been there for all to see, but it took two young performers, very close to the folk scene, to read them aright.

Malcolm Nixon, for instance, is the 35-year-old Glaswegian who has turned the "Hootenanny" into a real weekly money-spinner, packing audiences of 200 and over week after week into larger and still larger premises for two years, non-stop.

He was the man who heard that Mandy Patinkin was in London date in his British tour—and using his 2,500-strong Ballads and Songs for Association in co-operation with the NUP—promptly set out to organise one.

Nixon's associate in this tour is 24-year-old Roy Guest, an actor turned folk singer, who

MacColl and Peggy are off to Canada, so the immediate future of the "Hoots" is problematical, but there are enough musically performers here now—home-grown as well as imported from the USA—to keep the tourists going in their absence.

For this is the last piece of the jig-saw that Nixon and Guest have put together. The core of the folk amateur—among that excellent word in its worst possible sense—are ending, apparently, to be thrown together a programme of a few odd boys who know a few songs, however good, to perform on a stage to get on with it, if they can.

They will pay to hear and see an entertaining, well-constructed show, of a professional show—again, in the best sense of the word.

And that's what's going to make folk music, and the Weavers, in particular, big business this autumn. —F. D.



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Melody Maker

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Derek Warne gets Heath piano chair

A 27-YEAR-OLD pianist from Lowestoft has been signed by Ted Heath to replace Stan Tracey. He is Derek Warne, currently resident at the Blue Lagoon Club, W.

Stan, who wants to write and play with small jazz groups, plays his final date with the Heath band on September 26 at Northampton. And two days later Derek makes his debut.

Vibes, too

Ted told the MM: "Derek is a very good pianist and an excellent vibist. Altogether, he's a fine prospect."

Derek Warne started playing professionally when he was 17. His first marriage—his wife was in 1957 when he joined Laurie Gold and the Pipers of Dixie. After a year with Gold, he went to Germany to accompany singer Ken Hunter and to freelance at American homes. He has been playing at the Blue Lagoon Club since March.

U.S blues duo at Jazzshows Club

Bonny Terry and Brownie McGhee will be the first American stars booked into London's new Jazzshows Club. The blues duo will be featured at the club on October 10, 11 and 12. Bonny and Brownie have their second British tour tonight (Friday) at Birmingham Town Hall in the Westons and Hamiltons Jazzshows Club has a gala first evening at 100, Oxford Street, W. home of the Humphrey Lyttelton Club for nine years—this Sunday.

KID ORY DATES

From Page 1

Stratford bassist Squire Gersh, and drummer Alton Reed, who has been associated with Ory over the past 25 years.

The band's London debut takes place at the Gaumont State, Kilburn, on Saturday, October 17.

Remaining dates on the nationwide itinerary are at: Portsmouth (18th), Town Hall, Birmingham (19th), City Hall, Newcastle (20th), City Hall, Sheffield (21st), and the Manchester Hall, Leicester (22nd).

The band again travels South for a date at the Dome, Brighton (23rd), followed by Hyde Road Hall, Manchester (24th), Empire, Liverpool (25th), St. Andrew's Hall, Glasgow (26th), St. George's Hall, Bradford (27th), and Colston Hall, Bristol (28th). Two final dates have yet to be fixed.

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'BANDSTAND' TV TO LOSE ELLINGTON

THE Ray Ellington Quartet is out of Granada-TV's "Bandstand." The group was to appear in the first four programmes of the new jazz series, which opened yesterday (Thursday).

Instead, the Dill Jones Trio, with guest stars Cleo Laine and Don Lusher, appeared in the first show opposite Acker Bilk's Paramount Jazzband.

Reason why

Why was the Ellington group taken out? Says a Granada spokesman: "We did not consider it right to put the Ellington Quartet into the show when we are to feature it in a special series of its own."

And Ray Ellington commented: "We have been taken out of 'Bandstand' and given our own 15-minute series during the election period. This will be better than sharing a series with another band."

Transmission dates cannot be disclosed owing to the number of election programmes to be viewed by Granada in the next few weeks.

Bing is a daddy for sixth time

HOLLYWOOD, Wednesday—Pittsburgh-born Bing Crosby became a father for the sixth time on Monday when his wife, Kathy Grant, presented him with his first daughter at the Queen of Angels Hospital, Los Angeles.

FRASER-HAYES SHOW

The Fraser-Hayes Four have a concert at Blackpool Opera House this Sunday.

WEDDING BELL(E) FOR RONNIE



Millicent Martin, who is to be married to Ronnie Martin, a young man in a suit, is shown in a portrait. The couple are engaged to be married.

Polltop bassist opens jazz club

Ted Heath's MM poll-winning bassist, Johnny Hawesworth, opens his own jazz club at the New Rialto, 100, Oxford Street, Soho, this Sunday.

Booked for the first session are Joe Harriott, also, Tommy Waite (tr.), Dill Jones and Dave Lee (pian.). Benny Goodman (dm.), John James (vcl.). Johnny told the MM: "In my opinion the kids have been forced to pay too much money for so little to hear good jazz."

Believe it is perfectly possible to charge low prices and also pay the musicians well—not just the Union minimum. Johnny expects to play at the club himself most weeks.

JACKPOT BIDS

From Page 1

Copenhagen and Paris. An offer of over a quarter of a million dollars has been received for Max Baer's TV. The plan is for 26 Spectaculars over a major TV network.

His manager, Jack Jacobson, told the MM: "The American promoters—whose names I cannot divulge yet—will be in London next month to talk it over with us."

Following the fantastic success of his American TV series, Dave King can name his own terms for his next trip. (See story, page 9.)

Another top British star, Frankie Vaughan, last Thursday opened another season at Las Vegas. And British bands, like Ted Heath, Johnny Dankworth, Chris Barber and Humphrey Lyttelton, have all played U.S. critics and audiences.

Boy meets Girl



ABC's "Boy Meets Girl" series hit the TV screens on Saturday. Pictured admiring Cherry Wainwright's poodle during a rehearsal break is singing star Marty Wilde.

COTTON TV COMPANY

Billy Cotton has formed a Birmingham TV company, called Mid-Ad, Ltd., to make TV commercials.

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LIVERPOOL, ODEON

FRI., 25 SEPT.
STOCKTON, GLOBE

SAT., 26 SEPT.
MANCHESTER, FREE TRADE HALL

MON., 28 SEPT.
BRADFORD, ST. GEORGE'S HALL

TUES., 29 SEPT.
GLASGOW, ODEON

WED., 30 SEPT.
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Melody Maker

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KAY STARS HERE



Kay Starr arrived in London from Paris on Wednesday and was greeted with a VIP welcome from Capitol Records. Anticipating her at Victoria was a big band, followed by a slap-up reception at the Dorchester Hotel. Kay stars in this week-end's "Sunday Night At The London Palladium." Also on the bill are the Delfon Rags.

'Beat the Clock' jazz angers Newport package stars

GILLESPIE BLOWS HIS TOP!

THE 23-star Newport Jazz Festival was this week blasted by fans—and musicians alike. Not for the talent onstage, but for the quart-in-pint policy of the promoters.

The trouble came to a head on Sunday at Kilburn, when the Gaumont State curtain blotted out Dizzy Gillespie's closing number.

"Those tabs nearly knocked me down," Gillespie told the MM. "We didn't even get time to take a bow."

Other musicians on the package echoed Gillespie's complaint that the show is too packed.

Back Page, Col. 3

STAN KENTON PLANS SECOND TOUR

STAN KENTON and his Orchestra are almost certain to make a return tour of Britain during January and February of next year.

The band, last here in April, 1956, will again tour in an exchange with the Ted Heath orchestra.

The respective tours will last for two or three weeks and following his nationwide dates in Britain, Stan and his boys will tour the Continent.

Agent, Harold Davison, discussed plans for the trip recently with Kenton in New York. "Stan is very keen to come back," he told the MM on Wednesday, "and I am delighted at having a chance to sign him again. Apart from being a personal friend, I think Stan is a great musician. His latest band is one of the greatest ever."

More pay for summer shows

MUSICIANS are to get more pay for summer seasons next year.

The Musicians' Union this week announced a new scale of rates with increases ranging from 14s. for an 18 hour week to £1 for 30 hours.

The rate for 18 hours, or ten performances (or rehearsal) has been raised from £12 10s. to £13 10s.—with graded increases up to 20 hours or 16 performances—to £14 10s. to £16 10s.

Overtime rates will also go up to a minimum of 15s. an hour.

The Union has also decided to establish the principle of a maximum 30-hour week of not more than 16 performances. Anything in excess will be paid for at the new overtime rates.

Jack Parnell back to 'Disc Break'

Bandleader Jack Parnell returns to ATV's "Disc Break" series next Tuesday. Since the beginning of August he has been convalescing after an internal operation.

Deposing on his deejay spot has been Jimmy Hunsley.

Steele signs for £100,000 trip

TOMMY STEELE on Wednesday signed a £100,000 contract for a 10-week tour of Australia—the highest fee paid to a British artist "down under."

Tommy will fly out in mid-February and may four-week seasons at Tivoli theatres in Melbourne and Sydney and possibly weeks in Adelaide and Perth.

His manager, John Kennedy, told the MM on Wednesday: "Boy, what a fabulous deal! I signed the contract with Tivoli executive Gordon Cooper at Grosvenor House at 7.30 this morning."

Musical or film?

"For Tommy's return in May I am negotiating a West End musical or film for him."

Traveling to Australia with Steele will be his Steelesmen, a comedian and a girl vocal group. John Kennedy dies out in December to arrange the advance publicity.

Steele has persuaded ATV planners to book the Johnny Dankworth Orchestra for his second ATV Spectacular on October 17.

FORTHCOMING ATTRACTION

It was revealed this week that drummer-legend Tony Crombie is in process of forming a new big band, and that dates are already in hand for its debut within the next two weeks.



JULIE JAMES ON THE 'CIRCLE' LINE

A capacity crowd packed Johnny Hunsley's "Disc Break" new club, "Jazz At The Circle," in Gerrard Street, Soho, for the opening on Sunday. Pictured are, cc Dal James, Benny Goodman, Julie James and Johnny. This week's main feature is Bonnie Scott, Ray Priddy and Dave Lee.



"THE rain in Spain—fell mostly on us!" report Doris A. Pepe. But one might say, by way of compensation! every time it rained—it rained Pelecola from Heaven. Forced to spend much of their time indoors at this coastal resort, they decided to write a song under this title for the local radio.

The locals went crazy about it. And strumming it during rehearsals for last Saturday's "Guitar Club," they caught the ear of producer Johnny Mendon (centre, above), who insisted they include it. Good music is publishing.

And to think, says Pepe, "if we hadn't gone all the way to Sunny Spain to get some decent rain this summer, we'd never have written it!"

HUBERT W. DAVID talks about COLE PORTER...

The composer who joined the Foreign Legion

IT makes a change to write the success story of a composer who didn't come up the hard way, for it is seldom that anyone born with a silver spoon in his mouth makes the grade in the music business.

Cole Porter had a romantic background. His father, one of the old "forty-miners," struck it rich while prospecting for gold in the Yukon, and invested the money in vast timber plantations in Virginia. Later, coal was discovered under their plantations and the Porter family found themselves sitting pretty with a vast income from many different sources.

It was at Yale University that Cole Porter first showed signs of real musical ability. He wrote the famous football songs "Bingo" and "Bulldog Yale," while a ballad, "Miss Annabelle Birney," which he wrote for one of the varsity revues, became an underground legend.

Father was determined that young Porter should study law, and so he was sent from Yale to the Harvard Law School. But this didn't pan out too successfully and a couple of years later, entirely of his own volition, he switched to the Harvard Music School. By this time his parents had treated his heart and soul were in his music, and so he was packed off to Paris to study under the great master, Vincent d'Indy.

Imagine a young, good-looking student, able to play fabulous piano, with plenty of money at his disposal, being set down in Paris the day before the First World War! What a time he must have had! His quick, established reputation for witty and sophisticated songs soon gave him entrée to all the best cocktail parties in the city.

But he made up his mind he was going to be a mere playboy and back in the States he went down to writing a complete musical comedy, "See America First." It was produced in 1915 and was a dismal failure.

Deserter

This disappointment put him in such a state of melancholia that he cut adrift from the gay world he had known, and joined the Foreign Legion. Again, his inspiration had deserted him, so he would live dangerously!

But in the Legion he found he still could not get away from music. He was a pianist, and he procured a portable piano, rather made to carry everywhere on his back, to regale the men with their favourite songs while they rested.

He was transferred to Paris and, on leaving the Foreign Legion, the gay times began all over again.

He took an expensive flat, furnished it in bizarre fashion with heavy rugs, platinum wall-paper and red lacquered chairs, and threw champagne parties which made the headlines throughout France.

Reputation

With a contented mind he resumed his songwriting career, but when he got back to the States, his wild reputation had preceded him.

He couldn't get a foot in any producer's or publisher's office. They were afraid to give him commissions, fearing that when delivery date was due, he might well be staging yet another spree in some far distant corner of the globe.

His career came to a standstill and so, at the age of 35, he was still composing, but only for fun. Though he could always amuse the socialites, nobody could see that it had any commercial possibility.

How he eventually became the successful writer of over a hundred hits, I shall explain next week.

Songwriters

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

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BIRMINGHAM Wednesday, 30th September, Imperial Hotel. 2 p.m. to 7 p.m.

MANCHESTER Thursday, 1st October, Grosvenor Hotel, Deansgate. 2 p.m. to 7 p.m.

GLASGOW Saturday, 3rd October, Central Hall, Bath Street. 9 a.m. to 5 p.m.

EDINBURGH Monday, 5th October, West End Cafe, Shandwick Place. 2 p.m. to 7 p.m.

NEWCASTLE Wednesday, 7th October, Minor Hall, Ellison Place. 1.30 p.m. to 4.30 p.m.

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THE BEAT

THE Jazz Season is with us. Once again the airways are hurtling jazzmen to and fro across the Atlantic. And with us once again is that thorny question of The Exchange.

Just what does it mean? To the British: The ability to see and hear famous Americans. To the Americans: Nothing. "Exchange" exploded British pianist Derek Smith. "So far as presenting British bands in America, the words are false!"

Here on a five-week holiday from the States, he is incensed at the treatment his countrymen are getting.

Without trace

"A PART from Heath, no one has had any real publicity. And in the U.S.A. everything is sold by advertisement. The only way of making it. The comparative

worth of the band doesn't really come into it.

Take the Dankworth thing. Johnny has our best jazz orchestra and deserves a building. I give him full marks for sticking out for a shop-window like Birdland—but there was found out he was there by chance.

Without trace

"AND when he appeared with Ellington at Lambertville New Jersey, only Duke was advertised. The average person had no idea the Dankworth Band was there."

Johnny did better than most, and got good notices. But some bands have been and some without leaving a trace, and somehow I feel it is undignified.

"These things are run by businessmen. They know what's going on, but I guess they won't do much about it until they have to."

And unfortunately a lot of British musicians seem happy to go over on any terms—looking on it as a paid trip to Heaven.

But surely there should be more to The Exchange than that they have to.

P.S.

PERHAPS we ought not to cut too many bricks before we put our own house in order.

Have you seen Vic Ash's bill on the Newport Jazz Festival posters?

Plug

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... on fontana records

STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.3

boys behind Tommy Steele's new disc, "You Were Mine," and the Milk Marketing Board and the General Election to produce a two-pronged attack on delays and cancellations. SPINNA DISCA SINGLES-A DAY, they suggest.

An issue also a Manifesto for their "candidate" in which they promise Full Employment for the pressing plants. Free Trade (in the form of unobstructed flow of sales across record counters) and Nationalisation of Steele (so far as countrywide approval of the teenagers is concerned).

Who are they? Essex Music and Publicity Consultants, Ltd.

On tour

AND here's someone else on the ball. Dick Sadler, of the traditional way of launching a new theatrical production is to give it a provincial tour, he's adopted this time-tested approach for the reintroduction into Britain of American instruments made by the Buescher Company.

So Dallas is taking the unusual course of showing them to the profession before releasing them to the retail trade.

We are running, plain, straightforward shows, managing director S. H. Marsh told me this week. "There'll be no big time demonstrations.

Many of our finest London musicians came from the provinces, and we feel that the provincial boys are quite capable of making their own assessments so far as fine instruments are concerned."

Correction

IT happened the other day while Bing and Gary Crosby is touring on an adrelinic stages at 20th Century-Fox studios.

Gary had completed a scene. The director approached him: "And now, Mr. Crosby, we're going to cut to the next scene. Gary quickly checked him: "Please! It's only next door that they say Mister..."

Eh?

WE were discussing one of the 10 p.m. to 3 a.m. club musicians at lunch in the Lion. "How is he these days?"

Reg Wade: "Last time I saw him, there was quite a tinge of grey in his cheeks."

MAILBAG

Take the cameras to the jazz clubs

FOR a long time now, provincial enthusiasts have suffered from "live" jazz starvation.

Moreover, real concerts being virtually unknown, when a band makes one of its rare appearances, the music is ruined by a combination of acoustically poor dance halls and noisy, uninterested audiences.

I would suggest that some enterprising company—preferably relevant and initiated in all that constitutes good jazz—makes a series of quarter-hour films of London provincial clubs and releases them through one of the major cinema circuits.

This might even be extended to American and Continental clubs which jazz lovers have normally no chance to visit.—J. B. Russell, Burnley, Lancs.

● LP WINNER

Foiled again!

AT last it has happened—jazz has a regular TV spot! I am one of those who sit through many dreary programmes to catch snatches of Jonah Jones, Dankworth or Ray Ellington. "Bandstand," I hoped, would be the answer.

So what happens? The programme opens at 6.15 p.m.—just the time when the thousands of southern jazz fans are packed like sardines in home-going trains. It's enough to make you weep!—D. White, Hornchurch, Essex.

● LP WINNER

Beware the package

I WISH to serve notice on all promoters that, in future, no jazz programme with more than two reasonably compatible units on it is getting any of my hard-earned cash.

For everybody's sake, they should give a group time to warm up and get going. Many fans are coming round to this point of view—so beware the package, gentlemen!—D. F. Houlden, Maidenhead.

Unfair to Bruce

IF Bruce Turner—undoubtedly one of our finest altoists, and probably one of the best in the world—finds it difficult to get work, then at least half of Britain's jazzmen should have been on the dole long ago.—M. D. Webber, Banbury.

In the past?

I HAVE just seen the 1959 "Down Beat" Critics Poll results, and it came as no surprise to find that the most novel selections came from British critics.

It would appear that Messrs. McCarthy, Trull and Jones have never heard of Sonny Rollins. Miles Davis, J. J. Johnson and many others. Could it be that they are still living in a little world of their own, way back in the past?

By now, the Americans must think British critics chip out their articles on stone, and that the average British enthusiast's record collection consists entirely of cylinders.—R. Bennett, N.W.3

Jazzmakers shine in New York

MORE than a little tired after several weeks of concert appearances, the Newport Jazz Festival unit—not to be confused with the troupe at present in Britain—gave two concerts at New York's Town Hall last Tuesday.

I caught the first show and found the presentation rather uneven, with top honours going to the Ronnie Ross-Alan Ganley group, the Jazzmakers.

Running through a number of Ross originals, notably "Blues For The Five Of Us" and "Country Squire," these modern Briters acquitted themselves in a most impressive manner.

Baritone sax, one of England's most compelling musicians, showed how much he had improved since his last American trip, playing in a style that blends well with his material. The front-line, tenorist Art Ellington.

Same lines

If anything, Ellington outdid Ross this night, ably mixing his rhythmic phrases and often reminding me of Zoot Sims in his concern for the music.

Both Ross and Ellington seem to think along the same musical lines which, perhaps, accounts for the excellence of the unions and the natural flowing interchanges that

characterised most of the numbers.

Rhythmic support from drummer Ganley, bassist Wassner and pianist Jones was good, but the front-line told the story.

Humphrey Lyttell, who also served as compère in the absence of Willis Conover, impressed with the general polish of his band's performances.

The octet was at its best on a Kenny Graham original, "One Day I Met An African," which leaned heavily to Ellington mannerisms.

Thelonious Monk and his Quartet, which features tenorist Charlie Rouse, followed Humphrey on the stage. It seems that Monk called the tunes for the set on the stand, drawing from material the group had not played in at least six months.

As a result, the performances lacked a feeling of surety, and tenorist Rouse suffered from intonation difficulties.

Monk himself, quite relaxed to listen to as he pulled interesting ideas out of his instrument, was especially persuasive in his interplay with drummer Art Taylor.

During the interval between concerts Charlie Rouse told me: "Monk was testing us. He's always trying to challenge us."

"I dig it, but it was amusing



Ronnie Ross—with Cannonball Adderley and Thelonious Monk—receives a "Down Beat" New Star award plaque. Adderley, too, received a New Star award: Monk topped the piano section. Presenting the plaques is "Down Beat" managing editor Gene Lees.

Big draw

Pianist Tristano and his men—Lee Konitz and Warne Marsh (tenors), Sonny Dallas (bass) and Ronnie Free (drums)—contributed some pleasant moments, though Marsh and Free played far below their usual level.

The big draw, the George Shearing Big Band—which will not be continuing the tour—alternately impressed and depressed.

At its best—in collaboration with a 10-piece Cannonball Adderley on Gil Evans' arrangement of "St. Louis Blues," and on Hale Hudson's Basie-ish "Just Plain Bill"—the band shouted gleefully and hit hard.

The selections from the pianist's Capitol brass albums lacked strength and interest, however, and this is at least partially due to the writing.

Both Adderley brothers—Cannonball and trumpeter Nat—were festive with Shearing. A tune spotting their blowing closed the show.

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The terrors of stardom

'These innocent kids frighten me stiff'

"ELVIS PRESLEY is just bursting to get to this country—I'm sure of it. But it might be a bad thing for him if he ever does," Cliff Richard told me earnestly.

"He's grown into a terrific mythical figure for thousands and thousands of teenagers here. He's got real star status like it used to be in the old film days—something that glittered far off in the unattainable. Something to dream about."

CLIFF RICHARD tells **Ken Couper**

"I know something about this star business," he went on. "I started out in the business just for fun. Then suddenly I'm a teenage idol—or so the papers say. I honestly can't say I enjoy it much."

"Sure, it's great to be a success. But it gets really complicated," said Cliff. "Take Ardwick Green Hippodrome in Manchester. We always go there with a number of young girls who come six and seven times a week to the front rows of the stalls. It must cost them pounds."

"I've met these kids, and there's a sort of innocent faithfulness about them that really frightens me stiff."

"And they do the craziest things—stay too late and miss their transport, follow us all over the place regardless of the hour, all that sort of thing."

"Do you feel responsible?" I asked.

"Richard looked at me, almost with anger. 'Of course I feel responsible. Their parents must think I'm to blame.'"

"Oh, only in a very roundabout way, but still I'm flattered, naturally, but I worry about them like mad. And when they cry and all that..."

"He sat silent for a moment. I

Polite, articulate

"I looked at this dark, good looking youngster in astonishment. I don't quite know what I'd expected when I came to interview him, but certainly not such assurance. Not, brash, mind you. Polite and mannerly."

ON SALE OCTOBER 2nd!

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"Sure, it's great to be a success," says Cliff Richard. But it is this sort of adulation which sometimes necessitates police intervention.

"I don't interrupt—this was obviously something he wanted to say."

"Friends, too," he went on. "When I was at school I had lots of pals. Now I've got only one real one from those days."

"He looked at me again, and the famous 'dark, mean mood' eyes clouded with bewilderment."

"Look, I'm no different. My house is still there and any of my old mates are welcome to come anytime, and my mother takes care of us all."

Mickey-taking

"But it isn't like that any more. Suddenly these old friends, my one time pals, are all peculiar and stiff and strange. And they take the mick too and try to impersonate me."

"Mickey-taking in any shape I can't stand—not by anybody or about anybody—but why should they? What's wrong with them?"

"Suppose it's like you said."

"I remarked, 'If you're what the public call a star then you just can't stay the way you were—they won't have it that way.'"

"Cliff rose and started to prove about realistically. 'Anyway I haven't really got time to brood about all these things. I've got other worries.'"

"I've just slipped from top spot in the Hit Parade. Craig Douglas has taken over, and I wish him all the luck in the world—if I had to lose it I'm glad that another British singer has taken my place."

"However, I think I've got something in store for Craig to worry about. It's a new sound called 'Travellin' Light' that I've just recorded with heavy rhythm guitar in the foreground, electric guitar, bass and tambourine."

"Simplicity is everything on



"Suddenly I'm a teenage idol..."

this one, and it's got a real smooth easy tempo. I think it's better song even than 'Livin' Doll,' and I'm banking heavily on it."

"What about films?" I asked.

"Cliff is a look and a listen when it comes round your way and tell me what you think—I'll be glad to know."

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STEVE RACE interrupts his American Journal to tell the story of

BRUBECK

THERE are many ways of raising a laugh in the British jazz world, and one of them seems to be to couple the names of Dave Brubeck and Steve Race.

Jazz disc-jockeys and columnists quite often mention our names in a jocular aside. The general idea seems to be that I have got a "case" on Brubeck's music.

I'm sold!

Believe me, I don't mind a bit. (Does anyone in this business mind having his name quoted in print or on the air?) I am sold on the Dave Brubeck Quartet in the same way that Max Jones appears to be sold on Marian McPartland's music, Laurie Henthaw on Mel Tormé, and Stanley Dance on Buck Clayton.

The strange thing is that just one critic's fondness for a particular jazz sound should cause so much comment over the years.

In terms of newspaper, I have probably devoted more space to Art Tatum. I have certainly given more airtime to Ella Fitzgerald.

What then is the reason for this standing joke about Brubeck and Race?

The explanation lies not so much in what I have said about Dave, as in what the other critics have said.

The story of his acceptance is a curious one, probably unique in the world of jazz. Here is a musician whose rise to fame and fortune has been in spite of the critics, not because of them.

Despite the earnest advice—even the angry rebukes—of the critics, the public has turned each new Brubeck LP into a best-seller, crowded into his concerts, and generally marked its approval in every sense which a word can describe.

On the single subject of Dave Brubeck, the public has firmly declined to be led.

The critic, accustomed to having his orders obeyed, finds this a source of some irritation.

There is almost always a Brubeck LP in the jazz best-sellers list, quite often two. Yet the initial reviews are of the lukewarm, "all-right-if-you-like-this-sort-of-thing" variety.

SHOW REVIEW

The Savoy succumbs to Lena

ON Monday night, the Savoy Hotel saw the start of a pilgrimage which will continue nightly until mid-October.

Object was Lena Horne, over here for a month's cabaret season and a long



of-the-bill spot on "Sunday Night At The London Palladium."

From the moment she uncloaked herself—in a skin-tight sequin dress—she enthralled every man in the room, from waiters to peers.

Not only the men, she claimed her admirers, however, Shirley Bassey, Pat Kirkwood and Jane Russell, also present at the opening night—were unflinching in their praise.

Lena's triumph was shared by her husband, Leslie Horne, who is also her MD and pianist.

Incidentally, on bass was top-ranking U.S. jazzman George Duvivier—Archie Hile.

Craig Douglas

THOUGH Craig Douglas is not a newcomer to Variety, he had his first bill-topping spot at Chesham's Royale Theatre on Monday.

After a novel entrance with "Just in Time," he went into "Here Comes Summer" and his 20-minute act was well under way.

He has a lot to learn, but such was his rather stilted acknowledgment of applause and a slight uncertainty in his announcements that he was making a time. Meanwhile, his hands were at work making an attempt to produce his act and he responded nobly.

Unquestionably, the 18-year-old singer has talent—and the volume of advance bookings prove that the public has already realised this. —Archie Hile

XXXXXXXXXXXXXXXXXXXX



The story of Dave Brubeck's acceptance is a curious one—probably unique in the world of jazz.

in Britain

But he can be funny, and he doesn't always know when to play down the visual trick effects.

Dave himself still has a tendency to try too hard, which is why he has more "off" days than Desmond.

He also tends to get hung up in the tenor register of the piano, and to hammer away at the fourth degree of the scale as if it had done him some past injury.

Now, in September, 1959, the quartet is back, topping the bill over Menck, Gillespie, Clayton, Rushing, Ash and Conover. It is playing better than ever, as pairs—especially at the 8.45 p.m. Festival Hall concert last Saturday—can testify.

I am not, I hope, blind to the quartet's faults.

On the odd occasions when Paul Desmond is off form, he is way off—judiciously so.

Gene Wright, coach by now to this country, breaking a number of house records and drawing the usual frustrated growls from a number of the critics.

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On the odd occasions when Paul Desmond is off form, he is way off—judiciously so.

Gene Wright, coach by now to this country, breaking a number of house records and drawing the usual frustrated growls from a number of the critics.

Dividing line

His rhapsodic excursions, though I personally have no objection to them, are apt to lose him the sympathy of purist-minded members of the audience—especially in this country, where the dividing line between the angularity of modern jazz and the sensibility of Nelson Riddle's string voicings is unnecessarily strong.

Despite these reservations, I find deeper musical qualities in Dave's music than in nine-tenths of the jazz we hear these days. Next week I hope to go further into the subject.



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DUKE IN PARIS

With four new men



Duke Ellington's Salle Pleyel concert, in Paris this week, showed that he retains all his old genius.

WHEN Duke Ellington returned for four concerts at the Salle Pleyel this week, his line-up included four newcomers.

Jimmy Johnson, who had a featured spot on drums, replaces Sam Woodyard. Andy Ford has joined the brass section in place of trumpeter Hal Baker. Bootie Wood replaces John Sanders on trombone, and Lil Greenwood takes the vocals instead of Ozzie Bailey.

The programme included a number of Ellington classics. And the freshness that the band can bring, after all these years, to numbers like "The Mooche," "Creole Love Call" and "Caravan," must surely be the best illustration of Duke's genius.

Hodges, Quentin Jackson, Clark Terry all drew warm applause, though I had the impression that the audience would have appreciated fewer solos and more ensemble work.

'Retiring' Nonsense!

Jimmy Johnson's drum feature received a terrific ovation—his as good to watch as to hear—but I thought Lil Greenwood could have shown a little more fire and warmth in her singing.

When I spoke to Duke after Monday night's concert, mentioning the rumour that he may be retiring, I drew a sharp response. "I'm not retiring as long as I'm fit to play," he replied.

He was surprised at the rumour that is going round—certainly he looked fit and happy enough.

After Monday's concert, the band left for Sweden to open a tour of Scandinavia—Hers Rahn

... after the concert

BRITAIN BIDS FOR DION & BELMONTS

NEW YORK, Wednesday.—Overtures have been received here from the Grade office in Britain regarding appearances of Dion and the Belmonts. Although the group would not be available until the first of the New Year, due to previous commitments, it is believed that a tour involving TV and personals may be worked out soon.



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Omer Simeon dies of throat cancer

YET another name has been added to the 1959 death from cancer roll of famous jazzmen: pioneer New Orleans clarinetist Omer Simeon died in a Harlem hospital on Thursday.

He had undergone a throat operation earlier this year. After the operation he returned to work with the Wilbur Puma Band with New York's Jimmy Ryan's club and remained with the group until re-admitted to hospital on September 7.

Lost. Already in 1959, jazz has lost Lester Young, Sidney Bechet, Billie Holiday, Dizzy Gillespie, Shadow Wilson, Walter Davis, Roy Brown and Lawrence Mar- rero.

Simeon had played with many of the big names of jazz including King Oliver, Ernie Tate, Earl Hines, Jimmy Lunceford, Lionel Hampton and Kid Ory. He was best known for his work on the famous recordings by Jelly Roll Morton's Red Hot Peppers and, in recent years, with Wilbur de Paris.

Orell Scott is to take over the clarinet chair with De Paris.

Jazz coaches. The Palm Court Club, Purley, is organising coaches to take face the Autumn Jazz Band Ball at Hammermith Palais on Monday.

The Ball will be completed by MM Editor Pat Brand and BBO producer John Hooper.

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THIS WORLD OF JAZZ

Thrilling, but what waste

by MAX JONES

IT is possible to sympathise with concert organisers, and by Sunday evening I was beginning to feel sorry for those attempting to control the runaway Newport shows.

I felt sorry for the hapless musicians, of course, as they contended with programme cuts, clock-watching and managerial agitation, in addition to normal worries.

Asked for it

The producers had asked for trouble, trying to squeeze a singer and four such groups (and maybe an interval, too) into a two-hour concert. But they got more, perhaps, than was strictly necessary.

The musical overflow was confined to the second half. Before the interval, Al and Brubeck came off on time, the latter's soloist well displayed in his 30-minute spot.

Gillespie has an additional player to present, but should be able to manage with a similar spot. According to Jack Higgins, of the Davison office, Drury ran 17 and 29 minutes overtime on the Festival Hall shows.

For Buck Clayton, the problem is tougher. He leads an eight-piece with a minimum of six soloists—on Sunday, bass

and drums were featured also—and his half-hour or so has to be shared with Jimmy Rushing.

What happened, on Saturday, was that Buck played "Gutter Drive," "Copper Rail" and "Night Train" in approximately 15 minutes, then brought on Rushing (with George Wein, pianist, for his first home) for four songs. He over-ran his time though the performance seemed ridiculously brief.

Still too long

At the Kilburn State next day, when Buck opened the second half, he gave us "Springing Along On Broadway," "Moonlight" and "Air-mail Special," then the four with Jimmy. Still too long.

For the second concert, he did "Copper Rail," "Night Train" and the leaping "Air-mail," then the Rushing numbers, short of sundry solos.

The All-Stars retreated on clarinet, but their final "Sent For You Yesterday"—with Rush and the five horns building a massive swing—had the audience roaring, and it took Conover and the curtain to subside their demands for more.

Dizzy, who began at 10.20

Simeon—'always the gentleman'

OMER SIMEON'S death was a recurring subject of conversation in the Clayton band dressing rooms over the weekend.

"I had occasion to play with Omer not too long ago," said Bennett Berry. "Sidney de Paris was taken sick and I worked with the band for a week or so."

"Omer had come out of hospital, from a throat operation, and looked great," said Berry. "There was a physical difference in the clarinet playing after he came back, but when he regained his strength he sounded fine again."

He said he felt swell, though he talked kind of euphoric since the operation. "He was drinking moderately—"

Quiet fellow

"I've known Omer a long while, met him in Chicago," Wells continued. "Late he'd been living at the YMCA, and I saw him mostly at the drug store on the corner—or getting off the subway at 138th."

"He was always a quiet fellow—you had to draw the words out of him almost as they came all in a rush. He was at Ryan's for years, as you know. The people at the Club liked him very much, and he often sat at the tables."

"He had quiet ways—there was a lot of Indian in him, so perhaps that accounted for it. Besides being a good musician, Omer was a gentleman all the time."

Clayton and the others remembered Simeon mainly for his clarinet, though they knew he had played alto—with the Humphreys and Hines bands—and baritone for a time.

New York gig

Clayton told me he had worked with Simeon for the last 10 years, and on Buck counted the book in which he records his affairs, and said:

"The last gig was June 21 in New York. Pianist Don Frye had the band with Omer on clarinet. It was the last time I saw him."

Jimmy Rushing rounded off the talk. "I been knowing Simeon a number of years. Saw a lot of him when I had the band at the Savoy, around '30 to '32. He was in the other band—certainly played a swinging clarinet. That's another good man gone."—M.J.



Omer Simeon—seen here with Jimmy McPartland and clarinet Bud Freeman—died last Thursday aged 57. Below, members of the Buck Clayton All-Stars comment on the death of the veteran New Orleans clarinetist.

Clayton offers us the thrilling sound—Rushing says: "This group can be real heavy; it's like the old Basie band"—and a succession of powerfully swinging soloists who come and go all too quickly.

I envy Copenhagen jazz lovers who, on September 17, heard two solid hours of the Clayton-Rushing unit.

DAVE PEARSON, drum star of the VIC ASH QUINTET

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Art Blakey and Kenny Clarke during historic "cutting contest" in Paris.

Sophisticated Shirley

SHIRLEY COLLINS (LP)
"Sweet England"
Sweet England; Hark on the Mountain; Hark on the Mountain; The Tailor and the Hammer; The Lady and the Tiger; Turpin's Tune; The Cherry Tree Carol; Sweet William; Omelette; Blackbirds and Thrushes; A Keeper Went Hunting; Paddy Vachell; Pretty Sare; Barbara Alani; Charlie.
(Large 10 in. 10-108-21, 914)
Accompanied by John Hasted (pno.), Ralph Hasted (gtr.), Guy Carawan (bass).
In future years, some of our younger folksingers may be acutely embarrassed at the recordings they are now making. Shirley Collins, for instance, a Sussex lass who has been the protégé first of John Hasted, then of Ewan MacColl, and finally of Alan Lomax, probably doesn't like to recall the Jean

Ritchie-type singing of her disc debut on the HMV "Folkways Today" record of wonder what she'll think of this 10-inch in a few years' time?
Not that it isn't interesting. Shirley is still one of Britain's best folksingers, particularly now that Jean Hasted (who was the best) has gone to Canada. And she has a big repertoire of beautiful songs.
The choice on this record—part traditional English, part Southern Appalachian, part of a mixture of folk and all some-thing revamped—is representative of the sort of songs Shirley has performed as she has not only singing but also as a pianist. Shirley has traditional roots, but in singing for the more sophisticated folkies of London, some of the sophistication has rubbed off on her, and simplicity has become a virtue. The result is that she seems to have diluted the essence of her art.
At her best, on numbers like "Omelette," some of the essential "bite" of the folksinger comes to play an edge on her singing. But the sophistication of her voice tends to play at the end of the second 12-in. side. There's a good EP in this record—Fred Ballas.

• Shirley Collins
... traditional roots.

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The magnificent Art Blakey

ART BLAKEY (LP)
"Big Band"
Midi-8 (a): Auld Life Grand (b): Tipton (c): Practice (d): El Toro Valiente (e): The Kiss Of No Return (f): Late Date (g): The Outer World (h).
(Parlophone 12 in. PMC 1089-36, 16.)
(a)—Blakey (dr.); Donald Byrd (sax); Coleman, Bill Hardman, Ray Cleveland (pno.); Melba Liston, Frank Seshak, Jimmy Cleveland (bass); John Coltrane, Al Cohn (tr.); Bill Stappin (bass); Walter Bishop (pno.); Wendell Marshall (bass).
(b)—Byrd (tr.); Coltrane (tr.); Bishop (pno.); Marshall (bass); Blakey (dr.); Am. Belsham, New York, December, 1958.
S EERING Blakey's name on a record cover invariably throws me into confusion. At first, which means when he allows the rest of his group to be heard above his drumming, he has been responsible for much great jazz.
At his worst, he can only appeal to those collectors who consider the drums a solo instrument.

On this Parlophone issue, he is at his magnificent best. There can be few drummers who can take a big band by the scruff of its collective neck and swing it with such fervour.
I am tempted to agree with Melba Liston's quote on the record: "He should never be a little group. He has such drive that he should have a lot of brass and need to lift the more the merrier."
Blakey disproves the theory by drumming equally well on the two small-band tracks. To take these two first, Donald Byrd's "Tipton" is backed along an easy, strolling tempo, while Coltrane's "Practice" is taken at a faster, more driving pace. Both horns shine in the solos.

Coltrane and Byrd are the best of the soloists in the big band numbers, though the other three trumpets, and Seshak and Cohn, also show up well. The band achieves a full, attacking sound, with occasional rocky edges but plenty of depth. "Tipton" has a Latin flavour, and "Practice" is a dreamy ballad. Melba Liston's "Late" features a minister theme which develops into an exciting, never-endingly-written voicing.

The hand achieves a full, attacking sound, with occasional rocky edges but plenty of depth. "Tipton" has a Latin flavour, and "Practice" is a dreamy ballad. Melba Liston's "Late" features a minister theme which develops into an exciting, never-endingly-written voicing.

JAZZ on the AIR

(Times: BST CET)
SATURDAY, SEPTEMBER 26
12.30-12.45 P.M. A. 1: Jim Coates.
1.30-1.45 P.M. A. 2: Dave New Jazz Band.
1.45-2.00 P.M. A. 3: Sam Serrano.
2.00-2.15 P.M. A. 4: Frank Brown.
2.15-2.30 P.M. A. 5: Dave New Jazz Band, with the Sounds of the Big Bands. Plus: Sinatra, Carmen, Cole, Lett, Prada.
2.30-2.45 P.M. A. 6: Jazz Time.
2.45-3.00 P.M. A. 7: JATP at the Sails. Played with Ronnie Bass, "Spice" Bailey, Buddy Clark, Art Farmer, Clifford Brown, Mulligan, etc.
3.00-3.15 P.M. A. 8: America's Pop Music.
3.15-3.30 P.M. A. 9: Britain, Russia, U.S.-G. Evans, Garner.
3.30-3.45 P.M. A. 10: Bandstand USA.
3.45-4.00 P.M. A. 11: Wild Bill, Kenny Clarke.
4.00-4.15 P.M. A. 12: Jazz Session.
4.15-4.30 P.M. A. 13: SWF.
4.30-4.45 P.M. A. 14: Dave New Jazz Band.
4.45-5.00 P.M. A. 15: G. Evans, Garner.
5.00-5.15 P.M. A. 16: Jazz Session.
5.15-5.30 P.M. A. 17: Dave New Jazz Band.
5.30-5.45 P.M. A. 18: Jazz Session.
5.45-6.00 P.M. A. 19: Dave New Jazz Band.
6.00-6.15 P.M. A. 20: Jazz Session.
6.15-6.30 P.M. A. 21: Dave New Jazz Band.
6.30-6.45 P.M. A. 22: Jazz Session.
6.45-7.00 P.M. A. 23: Dave New Jazz Band.
7.00-7.15 P.M. A. 24: Jazz Session.
7.15-7.30 P.M. A. 25: Dave New Jazz Band.
7.30-7.45 P.M. A. 26: Jazz Session.
7.45-8.00 P.M. A. 27: Dave New Jazz Band.
8.00-8.15 P.M. A. 28: Jazz Session.
8.15-8.30 P.M. A. 29: Dave New Jazz Band.
8.30-8.45 P.M. A. 30: Jazz Session.
8.45-9.00 P.M. A. 31: Dave New Jazz Band.
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11.45-12.00 P.M. A. 235: Dave New Jazz Band.
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12.45-1.00 P.M. A. 239: Dave New Jazz Band.
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1.30-1.45 P.M. A. 242: Jazz Session.
1.45-2.00 P.M. A. 243: Dave New Jazz Band.
2.00-2.15 P.M. A. 244: Jazz Session.
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2.30-2.45 P.M. A. 246: Jazz Session.
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3.45-4.00 P.M. A. 251: Dave New Jazz Band.
4.00-4.15 P.M. A. 252: Jazz Session.
4.15-4.30 P.M. A. 253: Dave New Jazz Band.
4.30-4.45 P.M. A. 254: Jazz Session.
4.45-5.00 P.M. A. 255: Dave New Jazz Band.
5.00-5.15 P.M. A. 256: Jazz Session.
5.15-5.30 P.M. A. 257: Dave New Jazz Band.
5.30-5.45 P.M. A. 258: Jazz Session.
5.45-6.00 P.M. A. 259: Dave New Jazz Band.
6.00-6.15 P.M. A. 260: Jazz Session.
6.15-6.30 P.M. A. 261: Dave New Jazz Band.
6.30-6.45 P.M. A. 262: Jazz Session.
6.45-7.00 P.M. A. 263: Dave New Jazz Band.
7.00-7.15 P.M. A. 264: Jazz Session.
7.15-7.30 P.M. A. 265: Dave New Jazz Band.
7.30-7.45 P.M. A. 266: Jazz Session.
7.45-8.00 P.M. A. 267: Dave New Jazz Band.
8.00-8.15 P.M. A. 268: Jazz Session.
8.15-8.30 P.M. A. 269: Dave New Jazz Band.
8.30-8.45 P.M. A. 270: Jazz Session.
8.45-9.00 P.M. A. 271: Dave New Jazz Band.
9.00-9.15 P.M. A. 272: Jazz Session.
9.15-9.30 P.M. A. 273: Dave New Jazz Band.
9.30-9.45 P.M. A. 274: Jazz Session.
9.45-10.00 P.M. A. 275: Dave New Jazz Band.
10.00-10.15 P.M. A. 276: Jazz Session.
10.15-10.30 P.M. A. 277: Dave New Jazz Band.
10.30-10.45 P.M. A. 278: Jazz Session.
10.45-11.00 P.M. A. 279: Dave New Jazz Band.
11.00-11.15 P.M. A. 280: Jazz Session.
11.15-11.30 P.M. A. 281: Dave New Jazz Band.
11.30-11.45 P.M. A. 282: Jazz Session.
11.45-12.00 P.M. A. 283: Dave New Jazz Band.
12.00-12.15 P.M. A. 284: Jazz Session.
12.15-12.30 P.M. A. 285: Dave New Jazz Band.
12.30-12.45 P.M. A. 286: Jazz Session.
12.45-1.00 P.M. A. 287: Dave New Jazz Band.
1.00-1.15 P.M. A. 288: Jazz Session.
1.15-1.30 P.M. A. 289: Dave New Jazz Band.
1.30-1.45 P.M. A. 290: Jazz Session.
1.45-2.00 P.M. A. 291: Dave New Jazz Band.
2.00-2.15 P.M. A. 292: Jazz Session.
2.15-2.30 P.M. A. 293: Dave New Jazz Band.
2.30-2.45 P.M. A. 294: Jazz Session.
2.45-3.00 P.M. A. 295: Dave New Jazz Band.
3.00-3.15 P.M. A. 296: Jazz Session.
3.15-3.30 P.M. A. 297: Dave New Jazz Band.
3.30-3.45 P.M. A. 298: Jazz Session.
3.45-4.00 P.M. A. 299: Dave New Jazz Band.
4.00-4.15 P.M. A. 300: Jazz Session.
4.15-4.30 P.M. A. 301: Dave New Jazz Band.
4.30-4.45 P.M. A. 302: Jazz Session.
4.45-5.00 P.M. A. 303: Dave New Jazz Band.
5.00-5.15 P.M. A. 304: Jazz Session.
5.15-5.30 P.M. A. 305: Dave New Jazz Band.
5.30-5.45 P.M. A. 306: Jazz Session.
5.45-6.00 P.M. A. 307: Dave New Jazz Band.
6.00-6.15 P.M. A. 308: Jazz Session.
6.15-6.30 P.M. A. 309: Dave New Jazz Band.
6.30-6.45 P.M. A. 310: Jazz Session.
6.45-7.00 P.M. A. 311: Dave New Jazz Band.
7.00-7.15 P.M. A. 312: Jazz Session.
7.15-7.30 P.M. A. 313: Dave New Jazz Band.
7.30-7.45 P.M. A. 314: Jazz Session.
7.45-8.00 P.M. A. 315: Dave New Jazz Band.
8.00-8.15 P.M. A. 316: Jazz Session.
8.15-8.30 P.M. A. 317: Dave New Jazz Band.
8.30-8.45 P.M. A. 318: Jazz Session.
8.45-9.00 P.M. A. 319: Dave New Jazz Band.
9.00-9.15 P.M. A. 320: Jazz Session.
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10.30-10.45 P.M. A. 326: Jazz Session.
10.45-11.00 P.M. A. 327: Dave New Jazz Band.
11.00-11.15 P.M. A. 328: Jazz Session.
11.15-11.30 P.M. A. 329: Dave New Jazz Band.
11.30-11.45 P.M. A. 330: Jazz Session.
11.45-12.00 P.M. A. 331: Dave New Jazz Band.
12.00-12.15 P.M. A. 332: Jazz Session.
12.15-12.30 P.M. A. 333: Dave New Jazz Band.
12.30-12.45 P.M. A. 334: Jazz Session.
12.45-1.00 P.M. A. 335: Dave New Jazz Band.
1.00-1.15 P.M. A. 336: Jazz Session.
1.15-1.30 P.M. A. 337: Dave New Jazz Band.
1.30-1.45 P.M. A. 338: Jazz Session.
1.45-2.00 P.M. A. 339: Dave New Jazz Band.
2.00-2.15 P.M. A. 340: Jazz Session.
2.15-2.30 P.M. A. 341: Dave New Jazz Band.
2.30-2.45 P.M. A. 342: Jazz Session.
2.45-3.00 P.M. A. 343: Dave New Jazz Band.
3.00-3.15 P.M. A. 344: Jazz Session.
3.15-3.30 P.M. A. 345: Dave New Jazz Band.
3.30-3.45 P.M. A. 346: Jazz Session.
3.45-4.00 P.M. A. 347: Dave New Jazz Band.
4.00-4.15 P.M. A. 348: Jazz Session.
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6.45-7.00 P.M. A. 359: Dave New Jazz Band.
7.00-7.15 P.M. A. 360: Jazz Session.
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12.30-12.45 P.M. A. 382: Jazz Session.
12.45-1.00 P.M. A. 383: Dave New Jazz Band.
1.00-1.15 P.M. A. 384: Jazz Session.
1.15-1.30 P.M. A. 385: Dave New Jazz Band.
1.30-1.45 P.M. A. 386: Jazz Session.
1.45-2.00 P.M. A. 387: Dave New Jazz Band.
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2.15-2.30 P.M. A. 389: Dave New Jazz Band.
2.30-2.45 P.M. A. 390: Jazz Session.
2.45-3.00 P.M. A. 391: Dave New Jazz Band.
3.00-3.15 P.M. A. 392: Jazz Session.
3.15-3.30 P.M. A. 393: Dave New Jazz Band.
3.30-3.45 P.M. A. 394: Jazz Session.
3.45-4.00 P.M. A. 395: Dave New Jazz Band.
4.00-4.15 P.M. A. 396: Jazz Session.

JAZZSHOWS

100 OXFORD STREET, W.1

Manager: Don Kingswell

All sessions begin at 7.30 p.m.

Friday, September 25

MICK MULLIGAN & HIS BAND

with GEORGE MELLY

Saturday, September 26

BRUCE TURNER'S JAZZ BAND

WALLY FAWKES' TROGS

plus DIZ DYSLY'S STRING QUINTET

Sunday, September 27

MICK MULLIGAN & HIS BAND

with GEORGE MELLY

Tuesday, September 29

TERRY LIGHTFOOT & HIS BAND

NEW ORLEANS JAZZMEN

Wednesday, September 30

ALEX WELSH AND HIS BAND

Thursday, October 1

FAIRWEATHER-BROWN ALL STARS

Nurses and Forces in uniform admitted at reduced rates. All members of the Club.

Club Subscription: 5/- per year. Admission each session: Members 4/-, Guests 5/- (Sat. 6/-). Full details of the Club from the Secretary, J.C. McNamee, 10, WILKINS ROAD, LONDON, W.1.

KEN COLYER JAZZ CLUB

At Studio 31, 101/102, Newport Street, Leicester Square (W.C.2)

Friday, September 25

BOB WALLIS

STONYVILLE JAZZMEN

KEN COLYER'S JAZZMEN

MON, 7.30-11.30

STONYVILLE JAZZMEN

MON, 7.30-11.30

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MON, 7.30-11.30

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MON, 7.30-11.30

STONYVILLE JAZZMEN



CLUB CALENDAR

1/- per word

• SATURDAY—contd. •

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WOOD GREEN: A fabulous two band set. KENNY BALL BAND and the STEADFAST JAZZMEN. Free admission, starting 7 p.m. Come early!

• SUNDAY •

BLUE CIRCLE, Huddersfield: Art Wood, 8.30-11.30 p.m.

BRITANNIA, Edmonstone: 8.30-11.30 p.m. The All-England Jazz Club, 8.30-11.30 p.m.

COOKS—CHINGFORD: 8.30-11.30 p.m. The All-England Jazz Club, 8.30-11.30 p.m.

FRIDAY (TODAY): 8.30-11.30 p.m. The All-England Jazz Club, 8.30-11.30 p.m.

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YOUR RECORD

• BIRMINGHAM •

THE LATEST records are always to be found at the Birmingham Record Shop, 10, Market Street, Birmingham, 19.

• BRADFORD •

MOORE'S OF BRADFORD Records, 25, North Parade, Bradford, 19.

• CARDIFF •

CITY RADIO (Cardiff), Ltd., 1, The Arcade, Cardiff, 19. The only specialised jazz record shop in Wales.

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WHETHER POP or classic, your record will be at the Record Shop, 10, Market Street, Chester, 19.

• DARLINGTON •

GEORGE A. WILSON and Son, Ltd., 10, Market Street, Darlington, 19.

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WALDRENS, 60-64, High Street, Hounslow, 19.

• LEEDS •

KITSON'S, 10, Market Street, Leeds, 19.

• LONDON •

BRITON—CHAMBER (British), 10, Market Street, London, 19.

• MANCHESTER •

W.C.2—OBELISK, 10, Market Street, Manchester, 19.

• NOTTINGHAM •

REDFISH RECORD Centre for all the latest records—Angel Row, 10, Market Street, Nottingham, 19.

• SHEFFIELD •

COX RADIOVISION, Sheffield, 19.

• STOKES TRENT •

DAVIDSON, Ltd., 65, Market Street, Stoke-on-Trent, 19.

Small advertisements in this issue also appear on pages 17, 18 and 19

THE LONDON JAZZ CENTRE

JAZZ AT THE MARQUEE

165 OXFORD STREET, W.1 (Next to Academy Cinema)

THURSDAYS October 1st

JOHNNY DANKWORTH ORCH.

October 15th

AND THE JAZZMAKERS

SATURDAYS September 26th

JOE HARRIOTT QUINTET AND

TUBBY HAYES QUARTET

October 10th

SUNDAYS September 27th

JOE HARRIOTT QUINTET AND

TUBBY HAYES QUARTET

October 4th

JOE HARRIOTT QUINTET AND

TUBBY HAYES QUARTET

October 11th

JOE HARRIOTT QUINTET AND

TUBBY HAYES QUARTET

TUESDAYS September 29th

HUMPHREY LYTTLETON BAND

October 13th

also on October 13

October 20th

EDDIE THOMPSON

