

LAWRENCE WRIGHT—6-page supplement inside

Melody Maker

October 22, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

JERRY FIELDING

PAGES 6 & 7

HAWKINS, CARTER:

BING (S)WINGS IN

NEW 'PHIL' SIGNINGS



Bing Crosby and his wife, Kathy, flew into London on Friday for a short holiday. Between golf and shopping sessions, Bing recorded four sides of an LP at Decca's West Hampstead studios for his own Project label. On Wednesday, the BBC announced that they had bought three Crosby Spectaculars from America's ABC Television. The first will be shown on November 9, and guest stars include Dean Martin, Patti Page and Mahalia Jackson.

COLEMAN HAWKINS, Benny Carter, Roy Eldridge, Don Byas, Jo Jones and Candido—these are the six names added this week to the 1960 Jazz at the Phil Unit, the biggest collection of American jazz stars ever to hit Britain.

They join the bill announced in last week's **MELODY MAKER**—the Cannonball Adderley Quintet, Dizzy Gillespie and J. J. Johnson—for the British tour which opens at the Royal Festival Hall on November 26.

FIRST TOURS

Of the 13 names, it will be the first British tours for seven jazzmen—Carter, Jo Jones, Byas, Candido and three of the Adderley Quintet, altoist Cannonball, bassist Sam Jones and drummer Louis Hayes.

Back Page, Col. 4

JAZZ 'THRILLS' ON TV



Singer Neville Taylor plays a trumpeter in Granada-TV's thriller serial "The Odd Man." Pictured with Neville in Wednesday's first episode are actress Jenna Hyde, vibist Bill Le Sage and altoist Roy East.

ITALIAN FESTIVAL

Singer Roberto Cardinali will be among the stars appearing in an Italian Song Festival at St. Pancras Town Hall tomorrow (Saturday) and this Sunday.

DAY-TRIP FLIP FOR 'HANDY MAN' JIMMY JONES

JIMMY JONES flies to the Continent for a day-trip on Monday, between dates in his current one-night-stand tour.

He will televise in Paris in the afternoon and broadcast in Brussels in the evening.

Jimmy returns to America on about November 7, stopping off in Hollywood for an MGM film test. After a vacation, he makes a two-week tour of Australia in January.

Past and present confront Frankie

Eight relatives and friends of Frankie Vaughan were specially flown to Los Angeles on Sunday when Britain's "Mr. Showbiz" was featured in NBC's "This Is Your Life."

They were his wife, Stella, his mother and father, agent Billy Marsh, manager Paul Cave, comedienne Hetty King, Neville Goodridge (secretary of the National Association of Boys' Clubs), and Mrs. Johnson, with whom Frankie was billeted as a schoolboy during the war.

Frankie's new film for 20th Century-Fox, now retitled "The Right Approach," starts shooting in Hollywood today (Friday).

SCORE FOR CLIFF

On Monday, EMI held a party for Cliff Richard to celebrate his 20th birthday.

Many of Cliff's Show Business friends attended the event, which was held at EMI's West End headquarters.

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

Sedaka, Brook Benton tour planned

NEIL SEDAKA and Brook Benton will spearhead a new invasion of Britain by American disc stars.

Both are in line for December British tours following meetings this week between Britain's William Victor agency and America's Marty Machat.

And they will be followed, in

February, by a package comprising the Four Freshmen and June Christy with Ted Heath and his Music.

Vic Lewis, of the William Victor Agency, told the MM: "Sedaka and Benton will both

make full tours as well as appearing on TV. We are not yet sure whether they will come separately or together.

"Machat is keen to co-star Benton with Shirley Bassey—if it can be fixed."

TED HEATH MEETS THE BEAT STARS



Ted Heath starts his first tour with a beat-style package today (Friday) at Woolwich, Granada. And on Tuesday he said "hello" to two of the stars—Garry Mills (!) and Ricky

Valance—at a get-together at his Hay Hill offices. The tour of Granada cinemas will take in Slough, Rugby, Romford, Walthamstow and Tooting.

RUSH TO ORDER NEW ELVIS DISC

Advance orders for Elvis Presley's latest single, "It's Now or Never," have already hit the 270,000 mark—and the disc is not due out until next Friday.

A Decca spokesman told the MM: "This easily beats the previous record held by Elvis of 250,000 advance orders for 'Jailhouse Rock,' which was released in 1958."

"It's Now Or Never," a teen-beat version of "O Sole Mio," is reviewed on page 6 of this week's MM.

Dave Carey leaves Stargazers group

Dave Carey has left the Stargazers vocal group after seven years to concentrate on a solo career.

Among his many other activities, Dave has for the past six years been writing commercials for West African television, radio and films. On November 6 he leaves for a month's visit to the entertainment centres of that territory.

His successor in the Stargazers had not been chosen at press time.

TOP TWENTY

Melody Maker charts service

Data supplied by over 100 selected record dealers

1. (1) ONLY THE LONELY Roy Orbison. London
2. (2) TELL LAURA I LOVE HER Ricky Valance. Columbia
3. (6) AS LONG AS HE NEEDS ME Shirley Bassey. Columbia
4. (3) NINE TIMES OUT OF TEN .. Cliff Richard. Columbia
5. (4) SO SAD/LUCILLE Everly Brothers. Warner Bros.
6. (5) HOW ABOUT THAT Adam Faith. Parlophone
7. (7) WALK DON'T RUN John Barry. Columbia
8. (8) MESS OF BLUES/GIRL OF MY BEST FRIEND
Elvis Presley. RCA
9. (13) LET'S THINK ABOUT LIVING
Bob Luman. Warner Bros.
10. (9) APACHE Shadows. Columbia
11. (11) WALK DON'T RUN Ventures. Top Rank
12. (15) CHAIN GANG Sam Cooke. RCA
13. (10) PLEASE HELP ME I'M FALLING Hank Locklin. RCA
14. (—) DREAMIN' Johnny Burnette. London
15. (12) EVERYBODY'S SOMEBODY'S FOOL
Connie Francis. MGM
16. (—) ROCKING GOOSE Johnny and the Hurricanes. London
17. (—) THEM THERE EYES Emile Ford. Pye
18. (18) TOP TEEN BABY Garry Mills. Top Rank
19. (17) PAPER ROSES Kaye Sisters. Philips
20. (—) SHORTNIN' BREAD Viscounts. Pye

JAZZ TOP TEN

1. (1) ACKER (LP) Acker Bilk. Columbia
2. (3) SEVEN AGES OF ACKER (LP) Acker Bilk. Columbia
3. (2) ELITE SYNCOPATIONS (LP) Chris Barber. Columbia
4. (4) BEAUTY AND THE BEAT (LP)
George Shearing and Peggy Lee. Capitol
5. (6) KIND OF BLUE (LP) Miles Davis. Fontana
6. (5) SIDE BY SIDE (LP) .. Johnny Hodges and Duke Ellington. HMV
7. (9) CHAIRMAN OF THE BOARD (LP) Count Basie. Columbia
8. (7) TIME OUT (LP) Dave Brubeck. Fontana
9. (8) BLUES IN ORBIT (LP) Duke Ellington. Philips
10. (—) PYRAMID (LP) Modern Jazz Quartet. London

TOP TEN LPs

1. (1) SOUTH PACIFIC Soundtrack. RCA
2. (4) ME AND MY SHADOWS Cliff Richard. Columbia
3. (2) DOWN DRURY LANE TO MEMORY LANE 101 Strings. Pye*
4. (3) ELVIS IS BACK RCA
5. (5) EDDIE COCHRAN MEMORIAL ALBUM London
6. (6) OKLAHOMA Soundtrack. Capitol
7. (7) IT'S EVERY TIME Everly Brothers. Warner Bros.
8. (8) CAN CAN Soundtrack. Capitol
9. (10) THE FABULOUS STYLE OF THE EVERLY BROTHERS.....London
10. (—) THE BUDDY HOLLY STORY, No. 2 Vogue-Coral

* This is a two-LP album.

TOP TEN EPs

1. (2) SOUTH PACIFIC HIGHLIGHTS Soundtrack. RCA
2. (1) THIS IS MIKI—THIS IS GRIFF Pye
3. (5) ADAM'S HIT PARADE Adam Faith. Parlophone
4. (4) STRICTLY ELVIS RCA
5. (3) PADDY ROBERTS STRIKES AGAIN Decca
6. (7) CLIFF SINGS, No. 3 Cliff Richard. Columbia
7. (6) STRICTLY FOR GROWN-UPS Paddy Roberts. Decca
8. (8) THE LATE, GREAT BUDDY HOLLY Vogue-Coral
9. (9) NINA AND FREDERIK, No. 1 Columbia
10. (10) C'MON EVERYBODY Eddie Cochran. London

LUKE BOX TOP 20

1. (2) ONLY THE LONELY Roy Orbison. London
2. (1) TELL LAURA I LOVE HER Ricky Valance. Columbia
3. (4) NINE TIMES OUT OF TEN Cliff Richard. Columbia
4. (3) HOW ABOUT THAT Adam Faith. Parlophone
5. (5) APACHE Shadows. Columbia
6. (2) AS LONG AS HE NEEDS ME Shirley Bassey. Columbia
7. (6) MESS OF BLUES/GIRL OF MY BEST FRIEND Elvis Presley. RCA
8. (7) SO SAD Everly Brothers. Warner Bros.
9. (9) WALK DON'T RUN John Barry. Columbia
10. (8) BECAUSE THEY'RE YOUNG Duane Eddy. London
11. (10) EVERYBODY'S SOMEBODY'S FOOL Connie Francis. MGM
12. (1) PLEASE HELP ME I'M FALLING Hank Locklin. RCA
13. (3) LET'S THINK ABOUT LIVING Bob Luman. Warner Bros.
14. (15) CHAIN GANG Sam Cooke. RCA
15. (14) PLEASE DON'T TEASE Cliff Richard. Columbia
16. (9) ROCKING GOOSE Johnny and the Hurricanes. London
17. (5) WHEN WILL I BE LOVED? Everly Brothers. London
18. (—) DREAMIN' Johnny Burnette. London
19. (18) NICE 'N' EASY Frank Sinatra. Capito.
20. (—) PASSING BREEZE Russ Conway. Columbia.

Supplied by the makers of the Music Maker Phonograph.

TWENTY TOP TUNES

1. (1) AS LONG AS HE NEEDS ME (B) (2/-) Lakeview
2. (2) LOVE IS LIKE A VIOLIN (F/B) (2/-) Keith Prowse
3. (5) PASSING BREEZE (B) (2/-) Glover-Conway
4. (4) TELL LAURA I LOVE HER (A) (2/-) Lawrence Wright
5. (3) PAPER ROSES (A) (2/-) Leeds
6. (10) IN MY LITTLE CORNER OF THE WORLD (A) (2/-) Kassner
7. (7) APACHE (B) (2/-) Francis Day
8. (8) WALK DON'T RUN (A) (2/-) Planetary-Kahl
9. (6) EVERYBODY'S SOMEBODY'S FOOL (A) (2/-) .. Nevins-Kirshner
10. (3) THE GIRL OF MY BEST FRIEND (A) (2/-) .. Hill and Range
11. (18) ONLY THE LONELY (A) (2/-) Acuff-Rose
12. (17) NINE TIMES OUT OF TEN (A) (2/-) Aberbach
13. (12) HOW ABOUT THAT (B) (2/-) Mills
14. (—) NEVER ON SUNDAY (F) (2/-) United Artists
15. (13) PLEASE HELP ME I'M FALLING (A) (2/-) Aberbach
16. (11) BECAUSE THEY'RE YOUNG (A) (2/-) Chappell
17. (15) MAIS OUI (F) (2/-) Leeds
18. (16) PLEASE DON'T TEASE (B) (2/-) Belinda
19. (20) THE SINGING PIANO (B) (2/6) Hit Songs
20. (19) ROMANTICA (F) (2/-) Keith Prowse

A—American; B—British; F—Others. (All rights reserved.)
Supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

AMERICA'S TOP TEN

- As listed by "Variety"—issue dated October 19, 1960.
1. (1) MY HEART HAS A MIND OF ITS OWN Connie Francis (MGM)
 2. (5) SAVE THE LAST DANCE FOR ME Drifters (Atlantic)
 3. (6) I WANT TO BE WANTED Brenda Lee (Decca)
 4. (2) CHAIN GANG Sam Cooke (RCA Victor)
 5. (4) A MILLION TO ONE Jimmy Charles (Promo)
 6. (8) LET'S THINK ABOUT LIVING Bob Luman (Warner Bros.)
 7. (—) DON'T BE CRUEL Bill Black (Hi)
 8. (3) MR. CUSTER Larry Berne (Era)
 9. (9) SO SAD Everly Brothers (Warner Bros.)
 10. (—) THREE NIGHTS A WEEK Fats Domino (Imperial)

TRAD JAZZ

IT'S

Terry Lightfoot (seen here with trombonist John Bennett) formed his band on leaving the RAF. Now, with three years' professional work behind him, he says: "We can work seven nights a week without leaving Town."

NOT the least of the fantastic facts about trad jazz, in the minds of many people, is that Acker Bilk is now Up There with Chris Barber.

It took Chris about ten years to reach the top. Acker, starting from scratch, made it only three years after arriving in London—in a stained corduroy jacket, with his precious clarinet wrapped up in brown paper. And he did it without stealing any of Barber's thunder.

In sheer audience appeal, Bilk and Barber have no close rivals—they lead the field by a mile. Of the rest, three or four bands are fighting it out for that coveted second place.

No banjo!

Terry Lightfoot, Kenny Ball and Bob Wallis are mentioned as the strongest candidates, with men like Dick Charlesworth, Mick Mulligan, Alex Welsh and Mike Daniels drawing up close behind.

One distinctly odd aspect of the whole business is that some of the most worthy contenders are damned in the eyes of the young fans.

The Mick Mulligan band was booked for a date—signed, sealed and settled. Then agent Jim Godbolt had a phone call.

"The Mulligan band will be playing trad jazz?" asked the worried promoter. Godbolt replied that it normally did just that.

"I mean, it's been advertised that he will," complained the promoter. Nettle by the doubt in the voice, Godbolt probed. Two young fans had sown the seed of suspicion, it transpired, by sneering that Mulligan "was modern."

"I knew just what that meant," explains Godbolt. "No banjo."

Another fantastic fact. The trad revival started off as a cult. A generation later, the distorted vestiges of that early zeal persist. "My kids," says a prominent provincial band booker, "would walk out if they saw a saxophone in the hall."

Puritans

These youngsters, despite a general ignorance of jazz history, have become more puritanical than the musical puritans themselves.

"And not only the customers," qualifies Mick Mulligan. "You get the disease spreading to dance hall managers. One swooped up triumphantly after a number. 'You're playing modern,' he howled. 'I dis-

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Dick Charlesworth's original City Gents all worked in the

—THE FANTASTIC FACTS

ONE BIG RAVE

tinctly saw the hi-hat moving up and down!"

They just won't see Bruce Turner, according to Mulligan, although he has a lovely band. He holds a saxophone—and that's death. Gonella is playing well, so are Sandy Brown and Al Fairweather. Too far out, too modern, say the kids.

Certainly, the men who started the jazz revival—the jazz writers, the discographers and junk shoppers who exhumed the corpse of New Orleans jazz in the early 'forties—never foresaw this.

Crusaders

"The fan element was non-existent then," recalls Godbolt. "Dedicated, we were, holy crusaders to a man."

"The Monday evening trek to the Red Barn at Barnhurst to hear George Webb's Dixielanders was a pilgrimage that we couldn't miss. George was idolised by an audience of collectors."

"It sounds ridiculous, but the owner of an Ellington disc was highly suspect in those days."

"And just imagine: Lyttelton, Wally Fawkes and Eddie Harvey played in the Webb band—and they've all long since forsaken the trad scene."

"At the Hot Club Of London, we played Armstrong's 'Georgia Bobo' as intermission music. If I faded it to make an announcement, I was howled down."

The current boom in trad is a mixed blessing, breeding as it does an exacting audience of limited understanding. Yet Dick Charlesworth insists that the customers can be liberal in their outlook.

"I've started using bass clarinet. They'll accept that, provided the formula isn't broken."

Charlesworth leads the City Gents, and their dress is nattily appropriate. "We all worked in the city before turning pro,"

he explains. "And anyway, it doesn't affect the music."

He refers, of course, to the original band. The present personnel includes a structural steel designer, an analytical chemist and a farmer. Charlesworth worked for the Ministry of Labour as a Wages Inspector.

He did gigs with dance bands before deciding that his true interest was jazz. "Not just for the money. There's more freedom in playing jazz."

"In a dance band, you're playing music that you hate ninety per cent. of the time. Perhaps that's why the dance band musician looks so unhappy on the stand."

Both Mulligan and Charlesworth agree that the individual personalities of the trad musicians do much to sell the trad craze, more probably than fancy uniforms. The solos establish the character of everyone, and the contact made by the music is intimate.

Charlesworth makes the point with Mulligan that trad jazz "isn't as simple as all that." There's something in it for almost everyone, and enjoyment of the music is to be had on several levels, from the purely physical to the intellectual.

It is fundamental, rather, and restates in an uncomplex form the virtues that made jazz a rage years ago.

Enjoyment

Serious young men, like Terry Lightfoot and Charlesworth, share a trait with that ironic humorist Mick Mulligan: they really do enjoy what they are doing. The whole business is something of a rave and the kids who follow them share that opinion.

For the dance band musician or misanthropic modernist, it is rarely a rave; the arrangements can be tough to play and



Mick Mulligan (here with Ian Christie) says the crowds tend to look younger and wackier — "but maybe it's we who are getting older."

they have live idols to live up to. Those preoccupations are not conducive to the dissemination of enjoyment.

And logically enough, the communication of trad enjoyment pays off. Is Charlesworth, who only turned professional at the beginning of last year, earning twice as much today? "More than that," he confesses. "Four times as much."

And Lightfoot, erstwhile clerk who formed a band on leaving the RAF and now has three years of professional trading, doesn't regret it. "We can work seven nights a week without leaving Town."

Horried

Looking back, he wonders at his nerve. On their first out-of-Town job, the promoter was horrified when they left the stand without playing the national anthem and aghast when they told him they couldn't play it.

"A crowd at a jazz club would think you'd gone potty if you played it. We struggled through with a roll on the drums and the trumpet limping through the familiar strains. We daren't join in with those complicated harmonies!" Lightfoot is conscious of the

sameness of trad bands and broadens his repertoire, with the Toreador's Song from "Carmen" to a Creole beat, "Big Noise From Winnetka," Chopin's Polonaise and other items.

"The kids find them novel and seem to get a kick from hearing them."

Which confirms Charlesworth's opinion that the audience isn't entirely prejudiced.

The traddies' careless bonhomie is peculiarly attractive to the young. Exuberance on the stand, outlandish modes of dress set a pattern of non-conformity. At a trad rave, they can let their hair down. Far from being merely permitted, it is positively encouraged.

Two girls at a Norwich club were disappointed at being told that sacks—real sacks, with armholes cut out—had been worn before at Beaulieu. "Next week," they promised, "we'll come dressed as schoolgirls."

And they did. In gym slips, black stockings and bloomers.

"The harmless exhibitionism of the young," comments Terry Lightfoot's manager, Don Read. "They are in rebellion against adult society. That is why the all-night trad rave is so popular. It affords them the chance to spend perhaps their first ever night out."

And he adds soberly:

"There's a social danger here. It can get to look like an orgy toward the end."

Mulligan observes that the crowd tends to look younger and more wacky. "But maybe it's we who are getting older. I make a point of speaking to the customers, finding out what they want. Mostly, they know nothing of jazz history, or of the jazz Greats who created the music—only the British groups."

Sincere

He sees dangers in Tin Pan Alley exploitation of the boom. "They nearly ruined it once before, with mammoth trad concerts and everyone playing for peanuts and publicity."

"And that rock-a-trad rubbish could be sinister."

But he feels that the trad musicians are wiser now, and too sincere to play the commercial game wholeheartedly.

"And the kids themselves are a safeguard. With all their faults, they can spot the counterfeit article."

You can play the same notes, in fact, but the true feeling is awfully hard to reproduce.

NEXT WEEK—Ken Colyer, Bob Wallis, Kenny Ball



City of London—hence the band uniforms. "But it doesn't affect the music," he points out.

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ON THE BEAT...

IT'S a sobering thought, but a lot of the teenage generation has never heard a big band in the flesh. Rock groups, trad groups, modern groups, yes. But big bands, no! And yet—who knows?—they may be the answer to the Question of the Day: "What will THEY go for next?"

These were the thoughts expressed by Ted Heath this week, on the eve of a tour in which his band is billed with a flock of rocking disc stars.

"There must be hundreds of teenagers who have never heard my band," he says. "Opportunities for big bands to play in and around London are scarce. Most halls have their own resident groups, Variety theatres where we used to play are disappearing.

"It's getting so that we're better known in almost every country in the world than in our own. In fact, there's a strong probability that we'll be going to Russia soon."

Novelty!

HENCE Ted's idea to bring his music to the people who became musically conscious only at the start of the Rock Age.

"But it would have been no good going out without vocalists guaranteed to appeal to them. Hence people like Ricky Valance, Terry Dene and Garry Mills—and Tony Brent.

"But we'll be playing exactly the same kind of music that has made us famous.

"And—who knows?—we might find big bands clicking all over again. On novelty appeal!"

Up their Street

THAT'S all right for teenagers, but how about Russia? How far out can the Heath Band go in the USSR? Ted has been tipped off. "Twelfth Street Rag" is about as much as the average Russian can take of modern jazz.

Perfect harmony

I HOPE the forthcoming Eurovision and ITV song contests provide as much excitement as the Festival of Mediterranean Song, held recently in Barcelona.

First of all, the entire French delegation was disqualified. The songs did not comply with the rules of the contest.

Then, the entire Italian delegation was disqualified. The French, in revenge, revealed that they had bought up 2,000



vote-carrying seats—enough to guarantee victory and (at £1,500) worth five times that amount in prizes and royalties.

Who won? The Greeks. Who seem, in any case, to be winning favour over the Italians and French on the Côte d'Azur.

With pop tunes like "Children of the Area," boleros like "Athens" and "Sagapo," and—latest rave of Monte Carlo's Scotch Club—the cha-cha, "Onassis."

Passing thought

AS the cannibal chieftain told his cook: "One James for dinner, please."

Salute

LET'S give a salute to the people of Worcester. In particular to the Society for the Advancement of Music and the Arts. Which is staging a concert this Sunday to raise funds to build a "live" theatre.

And let us salute, among the many artists appearing on the bill, Dennis Lot's, who is giving his services for this very worthy cause.

With Dennis on the bill are Bryan Johnson, Frank Holder, Tommy Bruce, Lance Fortune, Tom Mennard, Gerry Dorsay, Wyn Calvin, John Morrell, and the Taylor Twins.

If these aren't sufficient to pack the house, then the people of Worcester don't deserve a "live" theatre!

Eh?

THE wedding party was in full swing when one of the guests sidled up with a request. "Can you play 'Ada'?" "Ada!" The shocked pianist thought furiously. "You mean 'Ada'?" "No, no! 'Ada.' You know—'Ada. You With The Stars In Your Eyes.'"

Songsheet

by HUBERT W. DAVID

THE name Elizabeth Quinn may soon be very well known in songwriting circles. Wife of a Lisburn, Northern Ireland, businessman, she has been writing popular Irish numbers for many years.

It all started with the visit to Uister of Moller Nielsen, a Danish film producer, who was to make a documentary film "Ireland in Contrast," with the help of the Northern Ireland Tourist Board. Three of Elizabeth Quinn's "local" songs were included in the musical score of the film—"The Old Water Mill," and "An Old Uister Custom."

U.S tour

In 1959, the Uister Girls' Choir embarked on an American tour, and while in New York were heard on a Coast-to-Coast "This is Britain" broadcast. Included in the broadcast were several of Mrs. Quinn's songs, and when she went to the States she met several music publishers. Leeds Music have published her "Another White Lie," and have taken up an option on several other numbers.

On her return to Ireland, she wrote to Moller Nielsen and told him of the success that the choir had made in the States. He wrote by return and invited her to bring the choir to Denmark for a similar tour.

Miss Irene G. Browne, the choir's founder and director, went to London and eventually made the necessary arrangements through "Worldfriends," an organisation which specialises in exchange visits of groups of young people.

So last April, 75 young girls with their director and conductor, flew to Copenhagen. Apart from concerts, they appeared on both Danish radio and television, by which time they had quite a repertoire of Quinn songs.

Pigott and Co. of Dublin became interested in publication, and from a whole batch of heavily requested items, they chose "The Old Water Mill," "The Land of the Heather," and "The Old Water Mill." Pigott immediately included "The Old Water Mill" in an LP of Irish music.

Boost

Mills Music, in London, then took an interest and have now issued three of the songs which Pigott originally published. Bridie Gallagher has recorded "The Old Water Mill" for the Beltona label, and all now seems set fair for a big boost on this song.

Realising that this was perhaps the one song on which she could pin her faith, Elizabeth Quinn got busy on a full scale musical play. She calls it "The

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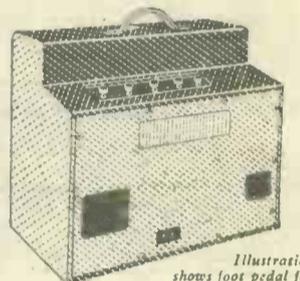


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We need a jazz fashion show!

AS I was relaxing in a motor show traffic jam the other day, it suddenly occurred to me—why not an annual Jazz Show at Earls Court?

It's not such an outlandish idea. Jazz today is as much a matter of fashion as car design or female garments.

It is important for the fans to know the latest trends, if only to avoid the hideous embarrassment of liking the wrong thing—or the right thing at the wrong time.

How relaxing it would be if we could all troop along once a year to be told, by expert salesmen, just what will be IN and what OUT during the next 12 months.

says Humphrey Lyttelton

No more the humiliation of finding oneself stuck with Dizzy Gillespie when everyone else has stuck to Miles.

Nor the nail biting uncertainty about just when to abandon Miles and take up Dizzy again. For as you may have noticed, jazz fans move in circles.

In the early forties, the regular Coleman Hawkins tenor sax model was supplanted by the smoother, more streamlined Lester Young. The big, breathy tone and fierce attack went clean out of fashion. If in the early fifties you expressed a liking for it, you were branded as a "collector," a dealer in antiques.

If at first you didn't dig Stan Getz, people didn't argue with you—they just smiled a pitying smile. And being a mouse and not a man, you conformed.

Now they smile when you enthuse over Getz, AH! Well, you must get with it, my friend—it is Rollins, Coltrane and Golsong now, and the Hawkins style is back.

It's the same with the blues. When be-bop was the thing, all that sticky old blues-shouting stuff was strictly for Uncle Toms.

If you want to play these kind of records, man, stay home.

And now? They come up and nudge you and point to Ray Charles as if he'd just been unveiled.

Ten years ago, the folksy origins of jazz were something you just didn't mention in progressive company. Today, blues and the roots are IN.

LET'S FACE IT, UNTIL WE GET THAT ANNUAL EARLS COURT SHOW, THERE IS JUST NO WAY OF TELLING WHAT'S GOOD AND WHAT'S BAD.

Give Shirley a break!

IT'S a pity Shirley Bassey hasn't had the chance to record great standards with an orchestra like Nelson Riddle's or Billy May's. Shirley has real class and can put over any song.

—Dennis Latter, Long Eaton, Notts.

WHY?—1

PLEASE tell me why the BBC have changed the Light Programme's "Just Jazz" to the impossible time of 10 p.m. on Saturday.—R. FITZROY, LONDON, N.W.2.

● A BBC spokesman says—The new time is much better for this type of programme.

WHY?—2

WHY do we hear only EMI and Decca discs on the BBC's "Pick of the Pops" programme?—D. OSBORNE, ASHFORD, MIDDX.

● Producer Derek Chinnery says—This is far from true. In fact, we make a deliberate effort to represent all companies in proportion to the number of

records each releases. Discs played are selected on merit, current popularity or with an eye to their possible appearance in future best-sellers lists.

BEST

YOU state the late Tommy Pollard achieved fame with Buddy Featherstonhaugh in 1947. In fact he was a member of Harry Parry's sextet in 1941.

You were right in describing Tommy as one of Britain's first modern jazzmen. He was also one of the best. His outstanding work in the late 'forties and early 'fifties will be remembered with pleasure.—BRIAN GLADWELL, STAINES, MIDDX.

RICHER

ACKER BILK says critics should stop kicking him and stick to "extolling the virtues of Miles Davis and his unpopular music."

MAILBAG

Mr. Bilk perhaps doesn't realise that Miles is richer than he is, that Miles has all his records in the best-sellers and that he didn't have to wear a bowler and striped waistcoat to be noticed.—D. ANDREWS, CHELTENHAM, GLOS.

ENCORE

WHEN the Acker Bilk band gave a concert at Wolverhampton's Civic Hall recently it was encored loudly. My 14-year-old son was captivated. My husband (semi-pro alto, tenor, clarinet) was full of praise. Thank you, Acker, for a wonderful programme.—MRS. J. BOWER, WOLVERHAMPTON.

REMARKS

THANKS to Pat Brand for his kind remarks on our BBC "Jazz Club" airing. We shall continue to play jazz to the best of our ability. Showmanship and Edwardian waistcoats will have to wait until we are convinced that they give us a better sound!—STAN KEELEY, LEADER, SECOND CITY JAZZMEN, OLDBURY.

● Letters should be sent to—Mailbag, Melody Maker, 4, Arne Street, London, W.C.2.



SHIRLEY—any song.

About Miles . . .

WITH the Jazz Five, I was on tour with the Miles Davis Quintet. In view of all the comments and letters, I would like to state my views. The standard set by Miles's Quintet on all 20 concerts was excellent. For me and the rest of the Jazz Five, this was the best small group jazz to hit our shores.

● So there were no announcements, no gaps between numbers. Is that bad? Instead, we had an hour and a quarter of wonderful jazz. Audiences everywhere seemed happy with this policy.

● Miles, as a person, we found to be warm and humorous. He was always willing to give help musically. He had a knack of sorting out genuine jazz lovers and fakes. The fakes were put through a miserable time.

● One Miles quote I remember is: "I wish I could have two piano players," Bill Evans and Victor Feldman." It made us all feel good as everybody here knows that Victor is definitely in that class.—VIC ASH, London, N.W.6.

Dismayed

I AM dismayed that Miles's sophisticated and adult music should be accompanied by such irrelevant and banal literature. The cosy chatter of "This World of Jazz" becomes reminiscent of a woman's weekly as it coyly reveals that Mrs. Miles Davis is very shapely.

The outcry caused by the sight of a musician behaving completely naturally and making no attempt at showmanship was incredible. As Charles Fox, Alex Korner, Benny Green and Alun Morgan said in last week's MM, "the only duty an artist owes to an audience is to give of his best." Miles did just that.—KENNY NAPPER, Teddington, Middx.

● MAX JONES says: I'm sorry Kenny Napper disliked my description of Mrs. Miles. I thought it was accurate and I don't see why a musician's wife should be dismissed as "irrelevant." Kenny KNOWS that Davis was behaving completely naturally; I could only speculate, but many readers thought his stage manner was unnecessarily abrupt, and some thought it was a pose.



MILES—NATURAL OR RUDE?

Silence

SINCE Mr. Davis couldn't care less about outward demonstration, why not just appreciate him in silence and not clap at all?

It would show he isn't the only person who can be rude.—D. M. SHANVILLE, Woodbridge, Suffolk.

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FOCUS ON FOLK

EWAN MacColl and Peggy Seeger are to tour America for two months starting October 25.

FOLKWAYS Records (Bill Leader of Collets tells me 700 titles are in stock) will be flown in as ordered in future. This is the first airmail-order disc scheme between the U.S. and Britain.

THE only admission-free song club I know is run by Unity Theatre, near King's Cross, on Wednesday. John Foreman and Jack Cooper are the regulars.

ROY GUEST, who hails from Wales, lived in London and migrated to Edinburgh, is running the Howff (old Scottish word meaning a place for a

convivial gathering) in the Edinburgh High Street. Besides providing folk song evenings, group banjo and guitar classes, they are running a coach trip to Glasgow for a concert on Sunday featuring The Wayfarers, the Hakalin Israeli singers, the Trinidad Steel Band and Roy Guest.

THE BBC's "Easybeat" programme has now topped the four-million listeners mark. Producer Brian Matthew says the rise is due to the increase in air-time from 30 minutes Saturday night to 60 minutes Sunday morning and to the inclusion of folk music. "There was a rapid rise in audience figures," says Matthew. This Sunday's "Easybeat" features the Galliards with Robin Hall and Jimmie MacGregor.—ERIC WINTER.

Reviews by the Pop Panel

ELVIS GOES ALL ITALIAN



HERE'S a switch for our Elvis—and for his millions of admirers throughout the world.

Under the title of "It's Now or Never," the Presley boy takes the Neapolitan favourite, "O Sole Mio," and gives it a new look teen-beat ballad treatment (RCA1207).

Of course, this is not the first time that the oldie has been refurbished with new-style lyrics, but Elvis's magic name on the record label is certain to whip this one right into the best-sellers.

Our guess is that he could record "Danny Boy" and get away with it!

★ Tony Brent

JUST A-WEARYIN' FOR YOU/ I'm Alone Because I Love You (Columbia DB 4514). This is probably the best disc that Tony has ever made—and on the most unlikely type of song. "A-Wearyin'" is a classic ballad that has endeared itself to millions, and in bringing it up to date without offending them, Tony has had to walk the musical tight-rope. By retaining all the warmth and sincerity and yet injecting it with his own personality, he has suc-

POP SINGLES

ceeded most handsomely and the disc deserves a lot of attention. "I'm Alone," with its swinging gait and homely sentiments, might have been written for him and, indeed, he sings it as though it were.

★ Glenda Collins

TAKE A CHANCE/Crazy Guy (Decca FL1280). Here's a girl who could go places. Sixteen-year-old Glenda from Leyton-

Elvis with Juliet Prowse, his co-star in "GI Blues" which opens in London on November 10.

stone, London, sings with remarkable maturity. Her diction, intonation and style are all good. For a first release, *Take a Chance* is first-rate all round.

★ Roy Orbison

BLUE ANGEL/Today's Tears drops (London HL9207). The "Only the Lonely" boy follows through his earlier hit with another heart-cry ballad that is pacing smartly upwards on the American charts. This contains all the ingredients of a best-seller on this side of the water, too.

★ Kingston Trio

EVERGLADES/This Mornin', This Evenin', So Soon (Capitol CL15161). A folksy pleasantry about a killer on the run in the swamp—if the 'squitoes don't get him, the 'gators will.' The fruity tones of the Kingstons fail to give it dramatic impact. *Mornin'*, on a similarly gloomy kick, is handled just as sedately.

★ Patti Page

I WISH I'D NEVER BEEN BORN/I Need You (Mercury AMT1112). Patti Page offers a folksy, bar-room-styled ballad in *I Wish*. She sings this type of number as well as anyone, but that multi-track device—used in the chorus—is beginning to wear a bit thin. About time Patti turned over a new page.

★ Frankie Avalon

TOGETHERNESS/Don't Let Love Pass Me By (HMV POP 794). Avalon has made a showing in the U.S. charts with this simple, rather trite song. Frankie's unaffected style makes the most of it, but it lacks Hit Parade character and we don't see it clicking strongly over here. *Love*—another slow ballad—sounds a better prospect.

★ Michael Hill

MIKE'S TUNE/Beatnik Boogie (Parlophone R4700). Our bet is that the topside—like the flip, a Michael Hill composition—will have those feet tapping from the opening bars. This is a catchy instrumental featuring Mike's bouncy harpsichord and Hawaiian guitar against an infectious beat.

★ Bobby Deacon

YOUR KISSES ARE FINE/I Love You So (Fye 7N 15299). Deacon makes his second bid for record fame on two compositions of his own here. *Kisses* is lively and aimed at the juke-box element—and the lad has an undeniable flair for this material. The flipside is slow, pleasant without being memorable.

★ Tracy Pendarvis

IS IT ME?/South Bound Line (London HL 9213). Highly distinctive vocalising with twangy accompaniment that will have plenty of appeal to the young—but it doesn't add anything new to the established formula. The flip is a bluesy train novelty with a hypnotically repetitive beat.

★ Jane Morgan

LORD AND MASTER/Where's The Boy (London HL 9210). The attractively forward bass, metronomic rhythm, choir, string trimmings and the experienced Miss Morgan fail to disguise the weakness of this song. *Boy* is only slightly better.

Mourning!

DON'T that mourning! Here it is—the "death disc" that has whipped up all that hot controversy. It's "Tell Tommy I Miss Him," the "answering" disc to that sad, best-seller song saga, "Tell Laura I Love Her." To the same melody as the "Laura" effort, 17-year-old American singer Marilyn Michaels mourns the passing of her loved one, Tommy (RCA 1208). The current mood seems to reflect this type of song, so Marilyn could have a hit on her hands. Perhaps her tears will then turn to smiles.

the MM

TV killed

PHONED Jerry Fielding, Dan Dailey's MD, from the desk at his Marble Arch hotel.

"I'll meet you in the bar," he said, and went on, "but how will you know what I look like? I won't be carrying a flower, you know."

"Well come down without your trousers," I suggested.

In the bar, Jerry, looking no older than 25—he is 38—was busy ordering lagers. Intent, cultured and with a great, sincere belief in music, we got talking at once.

"I've just had lunch with Ted Heath," he said. "He's a very nice guy."

"Yes, indeed. Did he tell you how he borrowed your arrangement of 'Peanut Vendor' a few years back?"

"Oh, yes. Someone sent me a dubbing of the broadcast. And I was flattered."



by MAURICE BURMAN

teenage culture which embodies only rock-'n-roll music.

"They have abdicated, in one fell swoop, their influence over the entire adult record-buying population."

"Thirdly, the blame for the demise of the big bands has to be shared in part by those of us creative musicians who, after the war, began seeking new and fresh forms."

"I think some of it got so involved that it became abstract and not understandable to the public."

"For example?"

"Well the early progressive jazz got a little out of hand. They were seeking novelty without quality."

"Does that go for Miles Davis, too?"

OBsolete

"What are you primarily? A bandleader or an arranger?"

"In America there are so few bandleaders left it is now an obsolete profession."

"Why's that?"

"First of all the economic basis for the structure of the orchestrated big band as we knew it was the ballroom."

"TV has changed all that. Ballrooms are hovering and closing and there is just no emphasis on dancing any more."

"Second, the record companies which could create a demand for big bands, have discovered that they can make more money by exploiting the

WEAKNESS

"Well, I don't want to fry anybody. Miles Davis is probably the biggest seller of progressive jazz in America."

"Now this may be a weakness in me but, from a personal point of view, I find

★ Brook Brothers

SAY THE WORD/Everything But Love (Pye 7N 15298). Though they hail from Winchester, Ricky and Geoff Brook have fallen under the Everly Brothers' influence, achieving something close to the American duo's plaintive sound. This, their bow on the Pye label, is given a distinctive dressing by MD Tony Hatch—organ, bass guitar and jangle piano.

Both songs suit them down to the ground and are likely to make a host of new friends.

★ Bill Black's Combo

DON'T BE CRUEL/Rollin' (London HL 9212). The combo has a cute sound—electric bass, electronic organ, crisply cutting cymbal and gutty tenor sax—all lacing into the boogie beat.

The tempo slows for the flip, but the eight-in-the-bar feeling remains, with piano and alto predominating.

But it all sounds too neat and ordered to ring up much in the way of quick sales.



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Edited by Laurie Henshaw

ballroom dancing in America

says **JERRY FIELDING**

him terribly interesting and knowledgeable. clinically speaking.

"But for my own enjoyment I must say I find him difficult to listen to now. I used to like him much better.

ROBERT FARNON

"But I am an arranger and, as such, my personal interest runs to interesting arrangements more than interesting solos."

"Who is your favourite arranger?"

"Many excel in different spheres. Eddie Sauter has been the most creative in America and there's a boy in France called Michel le Grand. You have a man here, Robert Farnon."

"Yes, he's wonderful, but he is not regarded today as a jazz arranger."

BOUNDARIES

He chuckled. "I'm not either." "Well if you aren't, what are you?" "The word jazz to me is a

coinage that doesn't have very rigid boundaries. I deal in all kinds of American pop music and, if you agree that all American pop music is jazz, then I'm a jazz arranger."

"Whom have you arranged for?"

"Well in 1939 I left my hometown, Pittsburg, with Alvino Ray's Band, and finished up in Hollywood. During this period I worked for Tommy Dorsey, Jimmy Lunceford, Claude Thornhill, Charlie Barnet and Kay Kaiser."

CONDUCTS

Jerry also conducts and writes vocal parts, including every phrase and breath for artists like Pat Boone, Debbie Reynolds, Betty Hutton, Teresa Brewer, Eddie Fisher, Ruth Olay and lately Connie Francis.

"What do you think of British musicians?"

"The band at the Pigalle where, as you know, I am

But musicians must share part of the blame



MEL GROUP IS GREAT!

THE re-formation of the celebrated Mel-Tones, even solely for recording, must be regarded as an event. "Back In Town" (HMV CLP1382), unites Mel Tormé once more with the sound that ended as far back as 1946.

The arrangements are new; the backings are by Marty Paich; the instrumental talents of Victor Feldman and Art Pepper are featured; the group singing has all the verve and texture that excited originally.

LP session

It's all such a fascinating work-out of group singing that picking out the best tracks is a problem. In fact, this is that rare acquisition, a wholly satisfying LP.

Johnny & Hurricanes

JOHNNY and the Hurricanes whip up their usual rock storm on "Stormsville" (London HA-1 2269).

Titles include "Reveille Rock," "Cyclone," "Time Bomb" and "Rockin' 'T."

Bob Thompson

CALIFORNIAN arranger and MD Bob Thompson conducts his orchestra and chorus through an appealing selection of songs—mainly evergreens—on "Mmm, NICE!" (RCA RD27178).

This LP should appeal to Ray Conniff admirers—though the Thompson settings are more imaginative, and "cooler" in concept.

All round, our verdict is certainly "Mmm, NICE!"

NOW-DISC BATTLE

MUSIC from the film, "The Alamo" seems destined to make an impact and already the discs are being rushed out.

The title theme, "Ballad Of The Alamo" is a story song of an epic battle of the American civil war and the Bud and Travis version (London HL 9211) has a compulsive beat and skirling strings to heighten the vocal dramatics. The duo are in equally persuasive form on the flip, "The Green Leaves of Summer"—a haunting song from the same film. They have successfully projected the folksy quality of their material.

All-important atmosphere

Bob Cort takes his crack at the title song on Decca F11285, delivering the lines with great clarity. But the all-important atmosphere conjured up by Bud and Travis is missing.

Mantovani's interpretation of Green Leaves (Decca F 11281)—though impeccably played as usual—fails to achieve the wistful appeal of Bud and Travis.

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Pliz, Herr Hastings! Here we haff ze avalanches.

The Swiss dig Diz

GUITARIST Diz Disley, touring with the Alex Welsh band in Switzerland, sends me a bulletin and the accompanying cartoon.

"It turns out we are doing this tour for the Swiss Co-operative Society, mainly in small towns," says Diz.

"The fans over here, apart from the absolute kids, are very much non-Barber types, which is a great change. In fact, they were dodgy in Berne about coming to hear a British band, because they anticipated the banjo-plonking sound."

Encores

"Guitar solos have been going over great here, even into encores—just the opposite of Germany, which is banjoland in extremis. This is naturally very gratifying, and makes me want to come and live here."

"After every concert, to ovations, up comes the Co-op manager and a couple of little girls bearing bunches of flowers and cutely wrapped packages for each one of us."

"The package turns out always to contain a bottle of wine and packets of fags. So that's about all for now. Dig you later."

The Pettiford mystery

LARRY DOUGLAS, who describes himself as Oscar Pettiford's manager and godfather to Pettiford's children, Cello, Cellina and Celeste, wishes me to correct an impression given by a recent "MM" news story.

In a letter, written in Paris, Douglas refers to our story (October 1 issue) concerning the Pettiford Memorial Concerts, and says:

"According to your New York writer, Leonard Feather, Oscar's first wife, Harriet, said she knew of no Mrs. Pettiford and no Pettiford children in Copenhagen."

"Well, she did know of Oscar's second wife, Jacqueline (who is American), and she knew of his three children by this marriage."

The twins

"Little Cello Pettiford was born in New York City on October 8, 1958. And the twin daughters were born on December 27, '59, in Copenhagen. Jacqueline and the three babies were with Oscar when he died."

"Two weeks before then, Oscar asked me to watch out for them if anything happened to him. And that's what I propose to do."

"May I ask, through your paper, that all record companies and BMI hold their Pettiford royalties until the bassist's private affairs have been settled?"

"One year, eight months and 14 days before his death, Oscar was in an auto smash outside Vienna."

"Then, I gave a benefit at Birdland and collected money

by **MAX JONES**

on his behalf. Oscar never really recovered from that accident, and that is what finally took his life."

I gladly print Larry Douglas's letter. Our correspondent, Harald Grut, tells me it was Pettiford's wish that these three children should grow up in Denmark, where he had settled down so happily.

The cause of Pettiford's death has remained a mystery. Some reports mentioned a throat complaint; others hinted at polio. U.S. papers said that "physicians refused to disclose the cause."

From New York, I hear that two union delegates (Local 802), who double-checked on the matter, say that Oscar hadn't eaten properly in months and was suffering from malnutrition. All very odd.

Grut adds that in July, Oscar recorded an LP for the Danish Debut label with a group of Scandinavian musicians. This session, and another in August for Danish Columbia, marked the end of this exceptional bassist's extensive and distinguished recording career.

Exciting

AND now news of some records in the making, just out, or shortly to be released in the USA.

Johnny Hodges had what are described to me as two exciting

sessions for Norman Granz recently. Rab was his own supervisor, and most of the tunes were his.

With JH (alto), were Ray Nance and Shorty Baker (tpts.); Lawrence Brown, Booty Wood (tmbs.); Jimmy Hamilton (clt.); Harold Ashby (tr.); Jimmy Jones (pno.); Aaron Bell (bass); Sam Woodard (drs.).

"The music was mostly in Johnny's hard-swinging blues vein," says Stan Dance.

Bob Brookmeyer has signed with Verve. Burt Korall says he has already made one album, with sidemen from the new Mulligan band, and will do another this week.

The first Gerry Mulligan big band album for Verve is due out any day. According

I HEAR THAT...

● George Avakian—lately A&R chief for Warner Bros. Records, and previously at World Pacific and Columbia—has just joined RCA Victor as pop A&R manager. He will work in both the jazz and pop fields.

● Trumpeter Red Rodney, remembered for his work with Charlie Parker, has become the "club-date king" of Philadelphia, playing weddings, country club functions and so on.

● Rufus Jones, a promising new drummer who was previously with Red Allen at the Metropole, is now with Maynard Ferguson's Orchestra.

● Trumpeter Joe Gordon, recently here with the Shelly Manne group, was arrested in Los

to drummer Mel Lewis: "It worked out beautifully."

Jack Crystal, of Commodore Records, says he will shortly reissue all of Willie "The Lion" Smith's old Commodore 78s on a long-player.

Max Kaminsky has a new album out on the Westminster label. Title is "Ambassador of Jazz," and the tunes include "Far East Mood," "Henderson Stomp" and "Bye Bye Blackbird."

U.S. Mercury has a new set called "Meet Me in Chicago" on which Art Hodes and Jimmy McPartland each leads a band. Jimmy has Vic Dickenson and George Wettling in the group; Hodes has Pee Wee Russell and George Brunis among others.

Riverside has released the old Pee Wee Russell Rhythmakers and Jack Teagarden Big Eight sides in an album. The label will eventually reissue most of the other old HRS 78s.

Israeli jazz

RONALD SWEETMAN, just back from a working holiday in Greece and Israel, tells me about an excellent group he heard playing at the Omar Khyam Club in Jaffa.

"There is not much jazz to be heard in Israel," says Sweetman, "and this group feels itself cut off, especially from contact with American musicians."

"The band, consisting of

Angeles on narcotics charges, says Leonard Feather.

● Duke Ellington has recorded his "Suite Thursday"—based on John Steinbeck's stories and first heard at the Monterey Festival—in Los Angeles, presumably without Johnny Hodges who is in New York having a medical check-up.

● John Hammond's 18-year-old vocal discovery, Aretha Franklin, opened last week at the Village Vanguard, accompanied by Major Holley and Trio.

● June Cole, bass and tuba player from the 'twenties, died in New York on October 10. He worked with McKinney's Cotton Pickers, Fletcher Henderson, Bessie Smith and, recently, with his own trio.

JAZZ on the AIR

(Times: GMT)

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12.6-12.30 p.m. A 1: Sim Copans.
12.40-1.0 C 2: Down Town Jazz Band.
3.1-4.0 G: "Jazz at its Best." 4.0-4.30 C 2: Jazz Society. 4.5-4.30 Z: Swing Serenade. 4.10-4.30 F 1: Jazz for Everyone. 5.25-5.45 C 1: "Jazz Express." 5.30-8.55 X: Django (4). Renaud, Bolding, New French Releases (Farmer, Jackson, Taylor, MJQ, Fuller, Gosson). 7.15-8.0 T: Zentner, Sinatra, Conniff, Les Brown, Dinah Shore. 8.0-8.30 W: Jazz Time. 8.15-9.0 T: Webster, Basie, Pepper, Tatum. 9.10-9.55 F 1: Jazz Microgrooves. 9.45-10.45 U: Newport 1960 (2)—Mulligan Band with Brookmeyer. 9.50-10.15 A 1 2: Jazz in the Night. 9.50-11.0 X: Jazz and Dance. 10.5-12.0 J: Dancing on Two Continents. 10.15-11.0 T: Nightly repeat of 7.15 VOA Programme. 11.15-12.0 T: Nightly repeat of 8.15 VOA Programme.

SUNDAY, OCTOBER 23:
10.0-11.0 a.m. X: Jazz Critic's Tribune—Ragtime Piano. 6.30-7.30 p.m. X: Duke, Sidney de P. Sutton, Clifford B. Gaillard, Miller. 7.15-8.0 T: Popular. 8.15-9.0 T: John Hammond's "Spirituals to Swing" with B.G., Basie, M. L. Lewis. Also Aderley, Sibbt. 9.0-9.30 A 1 2: Louis, Tharpe, Trumpeteers, Tuskegee Institute Choral. 9.10-11.0 S: For Jazz Fans. 9.50-10.15 A 1 2: Jazz Actualities. 10.0-10.15 C 2: Pia Peck Quartet. 10.0-10.55 F 1: The Jazz Message. 10.30-11.0 F 2: Adele Addison and Jubilee Singers.

MONDAY, OCTOBER 24:
10.15-10.30 a.m. B: Jazz Requests. 12.30-1.0 p.m. X: Jazz Exchange. 6.40-7.0 F 2: Garner, Golden Gate Quartet. 7.15-8.0 T: Popular. 8.15-9.0 T: New Discs—Brazilian Jazz Quartet, Teddy Edwards, Byrd, Paul Smith, King Pleasure, Sibbt. 8.45-9.0 W: Kinsey Quartet. 9.10-10.0 S: For Jazz Fans (nightly). 9.45-10.15 Z: Jazz Actualities. 10.5-12.0 D-J Shows (nightly).

TUESDAY, OCTOBER 25:
12.30-1.0 p.m. X: Modern Jazz. 2.40-3.15 R: Heath. 7.15-8.0 T: Popular. 8.15-9.0 U: "Between Convention and Avant-garde"—Louis, Basie, B.G., Bechet. 8.15-9.0 T: Bellson Ork., Herb Pilhofer Trio. 8.30-9.30 F 3: Comblain-la-Tour Jazz Festival. 9.30-9.55 J: Swing Easy. 9.30-10.15 I: Rhythm Session. 9.50-10.15 A 1 2: Hawk, Louis, Parker, Clarke. 10.0-10.30 C 2: "Swing Express." 10.5-11.0 P: Erwin Lehn Ork.

WEDNESDAY, OCTOBER 26:
12.30-1.0 p.m. X: Fresh Jazz. 3.0-3.23 p.m. B: Hugues Panassié. 4.0-4.30 Y: Jazz Critic. 4.45-5.0 C 1: Dutch Swing College Band. 5.30-5.55 F 1: Carlos

de Raditzky. 6.30-7.0 DE: Jazz Session. 7.15-8.0 T: B.G.—1930s, '40s and '50s. 8.15-9.0 T: Milt Jackson and Coleman Hawkins (45'). 10.0-11.0 O: Jazz Journal. 10.10 app.-11.0 W-1293m: Charles Delaunay.

THURSDAY, OCTOBER 27:
4.5-5.0 p.m. U: Joki Freund Quintet, Günter Kronberg Combo. 7.15-8.0 T: Pop Records of the late 1930s and early 1940s with Herman, Miller, J. and T. D., Shaw, James, Lunceford, Krupa, Basie. 8.15-9.0 T: Arab Requests—Davis, Blakey, Mingus. 9.20-10.0 Q: Jazz News and New Discs. 9.50-10.15 A 1 2: "A Little Jazz." 10.0-11.0 P: Jazz Discography. 10.40-11.30 DL: Jazz Club.

FRIDAY, OCTOBER 28:
12.30-1.0 p.m. X: Swing a Song. 4.40-5.15 L: Jazz. 6.10-6.30 C 2: Pim Jacobs Trio, Rita Reys. 7.15-8.0 T: Popular. 8.15-8.45 D-232m: "Jazz mit Joe." 8.15-9.0 T: Ornette Coleman, Komitz, Ray Charles, Jamal, B.G., Herman. 9.30-9.55 J: Jazz 19 my Beat. 9.35-10.0 Y: Jazz Gallery. 9.45-9.55 F 3: Jazz Classics. 10.0-11.0 U: Swing Serenade. 10.2-10.15 A 1 2: Jazz in the Night. 10.20-11.0 N: German Combs (Naura and Allhoff). Programmes subject to change.

Key to stations

- A: RTF France 1: 1—1829, 48.39, 2—193.
- B: RTF France 2: 347, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1—402, 2—298.
- D: BBC: E—464, L—1500, 247.
- F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.
- G: CBC Montreal: CKNC 16.84m.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: AFN: 344, 271, 547.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- N: OR Vienna: 584, 520, 477, 292, 215, 203m.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- R: RAI Rome: 355, 290, 269, 207m.
- S: Europe 1: 1667m.
- T: VOA: 7.15 and 8.15—49, 31, 19, 13, 75m. bands. 10.15 and 11.15 repeats—1734m. (LW).
- U: Bremen: 221.
- W: Luxembourg: 208, 49.26.
- X: RTF France 4 (FM only): 95.6 Mc/s, 90.35 Mc/s, 88.7 Mc/s.
- Y: SBC Lugano: 539m.
- Z: SBC Geneva Lausanne: 393, 31 band.

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- "Mr Weedon of brilliant reputation" Daily Mail
- "Your applause please for experts like Bert." Sunday Pictorial

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Jazz singer Carmen McRae begins her first British tour this Sunday (see story, page 13). Soon after arriving in London tomorrow (Saturday) she will telerecord a "Juke Box Jury" panel appearance for transmission the following week.

Ziggy Skarbnik (pno.); Roger Abraham (bass), Joseph Levi (drs.) and Bernie Steinberg (voc.), is an international one, its members originating from Poland, France, Egypt and Canada respectively.

"Outstanding is young Ziggy Skarbnik, who at 16½ plays adult and original 'funky' piano. He has been playing piano for three years, jazz for only two."

Sweetman adds that singer Bernie Steinberg sang for a while in London with the Oscar Rabin orchestra.

Bootleggers

SOMETHING is always afoot in the American record business, even if it is only payola or piracy.

The latest sensation, I hear from Ren Grevatt, is that police and the D.A.'s office in Los Angeles have just

smashed a nation-wide ring of bootleggers.

The authorities, acting on tips supplied, began a detailed investigation about three months ago. Investigators worked their way into the bootleggers' ranks to gain information, then sprang.

"When the raids were carried out," says Grevatt, "the suspects were caught in the act of actually pressing bootleg copies. Few disc men had dared to hope that so substantial a part of the counterfeit record racket could be stamped out in one swoop."

"For months, bootleg discs have been a mounting problem, and the accusing finger has often been pointed towards the West Coast."

Mastermind of the operation is alleged to be Brad Atwood, who, with seven accomplices, has been charged with conspiracy to commit grand theft.

New look for the Folk Four

STEVE BENBOW'S Folk Four has a brand new look. The versatile singer now taking the Radio Luxembourg air with a 13-week series entitled "Song-bag," is leading an entirely new group.

The first Folk Four had Stella Johnson, Tommy Donnelly (of the now defunct Southerners) and Pete Maynard, now playing bass with the Thameside Four.

Steve has been in the business longer than you think: he was doing concerts in 1955 and his first Four was playing at the Skiffle Cellar in 1958.

Pete Maynard stayed with Steve's second Four, which included Johnny Snow (gtr.) and

by Eric Winter

Joan Swankey—whose sister Rene is brightening up Glasgow, singing with the Rievers.

When Joan retired to have a baby, Steve teamed up with Jimmie Macgregor and Shirley Bland, while Jack Fallon replaced Pete Maynard on bass.

That was early in 1959, and the third Four stayed together until May of this year. The group did a four-week stand in the Light Programme's "Roundabout" and 15 weeks with "Easybeat."

Jimmie Macgregor was singing with Robin Hall at this time, and they moved on to the BBC TV "Tonight" programme. They both teamed with Shirley Bland and Leon Rosselson to form a new folk group—the Galliards, busy recording and broadcasting.

Meanwhile Steve took a part in a radio play by D. G. Bridson, "My People and Your People," based on the life and problems of coloured immigrants to Britain. Here he met lovely Nadia Cattouse, a girl from British Honduras, who took the female lead.

Actress, too

Nadia came to Steve's new group as a singer, though she is a successful actress. On TV she has appeared in "Green Pastures" and "Caviar to the General."

In radio she had played in "King Solomon's Mines" and Lorca's play, "Yerma."

At the Royal Court she appeared in "Flesh for the Tiger," and she took the part of Pituba in Arthur Miller's play "The Crucible."

With Nadia and Steve, the newest Folk Four features Jack Fallon on bass and Denny Pursford (ex-Disley man) on guitar.

Already the group has appeared in "Easybeat," "Focus" for BBC TV, and "Sunday Break" for ITV.

In October, the Benbow Four appeared in "Whistle Stop"—first of a TV series aimed at housewives—and they'll be there again on November 21 and December 19.

Nadia and Steve were also duetting in cabaret at the Blue Angel, and the New Royal, in Liverpool.

Recordings

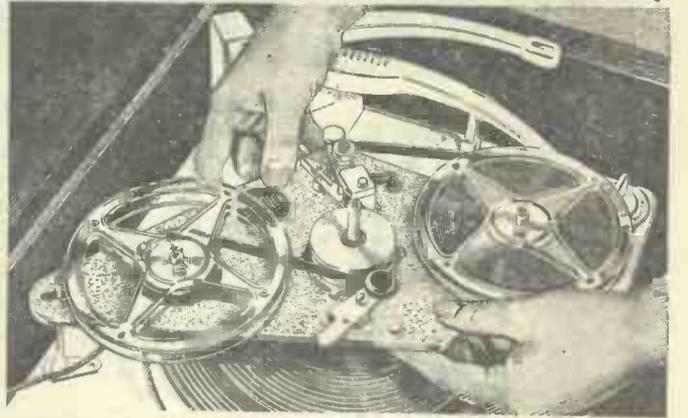
During the past two years Steve has also been busy recording for Collector, Dobell's 77, Topic and Melodisc. Sometimes solo, sometimes with what was his current group, Steve has made a half-dozen lively records.

Parlophone, with whom Steve is now under contract, have just issued their first Benbow release, "The Seven Gypsies" / "The Amateur Whitewashers."

The new group is also busy at concerts—largely organised by Ken Lindsay of Dobell's Jazz Record Shop.

Since Benbow hit the airwaves from the Continent in the autumn, he's been backed by a rhythm group—Fitzroy Coleman (guitar), Jack Fallon (bass), Johnny Scott (flute), and Lenny Hastings (drums)—but Nadia Cattouse and others will guest for him during the 13-week stand.

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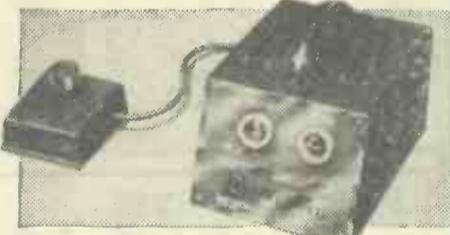
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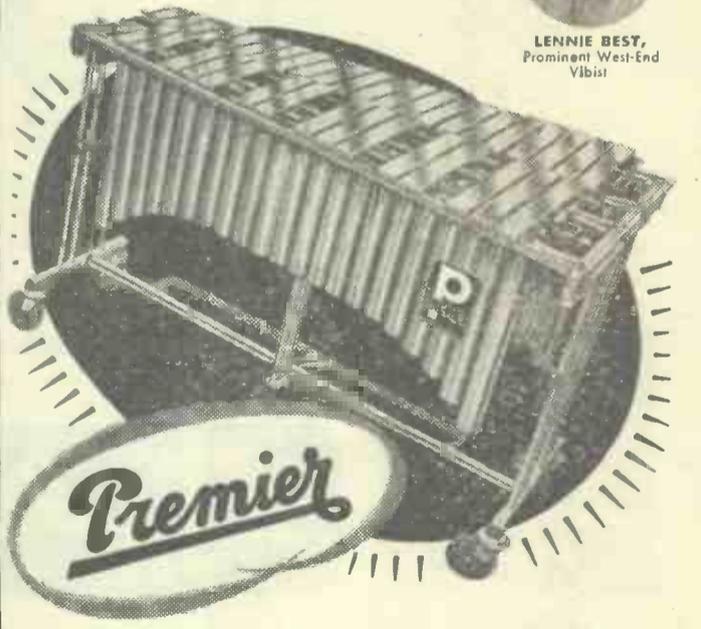
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Name band policy has paid off

NOTTINGHAM Rhythm Club, one of the oldest clubs in the country, has enrolled almost as many members in the last three months as in the whole of the previous year. In addition to the Mercia Jazz Band's sessions on Mondays and Fridays, the club now presents name guest groups on Tuesdays. Bookings include Pete Ridge (October 25) and Bob Wallis (November 1).

GLASGOW'S West End Jazz Club has been renamed the West Side Jazz Club and has a new resident group, the Esquire Jazz Band.

THE Saints Jazz Band will open a season of Saturday traditional nights at the Queens Hall, Preston, starting on October 29. The George Jackson Jazzmen appear on November 5 and Pete Haslam's Collegians on November 19.

THE Cardinal Jazzmen are booked for Ealing Jazz Club tonight (Friday).

A NEW Jazz club—the Ayrshire Jazz Society—is being launched with a special dance at Prestwick Town Hall tonight (Friday). Sharing the stage will be the Vernon and Savoy Jazz Bands.

THE next of High Wycombe's Jazz Club's monthly meetings is tonight (Friday) when the Ken Colyer Jazzmen visit the club for the first time. Acker Bilk will be featured on November 9.

WILMSLOW'S Club Creole runs its third Jazz Band Ball of the year tonight (Friday) with Mike Taylor's Jazzmen as the star attraction.

THE Ceramic City Stompers play Stockport's Imperial Club on Sunday.

CHARLIE GALBRAITH'S Jazzmen play Brighton's Chinese Jazz Club tonight (Friday) and Bob Wallis's Storyville Jazzmen on Sunday. Saturday is the club's Latin-American and Modern Jazz night.

CLARINETTIST Archie Lang has given up leadership of the Back O'Town Syncopators and now fronts the Satanic Jazz Band which has opened the new "Jazz Tavern" on Sundays at Great Western Road, Glasgow.

JOHNNY TIPPET'S Jazzmen guest at Macclesfield Jazz Club tonight (Friday).

THE Jazz Hatters are at Chaderton Jazz Club, near Oldham, on Sunday.

SIX bands will play a Gala Session for the South Bank Jazz Club, Grimsby, tonight (Friday).

THE Potteries Jazz Club features Liverpool's Bags Walmough band at their Hanley meeting place next Wednesday.

BASSIST Lawrence Selcoe has joined Dizzy Burton's Jazz Aces in Manchester.

ALTOIST Bob Burns broke the attendance record at the Kings Head Modern Jazz Club, Acton, last Sunday. He was backed by the resident Tony Thompson Trio.

THE first date for Charlie Gall's Jazzmen after their two-month German season, will be at the Palm Court Jazz Club, Purley, on November 2.

A swinger from Stitt

SONNY STITT (LP). I Can't Give You Anything But Love; Au Private; The Gypsy; I'll Remember April; Scapple from the Apples; Moten's Swing; Blue for Pres, Sweets, Ben and all the other Funky Ones; Easy Does It. (HMV 12 in. GLP1384—34s. 1d.)
Stitt (alto, tr.), Oscar Peterson (pno.); Ray Brown (bass); Ed Thigpen (drs.).

ON the recent Miles Davis tour, Sonny Stitt seemed to make a lot of stylistic concessions in his efforts to fit in with the group.

The result was not always too satisfactory, though he was playing brilliantly on the last concert I heard—the fourth at Hammersmith.

On this new HMV release it is a much more familiar Stitt, less complex and decidedly swingier, sounding completely at ease with the driving backing provided by the Peterson Trio.

Side one presents Stitt on alto while he plays tenor for the three tracks on side two—"Moten," "Blues" and "Easy."

Only "Gypsy" and "Easy" are taken slowly, and the latter is more of a rock tempo. Some of the material, "April," for example, is decidedly hackneyed, but the quartet manages to give a feeling of freshness to it all.

Stitt is equally good on either saxophone and shows a certain

debt to Lester Young on tenor—particularly during "Blues."

All-in-all I find this the most consistently satisfying of all Stitt's quartet albums.—Bob Dawbarn.

Bolsterous

FIREHOUSE FIVE PLUS TWO (LP). "Crashes a Party." Let's Have a Party; At the Firemen's Ball; Button Up Your Overcoat; Mama Intz; You Are My Sunshine; The Saints; Bill Bailey; At the Jazz Band Ball; Heart of My Heart; Ballin' the Jack; I Want a Girl; Nobody's Sweetheart. (Good Time Jazz 12 in. LAG1236—36s. 8d.)

Ward Kimball (tmb., leader); Danny Algire (tpt.); George Probert (sop.); Frank Thomas (pno.); Dick Roberts (bjo.); Don Kinch (tuba); Eddie Forrest (drs.). Los Angeles, September and November, 1958, and April, May and November, 1959.

THESE Hollywood Firemen turn out a jolly and unenterprising type of Dixieland. The main difference is that the F.F. Plus Two lack the efficiency to put it over with real slickness.

Of course, these studio technicians play for pleasure—not because they have to earn a living at it—and one result is that they go in for bolsterous humour in a big way.

To me, the whole thing is depressing, especially on this album with its party gimmick, but I know there are plenty of people who respond to the heartiness as well as the stereotyped performances.

There would be no sense in going into details. The LP is bristful of firehouse devices—banjo solos, tuba breaks, shouts, laughter, mass vocals and solos which have Dixieland inflections but not much else.

If you can take the high jinks, the utter corn of "Ballin' the Jack," the several really poor solos, you may reap a little pleasure from the heavily lilting ensemble and the few tolerable soprano solos. If not, stay away.

Whenever I hear this band, I am reminded of the "Laughing just to keep from crying" blues line. If only I could laugh. . . —Max Jones.

Disappointing

MAYNARD FERGUSON (LP) "Boy with Lots of Brass."—Give Me the Simple Life (a); My Funny Valentine (a); The Lamp is Low (a); Imagination (b); The Song is You (b); Deepers Creepers (a); Love Me or Leave Me (a); A Foggy Day (a); Easy to Love (a); Moonlight in Vermont (b); I Hadn't Anyone Till You (b); I Never Knew (a).—(Mercury 12 in. MMC14850—34s. 1½d.) (a) Ferguson (tpt., valve tmb.);

Tom Afaney, John Bellow, Joe Burnett (tpts.); Bob Burgess, Jimmy Cleveland (tmb.); Jimmy Ford, Anthony Ortega (altos, trns.); Willie Maiden (tr.); Tate Houston (bari.); Bobby Timmons (pno.); Richard Evans (bass); Larry Bunker (drs.).
(b)—Irene Kral (vcl.) added.

FOR those who remember the exciting "Message from Newport" album by the Ferguson band—released in May, 1959, on Columbia 35SX1146—this new LP is rather disappointing.

It is apparently aimed as much at the dancing public as the jazz fan and the arrangements by Willie Maiden, Ernie Wilkins, Al Cohn and Bill Holman are all rather run-of-the-mill works.

Best of the bunch are Cohn's scores for "Jeepers," "Love Me" and "Foggy" and Wilkins's "Never Knew."

Ferguson plays nice muted trumpet on "Easy" and "Never Knew" but on most tracks indulges in screeches which may please your dog, but are a bit hard on the human ear.

My own preference is for his work on valve trombone which he uses neatly on "Foggy" and "Lamp."

Jimmy Ford's wavering alto is heavily featured and is the least satisfactory solo voice on the record. Bobby Timmons gets only brief exposure and Jimmy Cleveland doesn't get a look in at all, although Bob Burgess turns in some pleasing trombone.

Irene Kral appears on four tracks. She is a competent dance band vocalist but doesn't really make it as a jazz singer.—Bob Dawbarn.

Relaxed

JUNE CHRISTY (LP). "Ballads for Night People." Bewitched; Night People; Do Nothing 'Till You Hear From Me; I Had a Little Someone; I'm in Love; Shadow Woman; Kissing Bug; My Ship; Don't Get Around Much Any More; Make Love to Me. (Capitol 12 in. T1308—32s. 2d.)
Christy (vcl.) with group led by Bob Cooper.

JUNE CHRISTY is a most musicianly singer, less mannered than either of the other two leading girls in the "cool school"—Anita O'Day and Chris Connor.

This is one of her most enjoyable albums, partly because of the general excellence of the material, including the little heard, but tuneful, "Night People," "Shadow Woman" and "Kissing Bug."

Her husband, Bob Cooper, has come up with arrangements which are both interesting and admirably suited to the tunes and the Christy voice.

The uninformative sleeve note gives no hint of the personnel, but the record includes Cooper's tenor and some good flute and trombone, the latter possibly Frank Rossolino.

This is not a great jazz record but it makes very easy and relaxed listening.—Bob Dawbarn.

Round the jazz clubs

SINGER Johnny Silvo appears regularly with the Pete Ridge Band. The band plays tonight (Friday) at Windsor Jazz Club and is at Jazzshows Jazz Club on Sunday.

JAKE SIMPSON'S Jazzmen have opened a new club in the Musicians' Room, West Nile Street, Glasgow, on Fridays. The Jazzmen will share the stage with folk singer Josh Macrae and the Ermitones and the resident Vernon Jazz Band at Glasgow's Pan Club on Sunday.

BRIGHTON'S Riverside Jump Band plays at Hastings Traditional Jazz Club tomorrow (Saturday) and Worthing's Richmond Jazz Club on October 29.

THE Gerry Brown Band makes a 48 mile trek from Bournemouth to appear at Yeovil Jazz Club today (Friday). The club's recent Modern Night was such a success that it will hold modern sessions on the first Friday of every month.

THE Phoenix Jazz Band has opened a new club at The Shelling, Paisley, on Thursdays.

TED CROUCH, bandleader at Hastings Pier Ballroom, has launched a traditional and mainstream club on Wednesdays.

TROMBONIST Benny Netherwood and his Wool City Jazzmen are to appear at Redcar and Darlington Jazz Clubs once a month during the winter season.

THE Merseyside Band plays Bradford Students Club tomorrow (Saturday) followed by the Terry Lightfoot band on Sunday.

A NEW Wednesday night jazz club, "The Sandhills," opens at the Palace Hotel, Birkdale, Southport, on November 9. The opening session will feature the Saints Jazzband, followed by Chris Hamilton's Jazz Band (16th).

BEXHILL'S Sidley Community Centre Jazz Club starts its winter season at Sidley House, Bexhill, tonight (Friday) with the Old Town Stompers.

KENNY RALL'S Jazzmen play the St. Louis Jazz Club, Hornchurch, tonight (Friday).

THE Northern Jazz Society holds its first meeting on Monday (October 24) at the Casablanca Club, Church, Lancs., with the Red River Jazzmen, the Eric Ashworth Group and a cabaret.

TRAD sessions are now being held on Mondays at the Bodega Restaurant, Manchester.

CLUB 14, featuring all types of jazz, meets on alternate Mondays at the Blue Boy Hotel, Chaddesden, Derby. The next meeting is on October 31.

THE Vic Paddon Jazz Band is resident at a newly-opened jazz club which meets at the Antelope Hotel, Upavon, Wilts.

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LESTER the great



● Lester Young

LESTER YOUNG — OSCAR PETERSON (EP). "Pres and Oscar." Just You, Just Me; Indiana. (HMV 7EG8605—10s. 7½d.), Young (tr.), Peterson (pno.), Barney Kessel (gtr.), Ray Brown (bass), J. C. Heard (drs.). New York, August 1952.

ONE tends to think of the late thirties and early forties as the heyday of Lester Young. Yet on these 1952 tracks, he plays magnificently. There is none of the tired sound associated with some of his later work. He bounces through the stumpy "Just You" and medium-paced "Indiana" with great confidence.

Listening to the great original once again, one realises that none of his imitators has ever really managed to capture the essence of either that unique tone or those long, languid phrases.

The supporting cast give Lester first-rate backing, with J. C. Heard's drumming adding considerably to the general

drive, and Peterson at his most heated.—Bob Dawbarn.

Revivalist

THE DUKES OF DIXIELAND (LP). "Marching Along With the Dukes of Dixieland—Vol. 3." Tromboneum; Lassus Trombone; My Home Town; Scooby Strut; Dukes of Dixieland March; McDonough Let the Trombones Blow; Bourbon Street Parade; When Johnny Reb Comes Marching Home; Eyes of Texas; Glory to Old Georgia; With a Pack On My Back; Just a Closer Walk With

Thee. (Audio Fidelity 12 in. AFLP1851—44s.)

Frank Assunto (tpt.); Fred Assunto (tmb.); Jac Assunto (bjo., tmb.); Harold Cooper (clt.); Stan Mendelson (pno.); Paul Ferrara (drs.); Bill Porter (string bass, tuba).

THE personnel and spelling of tune titles are given as listed on the LP sleeve.

The line-up is no doubt approximately correct, for the Assunto brothers and their father, Papa Jac, are always present. But on Vol. 2 of this series, a "calling of names" revealed

two or three discrepancies among the others.

As for the tunes, marches, Civil War songs, a spiritual, and brass band specialities, like "Lasses Trombone" and "Tromboneum" (which is the way Rudi Blesh spells them) make up as traditional a repertoire as any revivalist could wish for.

The Dukes play an arranged, rather slick form of Dixieland, said to be inspired by the Original Dixielanders.

To my ears, it bears more resemblance to the Crosby Bob Cats brand of music, though they used to have a looser, freer sound, more invention, better solo work and altogether more character.

Frank Assunto is a very capable trumpeter, and the clarinetist has something to offer in a style which stems from the Bob Crosby players.

Of the rest, there is little to say beyond the fact that the band attends to light and shade, and such things, and sticks mostly to an unsuited swing based on on-the-beat tuba and an off-beat drum or cymbal accent.

The band exudes a sort of efficiency, but the formula it works to seems to stifle originality.

The most it can offer is the novel effect—two trombones sliding about together on "Tromboneum," for example—and the accepted Dixieland routine.

But the entire performance has a somewhat automatic flavour. Ruby Braff summed up what I feel when he said of a Dukes record: "I don't like scrambled eggs kind of music. Also, it sounds like a real commercial attempt, like one of those crowd pleasers."

But, at least, this album doesn't have any vocals.—Max Jones.

Attractive

ART FARMER (LP) "The Aztec Suite."—The Aztec Suite; Heat Wave; Delirio; Wood'n You; Drume Negrita; Alone Together.—(London 12 in. LTZ-T15198—35s. 9½d.)

Farmer (tpt.); Al Cohn (conductor); Bernie Glow, Markie Markowitz, Nick Travis, Joe Ferrante (tpts.); Frank Rehak, Jimmy Cleveland, Tommy Mitchell (tmps.); Zoot Sims, Seldon Powell, Spencer Sinatra, Sol Schlinger (saxes); Jimmy Buffington, Tony Miranda (Fr. horns); James McAllister (tuba); Hank Jones (pno.); Addison Farmer (bass); Charlie Bersip (drs.); Jose Mangual, Tommy Lopez, Willie Rodriguez (L-A percussion).

ALL too often, attempts by jazz composers to write works of some length merely result in a series of apparently unrelated and disjointed themes gathered together under an improbable title.

Whether Chico O'Farrell's "Aztec Suite" has anything to do with Aztecs I wouldn't know, but its different sections do jell into a most attractive whole.

The Latin percussion is used to underline rather than dominate the proceedings, and the changes of mood and tempo seem to follow each other as naturally as the seasons of the year.

The "Suite," and the five titles which make up Side Two, all present Art Farmer at his very best—forceful yet lyrical and with that highly personal tone.

Zoot Sims is also in fine form and the lead trumpet—presumably Bernie Glow—deserves a special mention.

A most satisfying LP which never allows the attention to wane.—Bob Dawbarn.

CAPSULE REVIEWS

MOSE ALLISON TRIO (EP). "That Man Mose Again." Somebody Else Is Taking My Place; Don't Get Around Much Any More; I Told Ya I Loved Ya, Now Get Out.—(Esquire EP231. 13s.)

MOSE ALLISON is not the most versatile or swinging of pianists, but he has the gift of creating his own aura, and his playing possesses a brittle sort of charm.

These tracks, reissues from the "Young Man Mose" LP (32-083), present his neat, percussive solo style on two popular songs. On Ellington's "Don't Get Around" we are also treated to his casual, rather mournful singing. Not the most impressive Mose, but an adequate sample of his stylised playing.—M. J.

JOHNNY HODGES (EP) "Johnny Hodges No. 2."—Good Gal Blues;

Dooji Wooji; Hodge Podge; Savoy Strut.—(Fontana TFL17234—12s. 3d.)

THIS Fontana "Sounds of Jazz" release gives four titles from 1938-39 featuring Cootie, Hodges, Lawrence Brown, Harry Carney and spots of Duke's piano. Hodges's full, warm alto playing and Cootie's muted growling are admirably presented in the jaunty "Hodge Podge." The Strayhorn-scored "Strut," a shade slower, has good Brown and Cootie, unexceptional Hodges. "Good Gal" is interesting for its blues arrangement and the excellent alto, baritone and trumpet work. "Dooji" is Ellington's twist on the boogie. Cootie, Johnny and the reeds drive out the blues over Duke's 12-note bass figure. Poor recording, colourful music.—M. J.

COUNT BASIE ORCHESTRA (EP). "One More Time." Rat Race; Meet B.B.; Jessica's Day; A Square at the Roundtable.—(Columbia SEG8031. 10s. 7½d.)

THE beautiful sound of Basie's band, its dynamics and tempo, its absolute togetherness, all are in evidence on this EP, reissued from the "One More Time" album.

Quincy Jones wrote the material. "Jessica's Day" is in gentle, delicate vein—with flute, muted trumpet and alto—until the finale. "B.B.," likewise, places Wess's flute and muted Newman, also Coker's trombone and Thad Jones's trumpet, in a light setting. Swing, power and attack at fast tempo are the main assets of "Rat Race" (a two-tenor feature) and "Roundtable."—M. J.

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NEWS BOX
by
JERRY DAWSON

Jazztet launches new policy

THE Ross-Courtley Jazztet is to have a new name, a new manager and a new policy in an effort to reach a wider public than other modern jazz groups.

Leaders Ronnie Ross and Bert Courtley are dropping the Jazztet name and the group will be known in future as the Ross-Courtley Quintet, to avoid confusion with America's Art Farmer-Benny Golson Jazztet.

New manager

They have signed with the Peter Burman Management Organisation, which also handles

Mark Wynter gets ABC-TV break

Decca singer Mark Wynter makes his debut on ABC-TV's "Sunday Break" on November 6. He is also set for Scottish TV's "The One O'Clock Show" on Tuesday.

the Humphrey Lyttelton and Micky Ashman bands.

Courtley told the MM this week: "The group has been doing very well, but instead of just coasting along we feel that now is the time to put a rocket under it."

"We want to reach a much wider public than other modern groups. We have already had successful dates, at such traditional strongholds as the Mardi

Gras at Liverpool and the Savoy Ballroom, Southsea.

"We feel that our music would be well received at clubs and venues which don't usually feature modern jazz and we shall go all out to prove our point."

Showmanship

"Like the trad groups, we feel that a certain amount of showmanship is a good thing and helps to get the music across."

Ross (bar.) and Courtley (tpt.) lead Harry South (pno.), Phil Bates (bass) and Jackie Douggan (drs.).

TRADMEN BOOKED FOR JAZZ BALL

Six traditional jazz bands have been set for the October Jazz Ball at Hammersmith Palais on October 24.

They are Dick Charlesworth's City Gents, Terry Lightfoot's New Orleans Jazzmen, the Alex Welsh Band, Mike Peter's Jazzmen, the Pete Ridge Band and the Concorde Jazz Band.

Leslie Grade goes U.S. star-spotting

Leslie Grade leaves for a two-week trip to the States next weekend. He will finalise plans for a number of American stars to visit Britain shortly.

Russ 'bats' for Bert



Viewers saw a unique presentation on Monday evening when Russ Conway gave guitar star Bert Weedon a miniature cricket bat to mark his 5,001 TV and radio performance. The bat was inscribed "To Bert from Russ—5,001 not out—AR TV Monday, October 17, 1960." The two stars are pictured (above) at AR's Wembley Studios when the "Russ Conway Show" was tele-recorded last Friday.

DANKW



It's not everyone's em of London's Mermaid Orchestra's concert at present.

A NEW modern quintet, installed by Geraldo and led by pianist Tom Cherrington, opens on Monday at Manchester Opera House.

It replaces the five-piece light music group which has been resident for several years. Tom Cherrington, for nine seasons pianist at Blackpool Tower Circus, will lead Dougie Drake (saxes, oit., flute), Ronnie Watterson (tpt.), Bill Nickson (drs., vibes), and Arthur Singleton (bass).

NAMES.—Acker Bilk and Birmingham's Second City Jazzmen share the honours in a charity concert at Birmingham Town Hall on Sunday (30th). Marty Wilde and his Wildcats start a 16-day tour of Ireland this Sunday. Paul and Alan Davidson, beat-singing protégés of Frankie Vaughan, star in the Sussex Association of Boys' Clubs annual concert at Brighton Dome on October 31.

VETERAN

Denny Dennis, one-time singer with Roy Fox and Ambrose, is currently resident as compere-vocalist at the Stanhope Hotel—a roadhouse near Leeds.

JAZZ.—Norfolk's first all-night Jazz Festival will take place at the Memorial Hall, Dereham, on November 18 with Terry Lightfoot and his New Orleans Jazzmen, Wally Fawkes and the "Trogs" and three local bands.

SERVICE

After 15 years with Sid Phillips, altoist Cyril Glover is fronting a 10-piece at Mecca's New Wood Rooms, Norwich. Cyril leads Ray Nabarro, Jack Channon, Stan Lyon and Johnnie Newton (reeds), Vic Canale and Geoff Keeley (brass), Ken Shore, Ted Harvey, Eric Tansley and Joe Gordge (rhythm).

BANDS.—Wylie Price and his Orchestra, resident at Rank's Majestic Ballroom, Coventry, broadcast in Midland Region's "Between Times" on October 31. Colin Hulme and his Orchestra will be featured in the first TV broadcast from the new Locarno Ballroom, Birmingham on Monday in the BBC's "Come Dancing" series. Tim Clayton and his Band play at Hambledon Hunt Ball at Winchester Guildhall on November 25.

THE WORLD + + + AROUND THE WORLD + + + AROUND THE

DJANGO-STYLE GUITARIST DIES IN PARIS

HENRI CROLLA, the best French guitarist since Django Reinhardt, died this week in Paris following a lung operation. He was 40. In addition to his guitar playing, he was also a composer of note and wrote the music for many films, including "Come Dance With Me," which starred Brigitte Bardot.



PARIS.—Following Judy Garland's tremendous triumph at the Palais de Chaillot, she will be back in Paris at the end of the month (reports Henry Kahn). She will take over the whole of the second half of the Olympia Music Hall programme from October 26 to November 3.

ZURICH.—Janet Richmond flies to Switzerland in January for a series of TV appearances.

NEW YORK.—Two jazz versions of Tchaikovsky's "Nutcracker Suite" hit the market this week—Duke Ellington's on Columbia and Shorty Rogers's on RCA Victor.

BRAZIL.—The Harry James Band is currently at the Theatre

Record and the Pan Club in Sao Paulo. It is rumoured that Harry may take his band to Europe in 1961.

HOLLYWOOD.—British drummer Billy Wittshire is working in a ballroom in Pomona, just east of Los Angeles.

NEW YORK.—Jimmy Giuffre opened at the Village Vanguard with yet another new group (cables Burt Korall). With Giuffre, playing clarinet exclusively, are Paul Bley (pno.), Bill Takus (bass) and Ronnie Bedford (drs.).



PALMA DE MALLORCA.—Pianist Bob Weedon, who has just ended a summer season at the Hotel Maricel, is now accompanying Dickie Bennett at Palma de Mallorca's leading night club, Tito's. The act has been booked to top the bill at the Olympia Music Hall, Paris, for the month of November before returning to London for cabaret, including two weeks at the Astor.

NEW YORK.—Miles Davis opens at the Village Vanguard on November 15.

PARIS.—Independent producers George Glass and Walter Sletzer are due to start shooting "Paris Blues" on November 2. The film co-stars Paul Newman, Joanne Woodward, Sidney Poitier and Louis Armstrong.

LYTTELTON BAND SET FOR DATES IN GERMANY

The Humphrey Lyttelton Band opens a fortnight's tour of Germany and Switzerland with a date at Essen on November 14. It then plays Dusseldorf (15th), Bremen (17th), Berlin (18th), Hamburg (19th), Dusseldorf (22nd) and Bonn (23rd), before going to Switzerland for five dates, including Basle (26th), Lucerne (27th) and Zurich (28th).

The band then returns to Germany for a concert at Cologne on November 29 before flying home for a date at the Tigers Head, Catford, the following day.

Cleo Laine nets extra TV dates

Cleo Laine follows her appearance on BBC-TV's "Parade" last Wednesday with five more TV appearances in 10 days.

She will be featured in AR-TV's "Cool for Cats" on Tuesday and guests in TWV's "Here Today" on October 31, November 2 and 4. Also on November 4 she is booked for ATV's "Cover Girl."

Her latest single, "Thieving Boy," backed by "Let's Slip Away," was released on the Fontana label last week.

NEW YORK.—The new Gil Evans band made its debut at the Jazz Gallery on Tuesday. Gil has been rehearsing for some time with Johnny Coles and Phil Sunkel (tpts.), Jimmy Knepper, Keg Johnson, Bill Studd (tms.), Budd Johnson, Mort Lewis, Danny Bank (reeds), Ray Crawford (gtr.), Dick Carter (bass) and Charlie Persip (drs.).

HOLLYWOOD.—Al Burnett, of London's Pigalle, was unsuccessful in his bid for Betty Grable, but is trying hard to sign Ray Anthony.

HAWKSWORTH'S WEDNESDAY DATE



An all-star group led by Ted Heath bassist Johnny Hawksworth last week started Wednesday sessions at the Top Ten Club, Berwick Street, Soho. Pictured during the session are (l-r) Danny Craig (drs.), Derek Warne (vibes), Eddie Blair, Johnny Hawksworth and Bob Efford.

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PLAN FOR EDDIE FISHER TO APPEAR IN £16,000 SHOW

HOLLYWOOD song star Eddie Fisher is in line to star in a spectacular £16,000 musical production in the West End next March.

songwriter Michael Pratt this week. He told the MM on Wednesday: "This is a very funny play, one of the best I have seen. And it is written by a very talented boy."

'Bart class'

"Pratt was once in partnership with Lionel Bart. But I think this play and others he is now working on will put him in the Bart class. "I am seeing Fisher this week to discuss details for the season. And I am also hoping to sign

famous American actor Lee J. Cobb for a starring role." Kennedy this week also announced details of Tommy Steele's visit to the States in the New Year.

"He is going for a delayed honeymoon," John commented. "And I am planning a TV spectacular for him from New York."

U.S stars

"It will be his own show, and he will use American supporting artists and musicians. The show may also be seen in Britain." Also in line for Steele is a film to be shot in Dublin in February. Titled "The King of the Castle," it is a comedy and will take 10 weeks to complete. On November 8, Tommy opens his eight-week season in "She Stoops To Conquer" at London's Old Vic.

WORTH GETS A SHOESHINE



Employer who helps with the chores, but Bernard Miles, director of Theatre, helped Johnny Dankworth to shine his shoes before his concert at the Theatre on Sunday. The concert was the first of a series of all types of modern and experimental music.

Tradmen rocket on Guy Fawkes Day

Guy Fawkes Day will be particularly hectic for Glasgow's Clyde Valley Stompers. On November 5, the band airs in BBC "Saturday Club" from the Glasgow studios, and then throws a 21st birthday party for its singer, Fiona Duncan. The group then rushes to Aberdeen for a jazz club date, during which it pre-records a spot for Radio Luxembourg. The band is also due to make two appearances at Glasgow record shops during the day to tie in with the release of its new Pye LP, "Traditional Jazz."

MUDLARKS TOUR

The Mudlarks have been set for a one-night-stand tour opening at the Regal Theatre, Wells, on November 21.

Anglo-American trio backs up Carmen McRae

BASSIST Kenny Napper and drummer Bobbie Orr, from the Ronnie Scott-Jimmy Deuchar Quintet, will accompany America's Carmen McRae during her British tour. Completing the trio will be her regular pianist, Bill Rubenstein. Carmen files into London Airport from New York tomorrow (Saturday) and opens her tour at the Savoy Cinema, Hayes, Middlesex, on Sunday.

It will be the singer's first British tour, although she played a season at London's Flamingo Club last year. Touring with her will be the Tubby Hayes Quartet, the Vic Ash-Harry Klein Jazz Five, the Scott-Deuchar Quintet, and a specially re-formed Jazz Couriers led by Hayes and Scott.

More dates

Other venues for Carmen are the Theatre Royal, Norwich (October 24), Essoldo, Birkenhead (25th), City Hall, Sheffield (26th), Essoldo, Newcastle (27th), Town Hall, Birmingham

TRI-INFANT KELLY

Daphne, the wife of Frank Kelly, exploitation manager of Triumph Records, gave birth to a baby boy on Tuesday morning at St. Mary Abbots Hospital, Kensington, W.

News Spotlight

THE Flee-Rakkers broke attendance records at two ballrooms last week, drawing 2,800 people to the Orchid Ballroom, Purley, and over 1,000 to the New State, Kibburn. In addition, over 600 fans turned up for their first date at the Corn Exchange, Bury St. Edmunds.

Beverly Sisters appear in BBC-TV's "Showtime" on Sunday and "The Friday Show" on November 4.

Ray Duval set a new marathon drum record of 100 hours, 1 minute and 15 seconds at London's Club Bongo last week. He was drumming from Monday afternoon until Friday night.

Eric Winstone and his Orchestra are booked for two months at U.S. Air Force bases in Germany, starting on March 1.

Tommy Bruce has a new single due for release by Columbia on November 4. Titles are "On the Sunny Side of the Street" and "My Little Girl."

Steve Perry the 16-year-old HMV recording artist, makes his BBC-TV debut in "The Friday Show" tonight (Friday).

Frankie Vaughan is donating royalties of his current disc, "Do You Still Love Me?" to the National Association of Boys' Clubs.

Pete Kerr and his Dixielanders, from Edinburgh, are the latest Scottish group to turn professional. They play two months in Germany from December 1 and follow with a fortnight in London's jazz clubs.

Alma Cogan flies to Holland to appear in a TV spectacular "Saturday Night Onwards," tomorrow (Saturday). She is the star guest on the show, which is transmitted to Belgium as well as to Holland.

Joan Small is to make two trips to America and back as featured singer on the "Queen Mary." Her first trip starts on January 27.

Bob Wallis and Eggy Ley take their bands to the new Butlin's Holiday Camp at Bognor for a two-day Festival on October 29 and 30.

Al Saxon is booked for cabaret at the Candlelight Room, Belfast, from October 25 to 29.

Johnny Richardson drummer with the Terry Lightfoot Jazzmen, became a father on Saturday when his wife, Maureen, gave birth to a daughter, Mandy-Jayne, at Kingsbury Maternity Hospital.

Johnny Dankworth takes his full Orchestra to the Downbeat Club, Manor House, on Monday. Most of the resident Downbeat Big Band will be on tour with the Carmen McRae package.

STAPLETON BAND SIGNS A NEW GIRL VOCALIST

Judy Jones, 24-year-old South London vocalist, has joined Cyril Stapleton. Her first date with the band will be at Trencham tonight (Friday) and at Ashton-under-Lyne tomorrow. Starting her singing career at 17 with a regimental dance band in Freetown, West Africa, Judy came to Britain in 1957 and has since made solo appearances on stage, radio and TV. She spent last summer in cabaret at the Continental Hotel, St. Helier.

Cyril's other singer, Ray Merrill, has signed a recording contract with Ember International. His first disc comes out on October 28, coupling two of his own compositions, "Why Did You Leave Me" and "Teenage Love."

ROBINSON FORSYTH

Bruce Forsyth stars in "Robinson Crusoe" at Liverpool Empire at Christmas. He plays a week each with his own show at Bradford Gaumont (November 14) and Sheffield Gaumont (21st).

BBC 'Parade' for Connie Francis

Another TV date has been set for Connie Francis, who arrived in Britain yesterday (Thursday). She will headline the BBC's "Parade" on October 26. This weekend she stars in ATV's "Sunday Night at the London Palladium." Connie has concert appearances at the Gaumont, Lewisham (29th), and Astoria, Finsbury Park (30th).

DATES WITH THE STARS

- (Week commencing Oct. 23)
- John BARRY**
Week: Empire Leeds
 - Eddie CALVERT**
Week: Palace, Manchester
 - Terry DENE**
Sunday: Adelphi, Slough
Tuesday: Essoldo, Tunbridge Wells
Wednesday: Troxy, Portsmouth
Thursday: Essoldo, Banbury
Friday: Playhouse, Wakefield
Saturday: Essoldo, Scunthorpe
 - Adam FAITH**
Week: Empire, Leeds
 - FLEE RAKKERS**
Sunday: Adelphi, Slough
Monday: Majestic Ballroom, Reading
Tuesday: State Ballroom, Kibburn
Wednesday: Majestic Ballroom, Finsbury Park
Friday: Savoy Ballroom, Southsea
Saturday: Granada, Rugby
 - Emile FORD**
Week: Empire, Newcastle
 - Judy GARLAND**
Sunday: Odeon, Birmingham
 - Paul HANFORD**
Monday: Town Hall, Bridgewater
 - Joe HENDERSON**
Week: Palace, Manchester
 - David HUGHES**
Week: Theatre Royal, Hanley
 - Jimmy JONES**
Sunday: Odeon, Leeds
Tuesday: Odeon, Glasgow
Wednesday: Odeon, South Shields
Friday: Odeon, Manchester
Saturday: Gaumont, Bradford
 - KAYE Sisters**
Week: Royalty Theatre, Chester
 - Jimmy LLOYD**
Week: Empire, Newcastle
 - Ricky VALANCE**
Sunday: Adelphi, Slough
Wednesday, Thursday: Empress Cabaret Club, Manchester; and El Rio Club, Oldham
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JAZZ CLUB CALENDAR

1/- per word

Business is really booming at Europe's No. 1 jazz club since 1952! Sam and Jeff Kruger's **FABULOUS FLAMINGO**, 33-37, Wardour Street, W.1, GERard 1649. Guests always welcome. Dance or listen in comfort.

★ **FRIDAY (21st)**, 8-11.30
Friday at the Flamingo is unrivalled in clubland for great jazz and exciting atmosphere! Last appearance before **GARMEN McRAE** tour by tremendous **TUBBY HAYES QUARTET** (Shannon, Clyne, Mann) and swinging **VIC ASH-HARRY KLEIN JAZZ FIVE** (Dee, Cecil, Eyden). Non-stop swinging jazz. Hear it all!

★ **SATURDAY (22nd)**, 7.30-11.45
Again! The sensational "FLAMINGO ALL-STARS" featuring **Don RENDELL**, **Kathie STOBART**, **Bill Le SAGE**, **Lennie BUSH**, **Terry LOVELL**. THE JAZZMAKERS co-led by **Alan Ganley**, **Keith CHRISTIE**. Attendance records broken last week—so come early!

★ **SUNDAY (23rd)**, 7.30-11
By demand! The only appearance together of exciting **JOE HARRIOTT QUINTET** (Shake Keane, Pat Smythe, Coteridge Goode, Tommy Jones) plus brilliant **EDDIE THOMPSON TRIO**. A wonderful bill at such reasonable prices. See you Sunday?

Comperes: Radio Luxembourg's **Tony Hall** and **Bix Curtis!**
Membership: till Jan., 1961, NOW ONLY 5/- P.O. s.a.c. to 9, Woodlands, North Harrow, MIDDLESEX. SAVES you 2/- EVERY VISIT.

Tony Harris and **Rik Gunnell** present

THE "ALL-NIGHTER" CLUB, 33-37, Wardour Street, W.1.

★ **FRIDAY**, 12-4.30 a.m.: The fabulous **BILLY WOOD'S Big Beat Band**.

★ **SATURDAY**, 12-6.30 a.m.: the fabulous **NEW JAZZMAKERS** (Alan Ganley, Keith Christie, Stan Robinson). The Johnny Walker Trio and guests. Comperes: Johnny Gunnell at all sessions.

SUNDAY, 11.30-4 a.m.: **TEMPORARILY CLOSED**.

★ **SUNDAY AFTERNOON**, 3-6 p.m.: The Big Beat Jam Sessions.

"LES BEATNIKS UNINHIBITED." Unique Beat Club opening London soon invites applications for membership. No prudes or squares.—Apply: Secretary, Box 245, "MM."

★ **FRIDAY (TODAY)**

A **BABBLE**, **KINGSTON HOTEL** facing Kingston Station.

TONIGHT, 8-11: **ROSS-COURTLEY JAZZTET**.

A **BABEL**, **Burton's** Uxbridge, tonight: **JOE HARRIOTT QUINTET**.

ASHTED, "Woodman": **Ken Hine Jazzband**.

AT THE CROWN, TWICKENHAM. Meet the **DAVE MARSH FIVE**.

BOB WALLIS,—Danum Hotel, Doncaster.

BRUCE TURNER,—"Six Bells," King's Road, Chelsea.

CAMBRIDGE, Rex Ballroom: Sims-Wheeler Vintage Jazzband.

CROYDON JAZZ CLUB, Star Hotel, London Road: **TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN**, Interval. Colin Banagan.

COLYER CLUB OPEN.

DICK CHARLESWORTH,—Coventry.

EALING CLUB (opposite Broadway Station): **CARDINAL JAZZMEN**.

EDMONTON JAZZ CLUB, Maton Hall, Hertford Road, **PETE NEWMAN JAZZMEN**, interval **COLNE VALLEY SIX 7.45**.

FLEET STREET JAZZ now at **CONWAY HALL**, Red Lion Square, W.C.1. October 21: **KEN COLYER'S JAZZMEN**, 12.45-2 p.m.

FREEMASONS, PENGE: **Ken Brookes Jazzband**.

HAMPTON COURT, Thames Hotel: **KEN BARTON'S ORIOLE JAZZBAND**.

HARRINGAY JAZZ CLUB! **HARRINGAY JAZZ CLUB!**

MIKE DANIELS' DELTA J.M.!! with **Vocalists, DOREEN BEATTY!** **EVERYBODY WELCOME!** "THE MANOR HOUSE" (opposite Manor House Tube), 8-11.30 p.m. Bar till 11 p.m. Your hosts, **Nanda** and **Ron Lesley**.

KEN COLYER'S BAND and **Jazzdads**, 8-11.45.—High Wycombe Town Hall.

KENNY ROBINSON Jazzband—Wokingham.

LEEDS JAZZ CLUB Ben Netherwood's Woolcity Jazzmen, **PEEL HOTEL**, 8 p.m.

MIKE PETERS,—Newmarket.

★ **FRIDAY—contd.**

NEXT FRIDAY: JAZZ AT THE FESTIVAL INN, STOCKWELL, MAN!

NO FLEET STREET LUNCHEONE JAZZ CLUB TODAY! **RAY WHITAM'S ORIGINAL SIX YEAR OLD CLUB REOPENS SOON!** WATCH THIS SPACE FOR BIG NEWS.

RAYING TONITE AT ST. PANCRAS: The Riverside Jazzmen featuring **Alan Cresswell** and **The Celtic Jazzmen**.—St. Pancras Town Hall, Euston Road. 7.30-11.30.

RE-OPENING: Squires Parlour, Harvey Hall, Beckenham. October 26th.

REVOLUTIONARY! TRAD that swings every Friday, Saturday, Sunday.—**BASTILLE**, Wardour Street.

SOUTHERN JAZZ CLUB, Masonic Hall, over "Old Red Lion", 640, High Road, Leytonstone: **ERIC SILK'S SOUTHERN JAZZ BAND** with **NORMAN BUNCE (SOUSAPHONE)**.

ST. LOUIS, Elm Park Hotel, Hornchurch: **KENNY BALL**.

SUTTON, "Red Lion": **DICK MORRISSEY**.

★ **SATURDAY**

A **BAA**—follow the Flock TO RICHMOND Community Centre this week for **MODERN** with the **DAVE MORSE QUINTET**. Thanks, **Bob Burns**, **Johnny Scott**, **Ray Dempsey**, **Tron Svenlige**, **Stan Jones**, **Syd** and **Betty Clements**, **Moy Bryan**—**GREAT**.

ABOARD JAZZBOAT, Townend Wharf, Kingston: **Ken Hine's Jazzmen**.

BALLADS AND BLUES, A.O.T.T., 2, Soho Square, W.1. 7.30: **JACK ELLIOTT**, **STAN KELLY** and **LEON ROSSELSON**.

BOB WALLIS,—Queens Hall, Burslem.

BOSTON, Lines: New Drome. Next Saturday: **Micky Ashman's Band**.

COLYER CLUB OPEN.

DICK CHARLESWORTH,—Iron Door, Liverpool.

EALING CLUB (opposite Broadway Station): **JIMMY LOUGHERS JAZZ BAND**.

EARTHY JAZZ, 400 ft. down by **BILL BRUNSKILL'S JAZZMEN** at **CHISLEHURST GAVES**, next to Chislehurst Station.

EGGY LEY'S JAZZMEN—The Georgian Jazz Club, High Street, Cowley.

"**JINX**" **ELLIOTT!** YA HA!
"JINX" **ELLIOTT!** YA HO!
"JINX" **ELLIOTT!** YA HEE HO!
HO!

JUMPING AT "STICKSVILLE." **OH MY DADDY?**

KENNY ROBINSON Jazzband,—Southampton.

NORMAN DAY,—Beddington.

WOOD GREEN: MIKE PETERS JAZZMEN with **JOHNNY SILVO!**

★ **SUNDAY**

ACTON, "King's Head," High Street: **TONY THOMPSON Trio** plus return after last week's record-breaking session of Canadian Alto Star, **Bob Burns** plus top Guest Stars.

CLUB OCTAVE gives you that great Vibes/Alto combination.—The **DAVE MORSE QUINTET** in an intimate Jazz Atmosphere.

COLYER CLUB OPEN.

COOKS—CHINGFORD Royal Forest Hotel: **EGGY LEY'S JAZZMEN**.

DICK CHARLESWORTH,—Liverpool.

FOLKITE, College Arms, Crown-dale Road, nr. Mornington Crescent Underground. 7 p.m.: **Shirley Collins**, **Mike Smythe**, **John McNeil**.

GOUDY CHARLES Sextet, Pavilion Gardens Club, STAINES, 7.30 p.m. Modern. Guests 2/6.

HITCHIN Jazz Club, Legion Hall, Paynes Park: **FAIRWEATHER-BROWN ALL-STARS**.

HOT CLUB OF LONDON, 7 p.m.: **KEN COLYER JAZZ BAND**,—Shakespeare Hotel, Powis Street, Woolwich.

QUEEN VICTORIA, North Cheam: **MIKE DANIELS DELTA JAZZMEN** with **DOREEN BEATTY**.

ROYAL STAR, MAIDSTONE: **BRUCE TURNER AND HIS BAND**.

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

SOUTHEND JAZZ CLUB, Arlington Hall, London Road, Leigh, 3-5.30: **KENNY BALL JAZZMEN**.

ST. LOUIS, Elm Park Hotel, Hornchurch: **SIMS-WHEELER**.

TONY VINCENT Jazzband,—Park Road, Kingston Bridge.

WEST EALING Broadway, "Green Man": **ERIC FRANK'S JAZZMEN**.

WINDSOR, "Star and Garter," Peaseod Street: **Neil Millett Jazzmen**. Next week: **San Jacinto Jazzband**.

WOOD GREEN. Back from successful tour! **THE ALEX WELSH BAND!** (featuring **Lennie Hastings** Yodeling Guzzlers).

★ **MONDAY**

BRADFORD JAZZ CLUB Ben Netherwood's Woolcity Jazzmen, **MARKET TAVERN**, 8 p.m.

DICK CHARLESWORTH,—Hammersmith Palais.

GOLDERS GREEN REFECTORY: **KENNY BALL**.

IPSWICH JAZZ Club: **LEN BALDWIN'S DAUPHIN STREET SIX!**

MIKE PETERS,—Hammersmith Palais.

NORMAN DAY,—Cy Laurie's.

NOW HEAR THIS—Re-opening Monday, October 31st. **Kingsbury Jazz Club**, featuring the **SONNY MORRIS JAZZMEN!**

ST. LOUIS, Chelmsford, Odeon Ballroom: **MIKE DANIELS** with charming **DOREEN BEATTY**.

THE NEW DOWNBEAT CLUB (opposite Manor House Tube). The Home of Big Bands proudly presents for the first time here: **JOHNNY DANKWORTH** and **FULL ORCHESTRA**. 7.45-11. Draught Red Barrel.

WALLY FAWKES,—"Six Bells," King's Road, Chelsea.

WELWYN GARDEN, Cherrytree Hotel: **SIMS-WHEELER VINTAGE JAZZ BAND**.

★ **TUESDAY**

A **BABBLE**, 8-11: "Plough," Ilford Lane, Ilford: **THE JAZZMAKERS**.

AT THE CROWN, Twickenham: "JUST JAZZ."

AYLESBURY JAZZ CLUB! **GROSVENOR BALLROOM** **KENNY BALL JAZZMEN!** **KENNY BALL JAZZMEN!!**

BALLADS AND BLUES Ass. presents **Rambling Jack Elliott**,—Railway Hotel, Dartford. 7.30 p.m.

BARNET, Assembly Hall, Union Street: **MIKE DANIELS DELTA JAZZMEN**.

BERKHAMSTED Jazz Club, King's Hall: Grand opening—**CV LAURIE JAZZ BAND**.

BROMLEY, KENT, "White Hart," High Street, 7.30: **TERRY LIGHTFOOT AND HIS NEW ORLEANS JAZZMEN**.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: **KEN COLYER JAZZMEN**.

MARLOW, TRADITIONAL: **Lazy River Jazzband**—"Clayton Arms." Free membership tonite!!

MORDEN: BOB WALLIS STORYVILLE JAZZMEN,—"The Crown" (opposite Morden Underground).

RAILWAY TAVERN, PLUMSTEAD. Modern: **Baz Elmes Quintet**.

WOOD GREEN: THE FAIRWEATHER-BROWN ALL-STARS!

★ **WEDNESDAY**

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

BOB WALLIS,—Crawley.

CATFORD, "Tigers Head," Bromley Road: **ALEX WELSH BAND**.

CLUB ORLEANS, Colchester: **SIMS-WHEELER VINTAGE JAZZ BAND**.

COLYER CLUB OPEN.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: **PETE RIDGE JAZZ BAND**.

DICK CHARLESWORTH,—Purley. **KENNY ROBINSON Jazzband**,—Chelsea.

MICKY ASHMAN Ragtime Jazzmen,—"White Hart," Southall.

NORMAN DAY,—Peckham.

OXFORD, Carfax Ballroom: **Mr. Acker Bilk's Paramount Jazzband**.

PURLEY: DICK CHARLESWORTH, **ST. ALBANS**, Market Hall: **KENNY BALL JAZZMEN**.

TOP TEN, adjacent Sam Widge, Berwick Street: **Hawksworth**, **Efford**, **Blair**, **Warne**, **Craig**, guests. 8 p.m. 3/6.

★ **THURSDAY**

A **BIG NIGHT!** **Ricky's**, 45, Kensington High Street; **GOUDIE CHARLES QUINTET**.

AGAIN at the Crown, Twickenham: **THE JOHN WEST GROUP**.

BLUES AND BARRELHOUSE, Wardour Street: **Special Guest Artist**.

BOB WALLIS,—Luton.

DICK CHARLESWORTH,—Guildhall, Salisbury.

CLAY PIGEON, near Eastcote Station: "UNCLE" **JOHN RENSHAW'S JAZZ BAND**.

COLYER'S: **Ken Hine Jazzband**.

JOHNNIE GRAY'S PARTY CLUB. Top guests. Licensed. "White Hart," Acton. 7.30 till 11.

KENNY ROBINSON Jazzband,—Cy Laurie's.

MIKE PETERS,—Guildford.

RIVER CITY JAZZMEN,—The Terminus, Stuart Road, Gravesend.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: **MICKY ASHMAN RAGTIME JAZZ BAND**.

WEST SIDE Jazz Club, Station Hotel, Staines: **ERIC FRANKS JAZZMEN**.

FAN CLUBS 1/- per word

BOB WALLIS,—June Barlow, 10, Baronscourt Road, W.14.

DICK CHARLESWORTH,—James Thornbury, 12, Rokelodge Road, Kenley, Surrey.

★ **ACCOMMODATION 1/- per word**

BLACKHEATH, S.E.3 (20 mins. Charing Cross): Bed and Breakfast, permanent guests. Reasonable terms. Comfortable bright rooms, and lounge. TV, radio,—37, Westcombe Park Road, London, S.E.3. GREEN-wich 1595.

CLUB SECRETARIES PLEASE NOTE!

All advertisements for insertion in the Jazz Club Calendar columns must reach this office by **MONDAY** of the week of issue—otherwise insertion cannot be guaranteed.

Classified Advt. Dept., **MELODY MAKER**, 96, Long Acre, London, W.C.2.

NOW HEAR THIS

CARDINAL JAZZMEN
Play Swinging New Orleans

Fri., Oct. 31st Ealing Jazz Club.
Sat., Oct. 22nd Hoddeston
Wed., Oct. 26th Hemel Hempstead, Hl-Fi.
Fri., Oct. 28th Edgware Jazz Club.
Sat., Oct. 29th Neasden, Kingfisher Club.
Sun., Oct. 30th Southall, "White Hart."
Sat., Nov. 5th Barret, St. Mary's Hall.
Thurs., Nov. 10th Eastcote Jazz Club.
Fri., Nov. 11th Ealing Jazz Club.
Sat., Nov. 12th Hot Club of Stafford.

For more news of easy, top not ting to "phone <

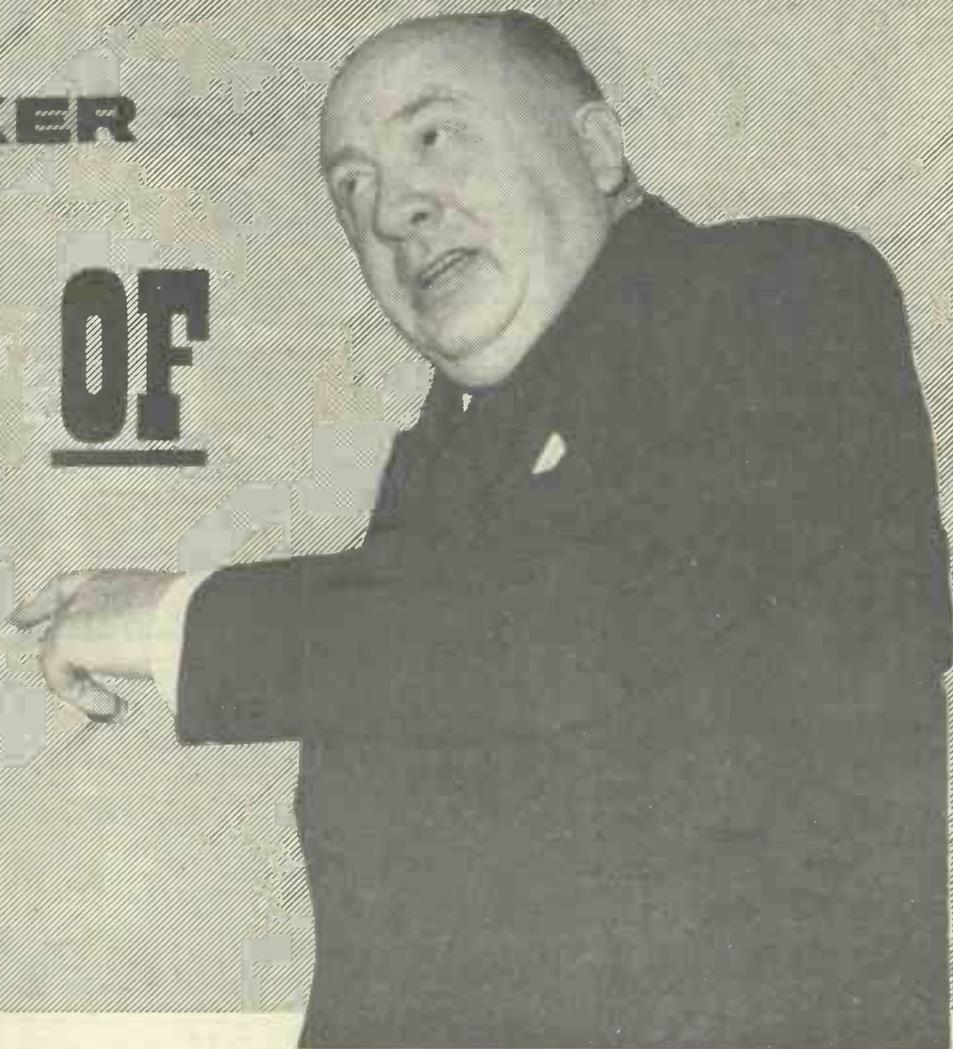
The Lawrence Wright Story—50 years of Show Business

MELODY MAKER salutes—

THE DUKE OF

DENMARK

STREET



The story of Lawrence Wright may not exactly be one of "rags" to riches, but certainly the Grand Old Man of Tin Pan Alley was not born with a silver spoon in his mouth.

His story must appeal to anyone connected with show business, for it was he who put pop music on the map in a period when the red-nosed comedian and concert platform artist were the sole purveyors of the nation's music.

LW changed all that. He created the songs everybody could sing—chorus songs and "tender heart ballads" were his shot and shell in a high-speed publicity battle which captured the public's imagination.

The piano became the chief piece of furniture in every home. His slogan, "You can't go wrong with a Wright song," spread from Land's End to John O'Groats. Thanks to Lawrence Wright the public had found its voice.

Haggling

This tycoon of the music industry first saw the light of day over his father's music shop in Leicester. At the time, Wright, Sr., was haggling over the price of a violin. The haggling stopped when the news arrived and the customer was presented with the violin free of charge.

As he grew up, the boy took violin lessons from his father and worked as an apprentice behind the shop counter—a combination of music and commerce which was to form the pattern for the rest of his life's work.

His first venture was when, unknown to his father, he borrowed £18 from his mother and set up a music stall in Leicester market. He had already acquired his first song—"Don't Go Down the Mine, Daddy"—and now he decided to print copies of the song, along with another of his compositions, "Down by the Stream." These two numbers became the first publications in the Lawrence Wright catalogue.

Lost faith

Things did not go too well at first. The copies were costing him 4d. each to print—which showed a handsome profit when sold at 6d.—but he didn't know how to plug them. He began to lose faith in himself for the first and only time in his career.

Then, one day when he was demonstrating a song to the accompaniment of his own mandolin, he was struck by the eager delight on the face of an

Hubert W. David

Few people could be better qualified than the MELODY MAKER columnist to tell the Lawrence Wright story, for David began his own career as a floor boy in one of LW's famous Blackpool song shops. Later he was to make his own mark, both as a songwriter and a fighter for the rights of composers and lyricists. He is currently vice-chairman of the Songwriters' Guild.



elderly woman listener. This woman came to the stall time and time again.

At least, he thought, he had one fan and, taking confidence from this, went on to write a number of other songs. It was not until some three years later that he learned the elderly woman was as deaf as a post and had never heard a note.

But by this time, things had begun to prosper. He was a composer, a publisher and a successful businessman. What next? Like Dick Whittington, he had the urge to move to London.

But, while Whittington had his first view of the great city from the top of Highgate Hill, Lawrence Wright first saw it from Kings Cross Station on a dull, wet Sunday morning.

Hiring a barrow, he loaded up all his worldly possessions—his violin, mandolin and stock of music—and trundled down to Charing Cross Road.

Basement

He knew only two names in music publishing—Francis Day and Hunter, and Chappell. But in those days, Bond Street was "only for the rich," so Charing Cross Road it had to be, to try to set up shop somewhere near F. and D.

He rented a basement at 8 Denmark Street, and thus became the founder of Tin Pan Alley. He became a Jack-of-all-trades, composing his own songs, plugging them in music halls, writing orchestral parts and selling songs to other publishers.

When the busy day came to a close, he swept out the office, packed the parcels, counted the stock, had his supper at a nearby taxi-drivers' café and slept in the basement on a camp bed. This was graft indeed, but success was just around the corner.

Before he opened his stall in Leicester market, he had become a member of the Church Lads' Brigade. Each

continued overleaf

A Melody Maker special 6-page supplement

Congratulations

on your

GOLDEN ANNIVERSARY

in Denmark Street

from JACK HYLTON

Blackpool—the turning point

from previous page

year the boys went to camp at Blackpool, and I have a feeling that even then, Lawrence Wright foresaw the shape of things to come in that city.

In any event, he felt the British public wanted to sing but had no real outlet. And it was in Blackpool that he opened his first "song shop."

He engaged a man with personality as demonstrator, half

Two foundation stones

LAST year Lawrence Wright was asked to lay the foundation stone of St. Anne's Church, Bispham, Blackpool. Afterwards he was told that under the stone had been buried a copy of the Lawrence Wright catalogue and a copy of one of his biggest hits, "Souvenirs."

a dozen artists who could sing any type of song, a pianist and some "floor boys," who got the crowds into the shop, sold them the music and got them out again.

I started my own career in the music business with Lawrence Wright—as one of his "floor boys."

This became a big Blackpool business, and he and the late Bert Feldman (of B. Feldman and Co. Ltd.) became deadly rivals.

As fast as LW opened a shop in one street, so Feldman tried to get one next door.

But it was Lawrence Wright who really made the Golden Mile, a stretch of promenade between Central Station and Central Pier, where many fortunes have been made.

Comic songs

The Blackpool era was the turning point in Lawrence Wright's career. Earlier, he had met my father, the late Worton David, and suggested they might do the odd song together.

My father had been writing comic songs for leading comedians of the day. Wilkie Bard, Gus Elen, George Formby

(Snr.) and Marie Lloyd were among his clients.

But he had always wanted to try his hand at the "tender heart" ballad. Up to that time he had never found a composer who had the real gift of melody.

From the start, it was obvious that the Worton David and Lawrence Wright combination would develop into a promising partnership.

Handicap

LW had long felt that using his own name on songs was handicapping him with music hall artists, for it is always more difficult to plug your own numbers. So he adopted the pen name of Horatio Nicholls.

The hits flowed in a continuous stream from the pens of Nicholls and David. "That Old-Fashioned Mother of Mine," "Omaha," "City of Laughter, City of Tears," "Deep in the Heart of a Rose," "Dream of Delight," "Tears of an Irish Mother" and "Wyoming Lullaby" were just a few that achieved world renown.

LW's next step was to put many music hall stars under contract to sing only songs from his catalogue.

Irish tenor Talbot O'Farrell was one of these and, with hits coming from the music halls in the winter, and a handsome summer revenue from the Blackpool Song Shops, the Wright House had really begun to boom.

He became the profession's No. 1 showman. Every big song he published had to have an angle. He was the forerunner of the gimmick.

Million-class

Just as a "new noise" on a record today can put a disc in the million class, so Wright got his million sales from sheet music.

There are many picturesque stories telling how he did this. For instance, every time the Jack Hylton band took the stage, scenic effects were built on a miniature stage at the back of the band.

Lawrence Wright had always a monopoly of these production numbers, and I well remember my own million-copy seller, "Felix Kept on Walking" receiving this treatment. At the end of the show, everyone on

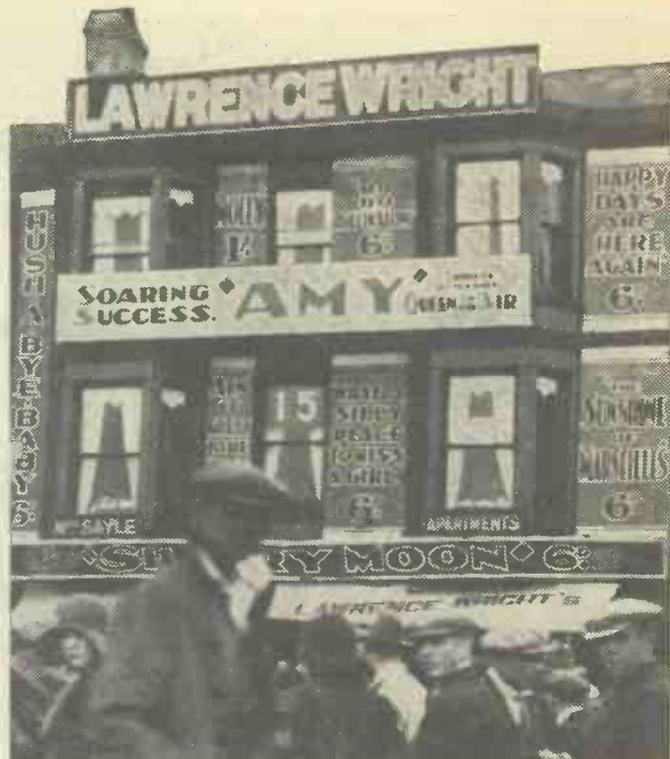
Radio—and a new era

WHEN radio arrived in the mid-twenties, all other forms of song-plugging suddenly became hopelessly out of date. For this medium, more than any other, helped to end the boom in record and sheet music sales—a boom, incidentally, which reached its peak in 1925.

Even today, with high pressure radio and TV plugging, sales cannot match those halcyon days of the mid-twenties.

But whatever the situation, the Wright empire continued to prosper, turning down many take-over bids from Anglo-American interests.

Today, its catalogue of more than 3,000 songs still stands among the "big three," and many stars find material from its lists for modern hit records.



One of the Wright song shops along Blackpool's Golden Mile



Lawrie Wright
—aged 16

stage was up to their armpits in Felix cats.

As the name of Horatio Nicholls became famous, he was invited to conduct his own compositions everywhere. At the Arsenal Football Ground, he conducted a Guards Band on the pitch to introduce his "March of the Heralds."

Crowd cheered

As he put it himself: "I felt really silly with Ambrose, Joe Loss, Jack Hylton, Lew Stone and Geraldo all looking on from the stand!" But he didn't mind the 60,000 crowd which cheered him to the echo.

Ever one for the limelight, he churned out the hits in an endless cascade. "The Toy Drum Major," "Mistakes," "Old Father Thames" and "Back to those Happy Days" were some

of the fantastic output from the Wright House.

For his song "When the Guards are on Parade," he had several of his staff dressed up in Guards uniform and, to the melody of the refrain blaring out of the office windows, LW marched the boys up and down the street.

But there was a sequel. Bill Ward, Lawrie's general manager, was summoned to appear at Bow Street Court. Thinking this was likely to be the usual fine for obstruction—they were used to that—Bill went along happily.

But when he arrived at the Court, he found they had a summons for him. The uniforms the boys had used for the street parade had authentic Guards buttons—an offence against King's Regulations.

But LW didn't care. Once he got an idea into his mind, he

Congratulations
**LAWRENCE
WRIGHT**
on your
golden jubilee

and thanks for
such great hit records as

The last round-up
BING CROSBY

Rhymes
JACK HYLTON AND HIS ORCHESTRA

Marta
THE STREET SINGER

Mistakes
FRANKIE FROBA

Shoe shine boy
MILLS BROTHERS

Minnie the moocher
CAB CALLOWAY AND HIS ORCHESTRA

Stormy weather
AMBROSE AND HIS ORCHESTRA

DECCA-GROUP RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE11

To Lawrie...

THE CREATOR
OF
TIN PAN ALLEY

Congratulations...

Keep Well

MILDRED & JOE
LOSS

Congratulations and
Best Wishes

from the
Directors of the North Pier,
BLACKPOOL



Anti-jazz —then a switch

IN the late 'twenties, Lawrence Wright — always the champion of good, simple melody — formed an anti-hot music society. In later years he was to sell thousands of copies and orchestrations of the hated new style.

Many of the titles, in fact, immediately call to mind some of the greatest jazz leaders of the past 20 or 30 years. Names such as Duke Ellington, with "It Don't Mean A Thing," "Black And Tan Fantasy," "Sophisticated Lady," "Creole Love Call" and "Mood Indigo."

Louis Armstrong with "Basin Street Blues" and "Sleepy Time Down South"; Fats Waller with "Blue Turning Grey" and "Ain't Misbehaving"; Tommy Dorsey with "Sunny Side Of The Street"; Muggsy Spanier with "Wish I Could Shimmy"; Stan Kenton with "Peanut Vendor," and Nat "King" Cole with "Sweet Lorraine."

On the sweeter side, the Wright catalogue has produced many million-sellers. Some of the best known, over the years, have been: "Don't Go Down The Mine, Daddy," "Felix Kept On Walking," "Babette," "Shepherd Of The Hills," "Among My Souvenirs," "Just Like Darby And Joan," "Mistakes," "All The King's Horses," "Rhymes," "Stardust," "Auf Wiedersehen, My Dear" and "Jealousy."

had to go on. Nothing must stop him.

Before a visit to the States, he had promised Jack Hylton, who saw him off at the quayside, a new presentation song for the band. He said he would send it on the following week from New York.

But with so many new friendships on board, the promise was temporarily forgotten, and it was not until he got a cable from Hylton asking for the song, that the obligation came back to his mind.

Have you ever sat down and tried to force yourself to write a song? I can assure you it's murder! And Lawrie was really high and dry for inspiration until, glancing at a daily paper, he spotted a horse in the racing columns called "Shepherd of the Hills."

Thus the song, later to be continued overleaf



Much of the success of the 1927 hit "Me And Jane In A Plane" (witness the crowd outside one of the song shops) was due to LW taking the Jack Hylton Band up above Blackpool in an aeroplane and showering song copies on the crowds below—to band accompaniment.

OUR WARMEST CONGRATULATIONS

to an esteemed friend

LAWRENCE WRIGHT

Your golden anniversary gives us a golden opportunity to express our thanks for the marvellous years of friendship and business association we have enjoyed with you.



The name Lawrence Wright is symbolic of fine music the world over ... we know it always will be.

JACK and IRVING MILLS

and

The entire Staff and Family of Mills Music

The World's Most Romantic Song
THE DREAM OF OLWEN

America's Current Sensation
THEME FROM "THE APARTMENT"

SINCEREST GREETINGS
to
LAWRENCE WRIGHT

and congratulations on his
50th ANNIVERSARY
Very proud to be a friend Lawrie

from
**HARRY
SECOMBE**

CONGRATULATIONS,
LAWRIE

and many thanks for my
first pro. engagement.

—PETER YORKE

Wakey, Wakey!

Best of Luck—

BILLY COTTON

Congratulations

to

LAWRIE

on a

Wonderful record—

BRUCE FORSYTH

EPSTEIN—AND THE CROWN JEWELS

from previous page

come world-famous, was written. And an hour later he booked a Transatlantic phone call, which cost him £110.

Six arrangers took the song down over the telephone and the number was played the same night on the Alhambra stage by the full Hylton complement.

Hylton co-operated with Lawrie on another episode, this time in Blackpool.

To launch a song called "Me and Jane in a Plane," a private bi-plane had been chartered. It went up with the Hylton Band on board, swooped over the town playing the song full blast, circled the Tower three times, and then rained copies of the song on to a staggered populace below.

Controversy

It was a rocky passage. LW was up there himself, but the Hylton Band had quite a few debs that night!

Later, when the controversy was raging about Epstein's new statue, "Adam," he bought it for a fabulous figure and exhibited it on the Golden Mile at Blackpool, along with a plaster collection of the Crown Jewels.

The gamble paid off. Queues began to form at eight in the morning and were still there at midnight.

To publicise the song, "I've Never Seen a Straight Banana" (incidentally a new record by Jimmy Edwards is now out) he offered a prize of £1,000 to anyone who could find him one.

In a few days' time Wright House looked like Covent Garden!

His mistake

He had a flair for tickling the public's fancy. He introduced a camel into a song scene in a Blackpool Tower Ballroom—much to the horror of the board of directors.

When "Baghdad" was published, he paraded an elephant down Fleet Street. And he launched an "Eat More Fruit" campaign with a song of that title.

He has only made one serious mistake in his entire career.

For 30 years, his production of "On with the Show" had been staged on the North Pier, Blackpool. It was the one live show that every visitor put on his list. Wright decided to bring it to London.

To do the job right, he bought the Prince's Theatre, in Shaftesbury Avenue, for £140,000. One of the attractions was a boxing bout on the stage presenting famous boxing star Len Harvey.

But the sophisticated audiences of London's West End were very different from Blackpool's jolly, thronging crowds.

Chorus girls

The death knell came the morning after production, when W. A. Darlington, celebrated dramatic critic of the "Daily Telegraph," wrote: "Mr. Wright seems to love noise for its own sake. He had a brass band, an enormous organ, and 12 chorus girls with kettle drums—all operating at once. I don't think I have ever heard such a paralysing row in all my life."

And that was that. The show was a flop, and thus ended Lawrence Wright's one theatrical venture in the heart of London.

One of Lawrence Wright's favourite songs is "Among my Souvenirs," which he and American lyricist Edgar Leslie wrote together.

They had met when Lawrie was in the States, and continued the friendship when Leslie visited this country.

LW was just off on one of his periodic tours of the country. "Keeps the music dealers on their toes, my boy," he always used to say to me.

This time, first stop was Llandudno, and he invited Edgar Leslie to accompany him. On the way up, in Lawrie's Rolls-Royce, they wrote the song "Among my Souvenirs."

Arriving at Llandudno, band parts were scratched out for piano, violin and cello in the



The Beverley Sisters with Lawrence Wright at the News Chronicle's 1953 stage and radio garden party at Blackpool. They were appearing in his North Pier production, "On with the Show."



... with Sabrina

hotel bedroom, and the orchestra played the song during dinner that evening.

After its initial success, it came up again a few years later in the film, "The Best Years of our Lives." It was sung in the film by Hoagy Carmichael, whose own best-known composition, "Stardust," is handled by Lawrence Wright.

But "Among my Souvenirs" created an all-time record last year, when it came up as a Hit Revival for the third time, on a Connie Francis record. In sheet music and records, the song has grossed over 3,000,000.

Some while ago, LW suffered a stroke which paralysed his right hand. Nothing daunted, he set out to conquer this disability, but it has nevertheless restricted several of his activities.

So his unflagging energy these days is mostly concentrated on his publishing house. He arrives at 8.30 each morning.

Impressive

As a publisher, his approach has always been to encourage youth. He has had light music composer Donald Philips under contract for many years, while the firm's impressive list of recent recordings contains such names as Frankie Vaughan, Marty Wilde, Freddie Cannon, Tony Brent, Kay Starr, Connie Francis, Tommy Bruce and Ruby Murray. The accent is definitely on youth.

We salute Lawrence Wright on achieving 50 years of popular music publishing in the Alley that he created.

He has had a thrilling life, packed with excitement and adventure, and I feel he would never have wanted it any other way. He is the round peg in the round hole.

"FOR
HE'S
A JOLLY
GOOD
FELLOW!"

Congratulations and every good wish

from

PHILIPS
and

fontana



Philips Records Ltd., Stanhope House, Stanhope Place, London, W.2.

The future looks rosy

STARK tragedy; sudden, violent death; the sympathy of a sorrowing nation; and a song bought outright for £2.

Such was the dramatic foundation on which a music-publishing empire was built and which this year reaches its half-century.

Fifty years of feeling the public pulse, of shrewdly anticipating a nation's taste in song and music, of one man's successful battle against giant

Lawrence Wright tells JERRY DAWSON

in an interview at LW's Blackpool bungalow

combines, of selling British songs in the toughest market of them all—America, of inspired choice of title and subject matter for popular songs, hundreds of which he wrote himself under one of his many nom-de-plumes, Horatio Nicholls.

Yes—this is your life, Mr. Lawrence Wright.

In 1910 he bought a song called "Don't Go Down The Mine, Daddy"—the writer was glad to accept £2 for the sole rights. And in the same year, a dreadful pit explosion in Whitehaven, when 136 men lost their lives, brought the song into the forefront of topicality.

Lawrie immediately offered £d. on each copy sold, to the disaster fund. It sold a million copies.

In 1912 came tragedy at sea. The White Star liner, the "unsinkable Titanic," then the biggest ship in the world, struck a submerged iceberg on her maiden voyage to America and sank in three hours. Only 700 survived from the 2,200 passengers and crew.

And from the pen of Horatio Nicholls came "The Wreck of the Titanic," which sold in any thousands of copies, and sells even to this day.

When General Booth died, also in 1912, Horatio Nicholls's song, "Grand Old Man," carrying a picture of the famous founder of the Salvation Army, was again a big seller.

Songwriters?

Alone

"Irving Berlin is the greatest writer of all time. He stands alone—his works prove that. But among the world's great lyric writers were two with whom I am honoured to have collaborated.

"Worton David and I wrote many hit songs together. He left me in a spate of nationalist feeling when I started to publish American songs over here.

"And in America I discovered Edgar Leslie, whom I signed on contract and who worked with me for many years. Both were great lyricists."

"What of the future?" "Good music has always sold and is doing so in increasing quantities today. 'Dream of Olwen' has so far sold over 600,000 copies and is still one of my biggest regular sellers. Songs I first published 30-40 years ago are still being sold in small quantities every day.

Booms

"Music publishing has always been and always will be prepared to run along with the times. It adjusted itself to the radio, record and television booms, and though it reached a peak in 1925, it is still a thriving industry.

"Events—happy and glorious, sad and tragic—will always inspire songwriters, and the public will go on buying their songs.

"Today there is a new and distinct demand for the comedy songs which were thought to be dead. Lonnie Donegan's 'My Old Man's a Dustman,' followed by Tommy Steele's 'Wot a Mouth' started something.

Plug

"So great has been the recent demand for songs of this nature, that at this moment I am in process of publishing an album of comic songs.

"I have no fears for the future of the British publishing industry—provided it carefully watches current events, and carefully anticipates public taste."

As I talked to him at his Blackpool bungalow, where he likes to spend the summer months, we watched a TV discussion on the rights and wrongs of the current "tragic" hit song, "Tell Laura I Love Her."

He smiled. "Another plug," he slyly remarked. For who should be the publisher of this controversial song. Of course—the man who perhaps more than any other single person has built the song publishing business in this country. Lawrence Wright.



Ricky Valance made the top with "Laura."

Warmest Congratulations, Lawrie

FROM

REG CONNELLY

Congratulations Lawrence Wright

on your

Fiftieth Anniversary

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LAWRIE

on your Anniversary—

ALMA COGAN

To LAWRIE,

Thanks for buying so many of my songs.

Congratulations—

MICHAEL CARR



Alma Cogan, LW, Ruby Murray and Jerry Colona get together at a party thrown by EMI.

LW
—he founded the
MM

It is not generally known that the MELODY MAKER was founded by Lawrence Wright as a medium for announcing his new songs to the retail trade.

Later he included it in the monthly mailings of the Band Club, which provided subscribers with all the firm's arrangements.

When Edgar Jackson and Matheson Brooks took over joint editorship, the MM went to the bookstalls as a monthly magazine. In 1928 Lawrence Wright sold it to Odhams—

with the proviso that he receive a year's free advertising. Seven years later, the format was changed and the MM became the first popular music weekly.

**Stars revive
Lawrence
Wright hits**

MANY famous singers owe much of their success to Lawrence Wright numbers. Kay Starr, for instance, had an instant hit with "Side by Side"—though the treatment was somewhat different from the original.

Connie Francis had two successes with "Among My Souvenirs" and "Carolina Moon."



● Anne Shelton

while Anne Shelton has a hardy perennial in "My Yiddishe Momme."

Frankie Vaughan and Ruby Murray both recorded "Happy Days and Lonely Nights." Frankie also made "Am I Wasting My Time On You?" and Ruby, "Sweetheart of all my Dreams."

Joan Regan is represented by "Have You Ever Been Lonely?" and Tony Brent chose two from the Wright list: "Girl of my Dreams" and "Clouds Will Soon Roll By."

The old comedy song, "I've Never Seen a Straight Banana" is sung on a recent release by Jimmy Edwards, and the theme from "The Apartment," which found its way into the Hit Parade, is a revival of "Jealous Lover," published by Lawrence Wright in 1950.

BOROUGH OF HOLBORN
DENMARK STREET



Yana and Johnnie Ray are joined by two members of the Wright family: Lawrie and daughter Lawrette.

Below: Joan Regan, Billy Cotton and Dorothy Ward join Lawrie for his 72nd birthday celebrations.



To LAWRENCE WRIGHT

*Our Heartiest Congratulations
from your friends in Scotland*

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Lang mae yer lum reek!

All Good Wishes—

KEN MACKINTOSH

With Happy Memories—

**GRACIE FIELDS
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BEST WISHES

LAWRIE

ON YOUR

GOLDEN ANNIVERSARY

BERNARD DELFONT

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 Trom., KING 2B, ... £65

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ALTO, CONN, Underslung ... £70
 ALTO, SELMER, Mk 6, as new £80
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 ALTO, PAN AMERICAN ... £45
 Tenor, CONN, Mk 10 ... £110
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 Tenor, BUESCHER, Aristocrac ... £90
 Tenor, NEW KING ... £69
 Tenor, SIOMA ... £59

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Melody Maker

OCTOBER 22, 1960

EVERY FRIDAY 6d.

More dates for Rock'n'Trad bill

SEVEN more one-night-stands and a week of Variety have been set for Larry Parnes's "Rock'n'Trad" Spectacular.

The one-nighters are at Romford on November 22, Rochester (23rd), Doncaster (24th), Chester (25th), Worcester (26th), Bradford (27th) and Shrewsbury (December 2).

'OLD BEN' SHOW

Many stars have been booked for the annual "Old Ben" charity concert at the London Coliseum this Sunday at 7.15 p.m.

They include Johnny Angel, the Mudlarks, Ted Ray and Rosemary Squires.

The package is then booked for a week at the Empire, Newcastle, starting on December 5. The rock show seen at Manchester's Free Trade Hall last Friday week was a special package presentation, not Larry Parnes's recently formed "Rock'n'Trad" production show, as indicated in the MM.

DOBELL'S BRANCHES OUT



Europe's largest jazz record shop, Dobell's of Charing Cross Road, opened its new and bigger second-hand department on Monday. Watching MM writer Bob Dawbarn performing the opening ceremony are (l-r) the department's manager John Kendall and members of the staff, Don Solash, Ray Jackson, Doug Dobell, John Clarke and Mrs. Dobell.

BIG JAZZ BENEFIT FLOPS

PARIS, Wednesday.—Despite an all-star Franco-American bill, the Benefit Concert for the late Oscar Pettiford's family was a dismal flop (cables Henry Kahn).

The musicians turned out to help Jackie Pettiford and her three children, but the public did not—despite a programme that included Stan Getz, Bud Powell, Lucky Thompson, Kenny Clarke, Rene Ureger, Pierre Michelot, Toots Thielemans, Guy Pederson and Gordon Heath.

'Musicians swell'

Oscar's manager, Larry Douglas, who organised the three-hour concert, told the MM: "The musicians have been swell, but the public flocked to the Miles Davis concert and could not, evidently, take in two big jazz shows in one week."

Douglas spent almost £1,000 getting the show together, including some £500 on advertising. But fewer than 1,000 people bought tickets, and the take could not have been much more than £400.

Said Douglas: "After Oscar died, a number of benefit concerts were put on in Denmark. I had nothing to do with them, but I understand that something like 10,000 dollars was collected.



Drummer Kenny Clarke (l) and tenorist Lucky Thompson talk to organiser Larry Douglas at the Benefit Concert for Oscar Pettiford's family in Paris last week.

"The trouble is that Jackie needs the money now. She has three children, but the organisers have handed the money to a lawyer who is holding it in trust for the children's education. They are too young for school yet."

Jackie Pettiford had travelled from Denmark for the concert, at Douglas's expense, with her eldest son, Cello.

DISC-TALENT VENTURE BY FILMUSIC FIRM

THE Filmusic Publishing Company is producing its own records in an attempt to foster new British talent.

The first discs, by the Day

'Saturday Club' man joins 'Go, Girl, Go!'

Brian Matthew, compère of the BBC's "Saturday Club" and "Easy Beat," will act in a similar capacity at tonight's (Friday) semi-finals of the "Go, Girl, Go!" contest at Wimbledon Palais.

Among the judges to determine which of the six competitors will go forward to the Finals on November 4 will be BBC "Go, Man, Go!" producer Terry Heneberry, Bernard Rabin, David Ede and Pat Brand.

Brothers and Cyril Stapleton singer Ray Merrill, were cut last week.

The Day Brothers' "Angel" and "Just One More Kiss" will be released through Oriole on October 28. And Ray's "Why Did You Leave Me?" and "Teenage Love" is released on the new Ember International label next week.

Harold Shampian, General Manager of Filmusic, told the MM: "We have entered the disc

JATP STARS

From Page 1

The Quintet is completed by trumpeter Nat Adderley and Britain's own Victor Feldman on piano and vibes.

Carter and Jones are perennial poll winners, and Don Byas—one of the veterans of modern jazz—has been living in Europe for the past 10 years.

Cuban bongo player and conga drummer Candido has worked with many of the top names in jazz, including Charlie Parker, Gillespie, Woody Herman and Stan Kenton.

Permutations

Feldman and Sam Jones will be on stage throughout the concerts, backing various permutations of the stellar cast.

This will be the first time that Norman Granz's Jazz at the Phil has visited Britain without Ella Fitzgerald.

She will be making a separate tour, with the Oscar Peterson Trio, early in 1961.

The full itinerary for the JATP trip was being worked out by the Harold Davison office as the MM went to press.

ADAM IN ARCADIA

Another Irish date has been set for Adam Faith. It is at the Arcadia Ballroom, Cork, on November 11.

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"And, in any case, it makes a change for a music publisher to control the destinies of a record."

BENSON TENOR ILL

Lilian Kemp, lead-tenor with Ivy Benson, was on Wednesday flown home from Germany for treatment of a lung complaint. No replacement has been fixed. Ivy is currently playing the U.S. Army Base at Baumholder. Next month, the band opens in Hamburg.

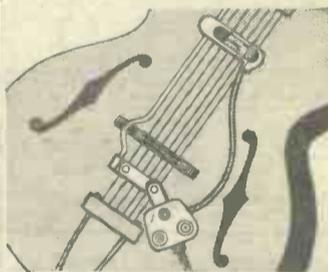
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RONNIE SCOTT &
JIMMY DEUCHAR

HAYES SUN. 23 OCT.
SAVOY 5.30 & 8.0 p.m.

MANCHESTER SAT. 29 OCT.
FREE TRADE HALL 6.35 & 8.45 p.m.

NORWICH MON. 24 OCT.
THEATRE ROYAL 7.0 & 9.10 p.m.

LEICESTER SUN. 30 OCT.
DE MONTFORT HALL 6.30 p.m.

BIRKENHEAD TUES. 25 OCT.
ESSOLDO 7.0 & 9.10 p.m.

CANNOCK MON. 31 OCT.
DANILO 7.0 & 9.10 p.m.

SHEFFIELD WED. 26 OCT.
CITY HALL 6.30 & 8.50 p.m.

PORTSMOUTH WED. 2 NOV.
GUILDHALL 6.25 & 8.45 p.m.

NEWCASTLE THUR. 27 OCT.
ESSOLDO 7.0 & 9.10 p.m.

BRISTOL FRI. 4 NOV.
COLSTON HALL 6.35 & 8.45 p.m.

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Editor: PAT BRAND

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