

# The 1960 JAZZ POLL—See Back Page

## The MJQ

See Page 9

# Melody Maker

## Bobby Darin

See Pages 3 and 5

November 21, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

### Feldman return?



**VIBRANT PIANIST-DRUMMER**  
Victor Feldman, who emigrated to America in 1933, expects to play at Ronnie Scott's Club, W. next spring. Victor—pictured above with Harold Keenan Sapper during his last trip home in 1957—told the *MM*'s Howard Luccraft

in Hollywood this week that he hoped to play at least four sessions of the club. Tonight (Friday), Ronnie is presenting Swedish jazz exiles Monica Zetterlund with the backing Andy Quartet and the resident Eddie Thompson Trio.

# CLIFF NETS £50,000 CONTRACT Plus 4-week U.S tour

**TEENAGE** idol Cliff Richard on Monday signed a £50,000-a-year contract with the powerful Leslie Grade Agency for concerts, TV and Variety.

This is one of the biggest sums ever to be paid to a young British disc star. Cliff Richard told the *MELODY MAKER* he was "thrilled." His personal manager, Tito Burns, says it is "fantastic."

Cliff's father, Rodger Webb, says it is "great."

And Leslie Grade glowed about the deal. "Cliff is a fine boy and has great talent. We have tremendous plans for him."

### ODD MAN OUT

But the odd man out is Cliff's agent, George Ganjou. "I strongly advised him against this deal," he said on Wednesday. "In my view he is losing at least £15,000 to £20,000 by this signing. He will be working seven days a week. He will get £100 extra for Sundays."

☉ Back Page, Col. 3

### TWO CELEBRATIONS FOR . . .



Two bandleader-brothers were busy celebrating this week. On Monday, Chico Arnez took over as Musical Director at the Shirog and Les Ambassadeurs clubs. Chico (middle) is pictured on the opening night with Tony Corona (bongos). Now over to another celebration. . . .

# Shelly Manne chooses Men for tour

**HOLLYWOOD, Wednesday.**—Shelly Manne has set most of his Men for his forthcoming British debut although no dates have yet been finalised.

The famous drummer told the *MM* this week that he will be taking Joe Gordon (tp.), Ritchie Kamuca (trf.),

Russ Freeman (pno.) and Mully Budwig (bass)—all well known to fans of West Coast jazz.

### Perhaps Previn

In addition, Manne said there was "a faint possibility" of pianist André Previn making the trip as a solo star. Previn was Manne's partner on many top disc sessions, including the best-selling "My Fair Lady" album.

Manne's group will be touring Britain and the Continent as part of Norman Oranz's 1960

Jazz at the Philharmonic unit. The show is expected to reach London around February or March.

### EVERY BROTHERS DEAL AT LAST

**THE** Every Brothers have at last been fixed for Britain. After some two years negotiation, the Grade Office has concluded a deal, to bring the American duo duo into Britain for a nationwide tour of super circuits.

They will be here in mid-February or early March for a month or three weeks of night appearances. Several TV spots are also lined up.

### Keeping going

"Go Man, Go"—the Habit bandleader broadcast each Monday midday from Wimbledon F.C.—is a new concertina duo at the end of December. It was this week given an extension of contract that will continue it until the end of March 1960. Producer is Terry Hennebery.

### Dankworth gets a Playboy award

Johnny Dankworth has been nominated one of the outstanding bandleaders of 1959 in the All Star Jazz Poll conducted by the American magazine, "Playboy." Voting in this section was by jazz critics, record experts and winners in the 1959 poll. The award was presented to Dankworth by *MM* Editor Pat Brand at the Marquee W. during the band's appearance there last night (Thursday).

### . . . THE BANDEADING BROTHERS



The Andre Horn Band celebrated its first anniversary on Friday, the 13th, with a date at the Savoy, Soho. . . . (Left) Andre's super-station manager, David Jones, London, then opened the own Monday and Friday club at the Savoy. . . . (Right) Andre (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

**EP** SALES of EPs are on the up and up. Each month, more and more records are being bought by the mass disc consumers. Now, in keeping with its pioneering spirit, the "Melody Maker" this week introduces the first British Ten Top EP chart, which appears on page 2.

# 10





Tommy Dorsey gave Bobby Darin his first TV break.

# I have confidence now, says Darin

### from previous page

Just. It didn't last too long anyway as I got lousy. A body of mine brought me up to date on the facts of life.

"During the two days beloved Gloria had been away he'd seen her dining and dancing with blond 'brother' George. They were holding hands and kissing in a most unbrotherly way.

"When I confronted her with the just laughter. 'So I told a little lie here and there,' she said. 'But I laughed you a few things didn't I? Remember, honey, you're just a kid. Strictly amateur night.'

"So I moved home again, licking my wounds. I guess I was pretty wary of girls after that. As fathers you take a broken love affair pretty seriously.

"But that evening in 1955 was the beginning of a lot of things. I became determined to show Gloria and one or two other people along the way that I wasn't just a strictly amateur night.

### Looks easy

"If I've got anywhere I guess that's how I've done it. By trying to myself, and a few others, that I could do it.

"Bobby, you make it sound easy, I put in. 'Maybe that's because you're so young.' It's hard to imagine you struggling very much."

"I hope my act does look easy," he answered quickly. "You're not supposed to think of the work behind it when you see it. But for two years I hung

around Broadway picking up odd jobs.

"I concentrated on writing and singing my own numbers. I knew my voice wasn't great, but I only had to listen to a few hit parade singers to know that wasn't the important thing nowadays. The main idea was to come up with an exciting song.

"A few TV shows brought some interest in me. I made some records for Decca and then for A&O. My family thought cool but we couldn't find anyone else who did.

### Night club

"And then I got lucky again. I wrote 'Spanish Splash' and it became my first million seller. Then came 'Queen of the Hop' and I bought my own home in New Jersey.

"I developed a night club act that didn't rely on rock. And now I'm fortunate enough to be booked up with dates for most of next year. Since 'Dream Lover' and 'Mack the Knife' caught on in Britain I've got a go over. But I'm committed for dates so long ahead that it's difficult to know when to stop. Most important of all I've cured the biggest part of my early nervousness. It will never so completely. Maybe it's best that it doesn't. But now every time I make an appearance I don't turn green just like I used to.

"The people who've been brave enough to buy my records have really given me that confidence."

# ON THE BEAT

IT'S been one of those weeks... When you pause every now and then and ask yourself: "Have we all gone crazy... or is it only me?" Like the occasion on Wednesday when Hal Shaper, of Robbins Music, went apparently mad in the "White Lion," frantically searched his waistcoat pockets, and concluded: "I must have left it in my other suit!"

"What?" I had the temerity to ask.

Reply: "Elvis Presley's tooth."

Like finding myself on Tuesday watching, of all things, exhibition ballroom dancing... Like being invited to celebrate an anniversary one year before it takes place... Like Claude Langdon's idea of a rather special occasion...

### Secret

"RATHER special" is his less an occasion than the celebration, on Monday, of the Hammerstein Palais' twenty-fifth birthday.

With a concert birthday cake, to be shared (and inevitably) by Jayne Mansfield, film and recording star galore. And a grand Anniversary Cocktail which I am warned, may knock me off my feet.

Plus the presentation of a five-year quarter-of-a-million-pound contract to the new MD, who this has been first Top Secret by everyone from London to the nightwatchman.

May I hazard the guess that he will be preceded for the first three months by Joe Loo?

And then as MD—what about Bob Miller?

### Coincidence

IT'S today (Friday) that I'm helping celebrate an anniversary that won't take place until November, 1966. The happy anniversary of the contract which the Ink is barely dry; which John Regan has just signed with Pye Records.

But there's usually method in Pye's mad releases is called: "Happy Anniversary..."

### Strictly new

IT was Pye, too, who inveigled me into watching exhibition dancing—to the music of men you more normally associate with "Oh Boy!" and "Boy Meets Girl."

Occasion was the launching of Pye's new ballroom dancing series—and of two new words into the Aley's vocabulary, set tempo and (as pointed for tempo) TemPye.

Back of the venture is noted Scottish ballroom dancer, teacher and former dance champion, John Warren. "Too long," says he, "has Victor Silverberg held the monopoly in strict tempo. He has started up with the Rank Organisation as a dance studio, and is encroaching on the field of those teachers of dancing who helped



by PAT BRAND

make him into an international name."

And he's contesting Victor's prominence with his own Sirtempo: why has no one thought of registering this name before? Orchestras...

### Oh, boys!

IT cost about £2,000 in experimental recording before Pre. John and arranger Bill Shepherd were satisfied with the "noise" created. And to achieve it, he assembled finally a blend of musical "styles" that is as unconventional as the music itself. It's a mingling with such musicians from "another world" as Marie Goossens and Bernard Mounib, conductor of the BBC Southern Services Orchestra, were such rock-men as guitarist Eric Ford and tenorist Ted Price.

Plus jazz sessionists like Geoff Lotts, Ian Fraser, Martin Slavin, Ivor Raymond and Joe Maddox.

Question now is: How long before they rock Silver?

### The end?

CRAZY, even though in a different sense—means the anti-German attitude of the Ministry of Labour, who are keenly anxious to employ British musicians, with no thought of a man-of-war, but a hand exchange—and the Union says it doesn't officially permit its members to work there!

Consequence: A representative of the largest Mannheim agency, the Reich Agency, is here, trying to London this weekend, hoping to hammer out the situation with the MU. And one suggestion Mr. Tuppence is to work there in order to break the deadlock: is just the very thing the Germans have not so far insisted upon—a hand exchange!

Which will virtually mean the end of the British recording there—and a definite drop in the number of British exports to work there!

For—apart from the Hans Beyer and Edelings groups—what does he want to do to prove box-office attractions?

### Meanwhile...

MEANWHILE—crisis isn't over. The British have it in their hands and her All Girls goes

from success to success at the Hamburg Lido (try for his signed return contracts for May and November, 1960!)—and the Lennie Hastings Band is being it out at the New Orleans Bureau in Pasadena.

And there are no Germans playing in this country.

### College

ON Tuesday, the Michael Garlick Quartet is launching what Michael terms "a new and a little bit completely mislaid" venture to be known as "Jazz, Glee & College," at Reading University. Obviously, he has Bruce Turner's recent remarks in mind. But he aims to attract jazz students with his own group's offerings, plus his former Marquee singer Josephine Stath, and regular appearances by the James Keenan Sax Section—whose "Jazz Study in a Minor" was broadcast on Dorkworth on a recent "Jazz Club."

Further, the club will pay homage each week to a leading British jazzman. First of whom will be Bill Jones.

### To someone

NOW the tooth. Hal Shaper acquired it from a U.S. Army dentist during a recent visit to the States. Offered it to the BBC.

For auction to the writer of the boat letter stating why he or she would like to possess it.

"Think," urges Shaper, "of the Golden Hills, that rolled across that misty morning."

At the time of going to press, the BBC is still thinking.

### Oh?

OVER in the States, they're (again) seeking another word for "rock." To describe today's popular music. Law Hingy, the other day, the chairman of one of the Big Three record companies made a suggestion. Discussing future recording commitments, he warned his staff:

"I'll be glad of any ideas for lip-synch material."

"But so far as popular music is concerned, between now and Christmas, I'm recording only delinquent music."

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by Hubert W. David

### FEW budding songwriters

ever get the chance to hear their own work performed, so they never know how their songs go down with an audience.

This is a vital part of song-writing today, for much can depend on the correct presentation of a song. Few realize how nine out of ten rock numbers lose their popularity to the fact that the singer has stamped his own personality on the number. The singer's success or failure is some vocal outpour for a song; it is not really matter, at first, whether the vocal is of any material — you will still get a response from any audience whatsoever.

### Disappointment

Occasionally, on the strength of a local performance, writers apply for membership of the Performing Right Society. And are often disappointed because their applications is not approved immediately.

But local performance is not enough to show the "reasonable person" that you are a serious writer. Local performances can be arranged, but by the way of Mal O'Byrnes, of Dublin, has been a regular performer in London and in this way secured regular work for himself. He has written for Merzeta, and has been a regular performer in London and in this way secured regular work for himself. He has written for Merzeta, and has been a regular performer in London and in this way secured regular work for himself.

As a stepping stone to more than local success. One of his big numbers, "My Darling," recorded in Britain by Huey Dinkins, on RCA, and in America by Carmel Quinn on RCA in the States.

Bridie Gallagher, too, has recorded a number of hit songs. "Moonlight on the Shannon River," for Decca.

### Uninterested

He has heard several of Mal's numbers, but he is uninterested, and Radio Grams, but no one else has taken any notice of them, presumably because the songs are rarely published in Ireland.

Burly British publishers are being a bit slow in not fairing on. This Irish material, after all, has and Cox could hardly call it "Galvey, Bay of Galvey," while Keith Prowse have made small fortune out of "Phil the Fluter's Ball."

### Songwriters

This column entitles you to free advice on any song or on any matter relating to writing an answer to it.

Must bear name and address of the sender, and must be accompanied by a return address. Send to: Songwriters' Advice Bureau, 10, White Horse Lane, Acree Street, London, W.C.2.

The Editor can accept no responsibility for loss of or damage to manuscripts submitted. For a full list of names of songwriters, see the list of names in the "Songwriters' Advice Bureau" column of the 17th, 1957, for several subscribers.

But she has used this medium

# the average American

**THIS** present series of articles concerns my second U.S. visit, making, in all, a total of about two months spent on the soil of the United States.

Two months is not a very long time. It is easy to fall into the trap of the Western journalist who spends two days near the border of East Berlin and comes back to write a book called "The Soviet Union from the inside."

## Open mind

I do not claim to know the American scene intimately. But of the two types of traveller—those who go to find out, and those who go merely to have their prejudices confirmed—I claim to belong to the former. I tried to keep both my mind and my eyes open.

The result was a mass of impressions, sometimes—but not often—conflicting. One cannot sum up the Americans in



Alan Branscombe with Tony Kinsey.

## Branscombe the Kinsey first-line

**ROUND** London's clubs they are saying that the current Tony Kinsey Quartet is the most exciting of the many line-ups Tony has led.

The group's popularity means that its one-man frontline, 24-year-old altoist Alan Branscombe, is now firmly established on the British jazz scene.

Despite his youth, Alan is already a remarkably mature musician—not so surprising when one learns that he started studying piano at the age of five, and blew his first notes on alto when he was 12.

The son of a semi-pro drummer, Alan comes from Salisbury, Wiltshire. On leaving school at 16, he played a summer season in Quenby, Dorset, around Mervynsey—by this time, playing tenor, alto and various saxophone and brass instruments, including those of Artie Williams and Paul Vaughan.

## Own group

He also had his own jazz group, which played a weekly session at the Cavern in Liverpool. From 1954 to 1956 he was an Army bandman, and on demob joined Lesmie Metcalfe in the Mauritanian band for a Caribbean cruise and frequent visits to New York.

Eighteen months ago he came to London and joined the Vic Ash group—as a pianist, occasionally doubling tenor.

Among Alan's long list of favourite musicians are Charlie Parker, Horace Silver, Thelonious Monk,



## STEVE RACE

continues his  
American Journal

one sentence, any more accurately or justly than Doctor Johnson summed up the Scots, or Hitler the Jews.

It is not true that all Americans are boastful or dollar-grubbing, any more than that all Welshmen are senors, or all Englishmen pigeon-fanciers.

But certain basic characteristics do become clear. One striking fact is that while an American over here will be asked what life is like in America, an Englishman in America will merely be asked what he thinks of the average American—and

The average American—and

there really is such a thing—am entirely satisfied with his country and its way of life. It simply does not occur to him that any other culture could offer any serious improvement.

## Superior

For this reason the American jazz musician is not surprised to find his name known in Stockholm, Warsaw or Colombo. It is no surprise to him to hear West Coast jazz played in a Greek village, or "Tin Roof Blues" in an Icelandic hotel.

American art, like American democracy or the American car, is to him so clearly superior that anyone not actually infected by Communist thoughts will turn to it automatically and with gratitude.

When he thinks about the foreigner at all, he thinks of him as a potential subject for American influence, very often as someone whose emancipation is being bought directly by the American taxpayer. Overst out of ten New York cab drivers seem to believe that they pay the Englishman a tax for him.

## People's music

All this has a bearing on the American attitude towards popular music. It is his by



Earl Hines—most of the people at his club in San Francisco were nearer the age of 50 than 15.

birth, and in the States one hardly ever encounters that snob rejection of the people's music which here is so closely linked both with age—and social—groups.

## Older audience

Even the divisions between the different types of rhythmic music are far less clear across the Atlantic. The American businessman who says he likes "semi-classical music" will happily listen to Nelson Riddle's "Younger Than Springtime" while his opposite number here will stop short at a Cole Porter selection by Metacrinch.

While 40-year-olds are rare at a British jazz concert, and 50's almost unseen, the majority of people I saw at an Earl

Hines club in San Francisco were nearer the age of 50 than 15.

The average American, glued to his TV set through a winter evening, accepts Louis Armstrong or the Hi-Los as readily as Maria Callas or a last-minute quizmaster, saying in effect: "If a man knows his business, that's good enough for me."

## Wasted talent

There's something to be said for that philosophy. The British public wastes a good deal of vital talent in making class-conscious musical comparisons. But is our talent equal in quality to that of the American? It is a question which I hope to discuss as bluntly as need be, next week.

## Dallape! — Galanti! Sonola! — Hohner! Giulietti!

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# He knew I could be a hit.

EVERY week for the past two years, 22-year-old West Indian Emile Ford has been poring over slide rules and blueprints at Paddington Tech. His aim: membership of the Institution of Civil Engineers.

But now, Emile thinks he has found a blueprint to even bigger success.

For the young man who wanted to set the engineering wheels in motion has triggered off a vastly different type of machinery—the powerhouse set-up of the nation's juke boxes and record players.

His debut disc of "What Do You Want to Make Those Eyes at Me For?" on the Pye label, has soared to fifth position in the Hit Parade, though it was issued only a month ago.

### 'The sound'

Least surprised of anyone at this rapid success is Emile Ford himself.

"Right from the time I got the idea, I knew I could make a hit record," he told me this

week. "It was just a matter of timing and getting the sound I wanted."

So his first job was to recruit his pals and train them to back his singing. Then he took out hire purchase agreements to buy equipment and instruments.

At first he sang in coffee bars near his home at Earsie Court. Then he graduated to 10-minute spots at dances in Muswell Hill and Putney. It was during a coffee bar

session that he caught the attention of Bernard Lee, of the Lew and Leslie Grade agency. Lee promptly signed him up on a five-year contract.

Next thing he knew, Ford was on television—with spots on "Music Shop," "Rainbow Room" and "Oh Boy!"

### Soho Fair

Things were looking up, but the confident engineering student had overlooked one thing—the reluctance of record companies to gamble on new stars.

"They just didn't want to know," says Ford. "I had a recording test with EMI, and they told me: 'You've nothing new to offer!' So I sent Decca a tape—and heard nothing."

"I had another test, and because neither I nor my group could leave work early, it couldn't be arranged. Then, this year, I won a talent contest at the Soho Fair."

"This led to an audition in front of agents and everyone. But again nothing happened."

Undeterred, Emile Ford started building up a following. He had photographs printed and distributed. A fan club was started. And he spent hours signing hundreds of autographs.

"I knew I didn't long to wait now. And when I did get a crack at a record, I wanted it to be big."

### 'A' side

Sure enough, a few weeks later the Pye label heard about him from his manager, band-leader Denny Boyce, and signed him up—without even a recording test.

But his troubles weren't quite over, even though Pye insisted on selecting their "A" side—"Don't Tell Me Your Troubles." They knew it would be a hit, but however, and he picked the title "What Do You Want to Make Those Eyes at Me For?"

"I have terrific faith in these ideas," he says. "People say the youngsters have never heard of mine, but they have heard them—in one tube consciously during their childhood. And when they get a beat version, that memory of the number helps to sell it."

### Big demand

Before the record was released, Emile spent every evening plugging the number—in coffee bars, in his bathroom spots and anywhere the youngsters would listen.

"The result was an immediate demand—but for the backing, not the 'A' side."

Says Emile: "The shops in my district only ordered a few copies when it came in, but they were out. Now you can't get one anywhere, and the shops are re-ordering in hundreds."

"What of the future? Next month he starts a tour of nine nights, and tops a new 10-minute late-night show on Sundays. Can he stay at the top? "Sure I can," he says. "As long as I can play with the teenagers."

## Royalty at the Blue Note

PARIS, Wednesday.—Ben Benjoun was released this week and told to receive his week's pay at the Blue Note. They turned out to be for the Duke and Duchess of Windsor, who heard the Three Brothers and Andy and the Big Sisters. The Brothers—Kenny Clark (dr.), Bud Powell (piano) and Pierre Michel Louissier (saxophone)—were wonderful jazz. They have not yet decided whether they will stay together. They will stay, thinking of returning home tomorrow in the New Year. —Henry Kahn.



It has been an uphill struggle for Emile Ford... but I know I could make a hit record," he says. He's proved it with "What Do You Want to Make Those Eyes at Me For?"

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# ELLA FITZGERALD IN FRANK SINATRA'S CLASS

**HERE'S the real reason why Frank Sinatra and Ella Fitzgerald have never been paired on record (Mailbag, last week): Ella, let's face it, is just not in Sinatra's class!**

An emotional singer like Sinatra would show Ella in a very poor light. For the "First Lady of Song," as she is mistakenly called, is just an emotionless machine, churning out song after song.—Patrick F. Meddings, Finchley, N.12.

● **LP WINNER**—for your audacity!



Reader Kramer, of Ohio, wants to hear more of Ted Heath.

## MAILBAG

### From Budapest

PLEASE could you send me some copies of Melody Maker. It is impossible to get a copy here. I am sending best wishes from Hungary.—Romer Aladar, Budapest, XIV, ckr, Varsolyi ut 23.11.1 Hungary.

### In Ohio

I WOULD like to secure older recordings or "live" broadcasts by Ted Heath and Kurt Edshagen, as they are not available in this country. I hope some of your readers will be able to help me. I enjoy your magazine very much and I am a short-wave listener to the North American and General Overseas Services of the BBC.—Lee Krauser, Cottage Street, Marion, Ohio, U.S.A.

### Squabbles

WHY waste valuable news space on Marty Wilde? Do Melody Maker editors really care about his petty, juvenile, backstage squabbles?—Mary Heald, London W 2

### Bomb the ban!

WHOLEHEARTEDLY agree with Pat Brand (on the 17/11/50) on his remarks on the German exchange situation. Musicians usually set a fine example by breaking down barriers—the colour bar is a good example. Surely for their own Union to set up further barriers is a most unwelcome state of affairs. Let's have some solid thinking please and less of this damaging petty officialdom.—J. W. Macle, Glasgow.

### LP WINNER

### 'We want Cliff'

THE other night I was listening to a radio programme in which Cliff Richard was being interviewed at a theatre

in London. All you could hear were hundreds of girls screaming: "We want Cliff."

It seems to me that anyone who wanted to appreciate Mr. Richard from a musical point of view would have a pretty difficult time.—Colin Lingard, Todmorden.

### By request

I HAVE just finished listening to another rock-'n'-roll-filled "Family Favourites" in the hope of hearing a single jazz record (all I heard was the First Home Five plus Two). Wouldn't it be possible to organise a special jazz requests programme.—A. R. Roberts, Newcastle.

### Singers, please

BOOK-OFFICE surcesses have been made out of the film stories of bandleaders. Now how about a single feature, 1917? Life stories of Crosby, Sinatra and Pezz Lee are three



● Sinatra

● Ella

to start with—Keith Matthews, HMS Vanguard, Portsmouth.

### More of Mike

WHY do commercial recording companies so consistently overlook the talents of that very fine jazzman, Mike Daniels? Mike has been going a long

time and has remained true to the great traditions of jazz. There has never been a band in this country to challenge him in the Morton-Oliver idiom. This style has a large following—a following which is tired of the characteristics (trash being turned out by the so-called "big names" in the trad field.—Duggieby, Bristol.

# Pops the master spy

## ++ STOP PRESS INTERNATIONAL

CURRENTLY giving the New York jazz world its biggest laugh in years are reports from Cairo newspapers that Louis Armstrong is the leader of an Israeli espionage network (see *Hot Korff*).

The Cairo reports say that Lebanese security authorities uncovered a spy net operating under cover of various artistic groups.

Loops described the reports as "junk." He added: "Why don't you tell these people who are

spreading all this stuff to come round and I'll tell them some more good jokes—about travelling salesmen."

**CALCUTTA**—The Tray Sisters Co. by here on December 17 for a 100-song cabaret season at the Great Eastern Hotel.

**NEW YORK**—Drummer Max Pataloni has left Bellevue Hospital where he has been under observation following his alleged "strange behaviour" on Broadway recently. Friends say he is due to return to work.

**PARIS**—The vast Theatre de Champs-Élysées was packed on Sunday for the only Paris concert by the Jazz Messengers during their six-week European tour. The group is also scheduled to record the soundtrack for an African movie on a visit to North Africa after the tour.

**NEW YORK**—Red Nichols, who has in the meantime after the "Five Funks" picture, is to face a State Department accusation of leaving New York on January 2. Red will play (Green, Evans, the Lebanon, Israel, Evelyn, Syria, Jordan, Iraq, Iraq, Afghanistan and Egypt).

**PARIS**—American song star Helen Merrill has left Paris for Copenhagen where she is to sing at the Blue Note. She will be back in Paris shortly for a resident season at the Blue Note.

**NEW YORK**—Irving Feld, of the General Artists Corporation, this week flew to join his private secretary, Paul Anka, in Paris (reporter Ben Groff). Feld is one hour in Manhattan next week but said he would probably stop off in London on his way home.

**MANHEIM**—Currently playing at the Jazz Festival on the Schwabinger Kunstlerkolleg, Mannheim, the Grafkapell ensemble moved to Frankfurt on December 17 for a month at the Deutscher Musikverein. Clarinetist Nick Cooper, from Bristol, has joined Graham Bond, pianist Percy Smith, who has flown home to England.

**NEW YORK**—A new play, touring in the West, will be with music by El-Wood Herman, producer of the Broadway musical *Greenwich Village* this week. *Greenwich Village* is now touring in St-Negro east is London, sitting.

**SYDNEY**—Henry Becunche has been offered an Australian tour for next summer.

**LOS ANGELES**—Currently touring in the West, Erroll Garner will play one of his first southern tours at Shoreline College, Atlanta, Georgia, on December 21. A Negro-owned and financed club, the Regatta, will cater for Negroes only.

**NEW YORK**—Back from his Frankie Vaughan trip to London, other top booking to his current string. He will book the new Mori Saki on his NBC-TV show on January 17.

**NEW YORK**—Connie Francis will play the famous Carnegie Hall for the first time on November 27.

**HOLLYWOOD**—Doris Day's next picture, "The Day After Tomorrow," will be made in London. Day estimates that she will make 100 trunk calls a month if she just does across the whole United States to get plugs for her records.

# We're tough game, r. Brown says Humphrey Lyttelton

(ONE piece of practical instruction which I recall from early childhood is how to stop a dog-fight by throwing pepper over the contestants.)

Since then, I have seen many dog-fights, but never in a spot where fistfuls of pepper came readily to hand. So I have always done the next best thing, which is to walk hurriedly away with eyes averted.

When critics are snarling and snapping at each other's heels, it's probably wisest to do the same.

### Fascination

But the whole question of artist-critic relationship has a compelling fascination, which it shares with all other seemingly insoluble problems.

Two weeks ago, Tony Brown put up a spirited defence of the critics, prompted, among other things, by an article written in the latest edition of "Just Jazz" by "Mr. Graham Bond."

The techniques of referring to someone perfectly well known as "Mr. Bond" and of adding the prefix, Mr. with any politeness, are two of the most familiar toys of Counter-Criticismanship.

In the same edition of "Just Jazz," I have a piece on critics to which Tony Brown, perhaps on the principle that dog does

not eat another dog from the same kennel, does not refer.

I made the point there that attacks and critics are basically incompatible, not only through the nature of their functions, but also because the interest of the one (the critic) begins after the work is completed or perceived when the interest of the other (the artist) falls drastically.

But there's yet another reason for incompatibility which occurred to me when I read Tony Brown's piece.

I think we are barking up the wrong tree if we assume that artists and critics are two entirely separate breeds.

For isn't the critic in his own way, an artist, too? Tony Brown would say artists so often resent criticism.

### Legendary

The answer is, for exactly the same reason that critics by judgment is questioned or their opinions attacked.

The legendary tale of Eddie Condon's riposte to Panacea is now a standard quotation to illustrate artistic thin skin and temperment.

But could we not collect,

from the vast volume of edicts, thunderous prophesies, Delphic pronouncements, denunciations and communications which have gushed and crackled from the pen of M. Panacea, evidence to show that here, on the critics' side, there is no prima-donna more formidable than Callias herself?

When a critic delivers himself of a judgment, does he do so with the dry impersonality of a Court of Appeal Judge?

### Justification

Some may, but the majority use words and opinions to express themselves in just the same way that a musician employs notes and phrases.

A common justification for harsh criticism is that the artist invites it by exposing his work to the public. True—and the same goes for critics.

It's a slight note of injury in Tony Brown's defence, as though slaming an artist is somehow more legitimate and sporting than slaming a critic.

Not a bit of it! We're in a tough game, and the sooner our critics realize that there is no immunity on the sidelines, the better.



# The 'Six Bells' swims again

THERE are old ties between Chelsea and jazz, if only because Spike Hughes and Decca used to record in the King's Road during the early 'thirties.

Hughes, a native of S.W.3, and a fair hand at tuning, put a Chelsea public-house on the jazz map in 1932 with a composition called "Six Bells Stampede."

The "Six Bells" stands next door to what were then Decca's recording studios, and the stampede referred to was the rush of thirty musicians at the close of any Hughes session.

Long ago, Decca moved their recording activities to West Hampstead. But jazz has maintained tenuous links with the "Six Bells" tavern.

Now, each Monday, black-stocked young women-about-Chelsea rotate in the pub's upstairs room to the mainstream sounds of Wally Fawkes and his Troglodytes.

Monday is the meeting night of Trog's Club. The Club was started last April, by Wally and agent Jim Goddell, primarily to ensure a weekly session for the Troglodytes.

As a side object, they hope to show the more reluctant and slow-bound promoters that there is an audience for the kind of free-style jazz favoured by Fawkes and most of the musicians who "rust" with him.

At different times, I have heard Tony Cox, Sandy Brown, Al Fairweather, Red Price and Keith and Ian Christie added to the Trog nucleus, and recently altist Bruce Turner sat in for Soko Mackintosh, the resident trump player.

The Club is building a steady local following, drawn, I am told, largely from the profession.

Membership forms have a space for "Occupation and interests" include doctors, actors, journalists, architects, teachers,

## THIS WORLD OF JAZZ

by MAX JONES

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civil servants, engineers and students in the plural.

"There's a good sprinkling of musicians and dancers among the regulars," says Jim Goddell. "But we're a mixed lot."

"Most of the girls are artists or secretaries; we've got an entomologist, a foreman baker and, according to the forms, a mole-catcher and someone who's floundering."

"The important thing is that people come in, and come again, and don't complain because the music's not 'trad.' Mainstream musicians who work here are given full rein."

So the "Six Bells" is still on the jazz map. And when Wally Fawkes records for Decca next month, the name of the EP and one of its tracks will be "Six Bells Stampede."

## Jazz suite

A FOUR-PART jazz suite, written by trumpeter Al Fairweather, will be performed by the London-based Al Fairweather and Al Stars plus guest soloists on Monday next (23rd).

The occasion is "Jazz Panorama"—part of the Manchester Arts Festival—at the Free Trade Hall.

The suite consists of "March," "Maximilian," "Molotov" and "Synthesizer Mainly Blues," which sound Bruce Taylor, Bruce Taylor and Kenny Baker join the band for the second item, Tabby Cleveland and Keith Christie for the third.

The programme is notable for the emphasis on British compositions—by Sandy Brown, Al Stan Greig and Colin Purbeck.

## New big band

THIS biggest American jazz news this week is the arrival in Britain of the "Free and Easy" show with Quincy Jones as a 15-piece band.

Quincy, as I wrote two weeks ago, has helped himself to a lot of Birmingham brass and a lot more top-grade talent. He has high hopes for an orchestra which, Leonard Feather tells me, is expected to launch a new era in the use of jazz in the theatre.

Feather sends the line-up, and it is interesting enough to give in full.

Benny Bailey, Clark Terry, Leslie Johnson, Floyd Satter (DLA); Aske Peterson, Melba Lindor, Quentin Jackson, Jimmy Cleveland (sax); Ferrer Kirbert, Phil Woods (alto); Jerome Richardson (tr.); Sonny Rollins (sax); Budd Johnson (tr.); Soko Mackintosh (tr.); Paulie Hession (tr.); Les Spann (str.); Buddy Catlett (bass); Joe Harris (dr.).

It looks a formidable fluter.

Wendell Cullis, the "professor," has left Baker's trumpet and is now playing with Stan Lee and John Anderson.

Former child singer, Toni Hunter, now grows up. Toni Hunter, now grows up. Toni Hunter, now grows up.

Howard McVie is back in America, now grows up. Howard McVie is back in America, now grows up.

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Wally Fawkes—resident at the "Six Bells."

combination which should give a good account of itself in the concert halls and record studios, as well as the theatre.

The show opens at the Carré Theatre, Amsterdam, on December 7. For six months after that, it will play Brussels, Utrecht, Paris, Lausanne, Vienna, Munich, Berlin, Essen, Hamburg and maybe Tel Aviv and London before moving back to the USA.

## Homp changes

AND, meanwhile, how are the established big bands performing? Stanley Dance recently heard Lionel Hampton's band, and he reports: "It is still an ex-

cellent group, though there have been changes since I heard it last.

Ed Munn, as you reported, has left the trumpets after 10 years' service. There is no pianist substituting for him, and a conga drummer who pops irritably all night long.

However, the regular drummer is good, and Billy McKay gets the piano openings as well as his own guitar spots. Besides Andy McBea, another tenor, Herman Green, is featured on tenor-ops.

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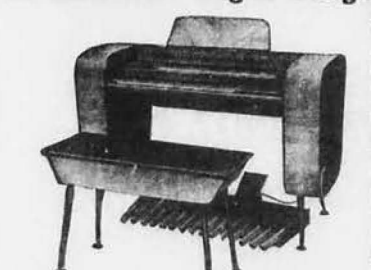
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● Spike Mackintosh

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## Folk music branches out

by JEFF SMITH

While they do, from time to time, present singers like Harry Cox, bold of the ethnic fraternity, they have made their greatest appeal to the main stream of the folk world.

Proof of the success of this project is the fact that BBA membership now stands at 4,000.

Typical of BBA enterprise is their concert at St. Francis Town Hall on December 6 when they present, on the same bill, American blue singer Champion Jack Dupree, the Bruce Turner Band, Ken Sykora and Robin Hall and Jimmy McGreg.

The BBA sessions in Soho Square are now so popular that the house full sign is up every Saturday night.

**Stan Kelly**

And to mark the Association's second anniversary, this coming weekend they are presenting "Stan Kelly's Story," based on the BBC programme of the same name, also featuring the Cameron, Leon Russett and the ubiquitous Hall and MacGregor.

On Saturday, 20, Ewan MacColl and Peggy Seeger will be making their first appearance since their Canadian tour, which drew an enthusiastic response from TV audiences there.

Further indication of the

## I HEAR THAT...

Wendell Cullis, the "professor," has left Baker's trumpet and is now playing with Stan Lee and John Anderson.

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# Everybody Maker

NOVEMBER 21, 1959 EVERY FRIDAY 6d.

## The Browns here for TV & shows

THE BROWNS, the American vocal trio that hit the best-seller jackpot with their recording of "The Three Bells," arrive in Britain on Tuesday for TV and concert dates.

They make their TV debut in "Boy Meets Girl" on Saturday, November 28, followed by two concerts at the Palladium the following day.

The bill also includes Mike Maslin, Emily Ford, Betty Miller, and Bob Miller and the Minstrels.

### Follow-up disc

The trio consists of 25-year-old Jim Edward Brown and his sisters, Maxine and Bonnie. Already they have recorded a follow-up disc to "The Three Bells," which is moving rapidly up the best-seller lists in the States. Entitled "Barbie's Birthday," it will be featured by the trio on their TV and concert dates in Britain.

### Connie Francis, too

Connie Francis will make her fourth trip to Britain in the spirit of a big concert tour and ATV appearances. Her coming was last here in August, when she starred on ABC and recorded for EMI's A&O label.

### ALEX WELSH FOR GERMAN DATES

The Alex Welsh Band is booked for three concerts in Germany at the end of this month.

The dates are at Munchen Gladbach (November 28), Dusseldorf (29th) and Bonn (30th).

Billed with them will be former Duke Ellington trumpeter Nelson Williams. Also (left) leads Archie Bopple (left), Roy Grimminson (link), Fred Marc (right), Bill Read (below) and Johnny Richardson (right).

### MUSIC SHOPPERS

Lita Ross, the Majestic Melodrama Trio and singers Kathy Stobart appear in ATVs "Music Shop" this weekend.

## THE BARBER NEWLYWEDS



Chris Barber treated his new bride Gillie Paterson in champagne (above) after their wedding in Paddington Register Office last Thursday. The couple had announced their plans to viewers of ABC-TV's "Late Even" the previous evening.

### Kid Ory in—and out of—London

Kid Ory flew back into London on Monday at the end of his European tour, the first of which he returned to Britain to collect his wife, who had remained in London because of ill-health.

Ory was due to leave for New York yesterday (Thursday), the rest of the group having flown home direct from the Continent.

# Who 'Who'

THE MELODY MAKER Readers' Poll is recognised the world over.

Last year, the results were quoted on TV, in the National Press and the influential weekly magazines. Papers throughout the world summarised the results. And each year a session by the Pollwinners has been issued on record.

Now, the MM is extending its Poll coverage to give an even more detailed picture of musical tastes.

### JAZZ and POP awards

This year, TWO Polls will be held. One to cover all branches of the JAZZ field, and the other to cater for the POP market. The MM has for some time been conscious of the ever-growing public for both fields. And to assist readers to pinpoint their choice, two separate Poll coupons will be printed, one (November 28), Closing date for entries in this category will be first post on Monday, January 1. The POP coupon will appear early in the New Year. Full details will be announced later.

So, DON'T forget next week's issue of the MELODY MAKER will include the closing of the JAZZ poll.

REGARDLESS  
OF WHAT  
ANYBODY  
SAYS...



PAUL DESMOND



TUBBY HAYES



STAN GETZ

## 'TOUCH IT LIGHT' —NEXT FILM FOR TOMMY STEELE

TOMMY STEELE starts work on "Touch It Light" at the beginning of December. He will spend about seven weeks on the production at Twickenham Studios. The film, directed and produced by Lewis Gilbert, is based on the 1956 West End comedy "Tommy" (also "Dancing Spectacular" in his series of four) to be shown at Twickenham, and will take the show before starting work on the film. Negotiations are in progress for Steele to play a season in Warwick next summer.

## Joe Williams going on solo trek

British audiences will see a new singer with the Count Basie Band next March. Joe Williams is leaving Basie after five years with the band. Rejoining him is a Kansas City blues singer Big Miller. Williams' fourth British tour is due to open at the Royal Festival Hall on March 15 and will last for 14 days.

## Duncan signs new Blue Grass Boys

Johnny Duncan has signed ex-Colin Hicks bassist Bob Morrison and drummer Red Berry, who was formerly with Les Bennett and his Merry-Go-Round, to his Blue Grass Boys. The group is currently on its third Scottish tour of 1959.

## 'Flying' Frank

Australian ball singer Frank Florida starts a series of BBC-TV "Flying Frank" shows from today (Friday). He is also booked for the "Light Programme" in London on Wednesday.

## SUNDAY TV STAR

Benny Hill, currently starring at the Palace Theatre, headlines Sunday Night At The London Palladium this weekend.

## CLIFF RICHARD—From Page 1

but he could make £200 to £500 on Sunday. In any case, Cliff and his father have been opened against working on Sundays.

Cliff could command £1,000 for a TV show. His income from BBC appearances could be in the region of £10,000.

"But I am not contenting this man. I am not a fighting man. And in any case, I still get my commission."

### Top billing

Another big deal for Cliff Richard announced by Leslie Crane this week is a four-week tour of the States. Cliff will share top billing with his brothers Frank, Avalon, and Duane, a "Twangy Guitar" faddy in a nationwide tour starting on January 22.

And a singer of the tour, Cliff guests on the Perry Como TV show in New York on January 20. The touring show will be handled by Irving Fein, U.S. package King, and Paul Anka, manager. TV personality Dick Cavalcanti is a side-part of the programme.

He states that he is taking his

## SELL-OUT BALL FOR SPASTICS

The fifth Spastics Ball at Grosvenor House on Monday is a sell-out. 1,500 tickets have been sold. The suggestive attendance at the annual event.

### COME TO DADDY'S

Members of the Cambridge University Jazz Band have opened a regular Saturday night spot, "Daddy's Club," at the local Masonic Hall.

## SPECTACULAR DAVE

Dave King tops ATVs "Saturday Spectacular" bill this weekend. Other stars appearing include Ronnie Hilton, the Mann, Macdonald Hobby and Vi Roseve.

## CLIFF RICHARD—From Page 1

four shows to the States with him on Sunday.

Cliff flies to America on January 12, after his outstanding season in "Hobin Hood" at Stockton and Hull.

### Late message

Just before the MELODY MAKER closed for press, George Ganjou had announced and said on a note that he had had a meeting later with Cliff's manager.

"I now feel better disposed to write the contract," he said, "but I am sure you will be satisfied."

Cliff's manager, W. G. Turner, is a former member of the Northern Variety Orchestra.

## MELODY MAKER

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## Theatre jigs

The first jazz concert to be held in Birmingham will be presented at the Haymarket Theatre on Monday, November 23. Featured will be the Bruce Turner Band, Ian Bell's Jazzmen and the Dixie Dancers Quintet.



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We, GEORGE GANJOU LTD., of 26 Albemarle Street, London, W.1, wish it to be generally known that we are the sole and exclusive managers, agents and personal representatives of

# CLIFF RICHARD

and that no other person, persons or firms have any authority whatsoever to act on his behalf without our knowledge and written permission.

For and on behalf of GEORGE GANJOU LTD.

(Signed) George Ganjou

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CALIFORNIA · I'M JUST WILD ABOUT HARRY

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