

Melody Maker

September 2, 1961

THE BEST IN JAZZ

Every Friday 6d.

Jo Stafford
TV series
CENTRE PAGES

TRAD GETS A NEW BOOST ON THE AIR

by MM staff reporter

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

These include Acker Bilk, Chris Barber, Terry Lightfoot, Mike Cotton, the Temperance Seven, Dick Charlesworth and Alex Welsh.

● Each "Trad Club" will be aired on Tuesdays from 11 p.m. to 11.30 p.m., from September 26, with a repeat from 8 p.m. to 8.30 p.m. on the Saturday of the following week.

● The shows will be recorded on Wednesdays at London's Marquee Club before a "live" audience and will include a weekly guest star.

● The first being Chris Barber, whose band is resident at the Marquee on Wednesdays.

Newscast

Produced by EMI general promotion manager Arthur Muxlow, "Trad Club" will be introduced by Ray Orchard, with Alan Dell, compere of BBC "Jazz Club," as host.

A regular feature will be a two-minute trad newscast by Harold Pendleton, Executive Secretary of the National Jazz Federation, which runs the Marquee.

Arthur Muxlow told the MM this week: "Trad is essentially a happy music, and I felt the only way to capture the right atmo-

**Star bands
and guests
every week**

sphere was to present each programme before an audience of real trad enthusiasts."

"Trad Club" is part of an all-out EMI build-up on Radio Luxembourg.

The company is planning to produce 18 shows a week, taking some ten-and-a-half hours of air time and presenting over 300 discs every week

Signed

Russell Turner has been signed to present at least one weekly show, and a new Sam Costa Show will be EMI's first Sunday presentation on 208.

FOOTNOTE: The Radio Luxembourg plan to present pop music until 3 a.m.—originally scheduled to start on September 17—has now been put back until October.

SAYS A 208 SPOKESMAN: "FINAL DETAILS HAVE STILL TO BE IRONED OUT."

YOU'LL HEAR THEM!

**CHRIS BARBER****TERRY LIGHTFOOT****DICK CHARLESWORTH****MIKE COTTON**

No Charles until 1962

NEW YORK, WEDNESDAY THE Ray Charles on-off tour of Europe is on again—but finally OFF for Britain this year. The rocking singer-pianist-saxist will take his group on an Autumn trek of France, Holland, West Germany and — if the political situation permits—West Berlin.

The tour has been lined up by agent Henry Goldgrand through Paris promoter Jacques Souplet.

In London, on Wednesday, agent Harold Davison told the MM: "Charles will definitely not be in Britain this year.

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

"We hope he will be in Britain next year, however."

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

**SAMMY DAVIS**

see page 7

The Shadows launch another 'Kon-Tiki'

VETERAN songwriter Michael Carr penned one of the earlier Shadows hits—"Man of Mystery."

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

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

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

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

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

POP SINGLES

with Babson's stylish efforts on the top side, an attractive song. Flip is a humorous rocker with electric guitar effects so comic that the Babson vocal dissolves every so often into helpless laughter. Sounds like a cert for the Jack Jackson show.

JOHN BARRY SEVEN: Starfire/A Matter Of Who (Columbia).—Bright boy Jerry Jordan wrote the tune and Barry uses electronic keyboard, xylophone and electric guitar in a sparkling rhythmic arrangement. Who, a more sedate piece, is as attractive. But neither seems arresting enough to make the frame.

EDEN KANE: Get Lost/I'm Telling You (Decca).—This shapes up like a sure-fire follow-up to Kane's "Well I Ask You." Amusing song, bright Johnny Keating arrangement, and vocal full of personality. Flip is a toe-ticking rocker.

BILLY FURY: Jealousy/Open Your Arms (Decca).—Billy follows the Presley trend in offering an up-to-date interpretation of Latin oldies. The Fury inflections apart, it's a straight tango. Arms is in the same mould. Fine for Fury fans.

DEL SHANNON: Hats Off To Larry/Don't Gild The Lily, Lily (London).—This folksy rocker has made an impact in the States and could make a showing here. Shannon projects the lover's revenge lyric forcefully, with lively falsetto essays. Flip amusingly offers homespun philosophy to lovelorn gals—to a beat.

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

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



• Timi Yuro —challenging newcomer.

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

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

MICHAEL COX: Sweet Little Sixteen/Cover Girl (HMV).—Excessive echo and electronics overload the top side. Flip has some romantic appeal. Neither seems likely to be another "Angela Jones" for Michael.

THE DEMENSIONS: Again/Count Your Blessings Instead of Sheep (Coral).—Excessive ooh-aah-ing detracts from this vocal group's rock restyling of the tuneful oldie, Again. Flip jumps more.

JOHNNY MAESTRO: Mr. Happiness/Test of Love (HMV).—First 12 bars of Happiness forcefully indicate this will be a BIG HIT. It's the familiar "harpe choir" teenbeat treatment, but it packs that "magic" sound.

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SAM COOKE says

SUDDENLY LIFE'S A BALL

SAM COOKE, whose "Cupid" is currently climbing the Top Twenty, admits he likes success.

He says: "Suddenly there's more money around than you thought there was in the whole world. Suddenly, life's a real ball."

But it was some years before Sam, a religious man, turned to singing for money.

At one time, he was content to sing gospel material with a group called the Soul Stirrers.

However, any doubts about turning professional were allayed by his father, a preacher.

Acting debut

He told Sam: "It's not too important what you sing. What does matter is that you've been given a voice to make people happy by listening to it, so go ahead."

The 25-year-old Cooke has been a disc name for about three years in the States, but recently made his straight acting debut on TV with Sammy Davis.

He also sang the theme song in the Cary Grant-Sophia Loren movie, "Houseboat."

So far, British fans have given his records a quiet reception. But his home successes have at last led to what looks like the big star build-up.

Wiser now

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

Last year, his name was nearly added to the long list of singers whose careers have ended abruptly in air and road accidents.

He was pulled from the wreckage of a road smash almost blinded, and with one of his friends dead.

He says: "This sort of thing gets you to thinking, particularly when you're on the crest of a wave. Believe me, I'm a far wiser person since my brush with death."—NORMAN HEATH.

LP SESSION

Memory Lane

ARTIE SHAW and his Orchestra (Ember), offering the fruits of two mid-Twenties Hollywood sessions, has much more than nostalgia to commend it.

Shaw was a popular figure in that golden period of big bands, catching the ear of the public at large with his fluent and distinctive clarinet solos.

There is some beautiful and precise ensemble playing on these tracks, and Shaw's solos never lack interest.

Mel Tormé is heard with the Meltones on "Guilty" and swinging "What Is This Thing Called Love."

"The Hornet" and "The Glider" are punchy band specialities, and Shaw's famous woodwind-and-strings sound is heard on "I've Got You Under My Skin."

Glenn Miller

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

The tracks are again from the memorable "Orchestra Wives" and "Sun Valley Serenade" films. Titles include "Chattanooga Choo-Choo," "It Happened in Sun Valley," "Moonlight Sonata" and "I've Got a Gal in Kalamazoo."

Vocalists are Tex Beneke, Ray Eberle, Pat Friday and Marion Hutton and the Modernaires.

Our favourites? "At Last" and "You Say the Sweetest Things, Baby"—a charming performance that falls into the "pre-Miller sound" era of Glenn's bandleading career.

Kay Starr

SOME of the earliest—and still the best—Kay Starr, is featured on Fabulous! Kay Starr Sings (Ember).

The tracks include such well-remembered performances as "You've Got to See Mama Ev'ry Night," "If I Could Be With You," and "Mama Goes Where Papa Goes."

Intriguing are the accompaniments to the unfamiliar Starr stylings of "Honeysuckle Rose" and "Ain't Misbehavin'." The hot breaks by violin suggest these were recorded when Kay was appearing with Joe Venuti.

Frankie Laine

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

By today's standards, some of the tracks tend to sound dated, but Laine loyalists will doubtless want such a representative collection of material by their favourite.

Tuneful evergreens on the album include "All of Me," "Coquette," "Georgia On My Mind," "Rosetta," "Don't Blame Me" and "Someday Sweetheart."

TREND IN TRAD

Facing the 'awful perils of prosperity,' the—

TRAD WAR HOTS UP!



★ MIKE DANIELS, one of Britain's top trad leaders, hits out

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

So far, only Barber, Bilk and Ball have struck it really rich. The others are hopefully waiting to be carried away on the tide of fame.

As Trad jazz faces the awful perils of prosperity the Trad war heats up.

Among musicians, there are suspicions of a "closed-shop" attitude within the Jazz Circuit. Not many months ago, they formed the Jazz Musicians' Association to try to resist possible dictatorship and exploitation.

Promoters retaliated by banding together and fixing maximum percentages for dates—even producing a circular blacklisting one band.

COMPLAINED

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

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

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

AMBITION

Ken Lindsay, as a promoter active in the Hertfordshire area, probably speaks for the hard core of jazz promoters.

"There's no question," he declares, "that if Trad is over-popularised, each musician will start thinking of himself as a bandleader."

"Nothing wrong with that ambition in itself. But there aren't enough capable musicians to go round. When he forms his band, he's driven to using inferior men. That's bad for jazz. The situation should be controlled."

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

'Some promoters exploit jazzmen'

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

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

LOYALTY

The plain fact, however, is that not all musicians feel such a loyalty.

"Nobody can blame bandleaders for wanting to take the best-paid jobs," comments Mike Daniels. "After all, they're professionals. Agreed, there are too many bands and standards aren't high. Certainly the big bookers will drop Trad directly it suits their purpose."

"But certain promoters have no right to expect loyalty. Some have been accused of 'fiddling.' Many have provided pianos fit only for the scrap heap. Amplification generally is hopeless and washing and dressing facilities are almost non-existent."

ECONOMICS

"Some promoters have been just as guilty of exploiting musicians as the people they criticise."

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

They have to get paid and eat. "Promoters aren't philanthropists. If a band doesn't draw, they don't book it. It's simple economics."

Mickleburgh's agent, George

Cooper, is prophetic about the outcome of the Trad musician's struggle for economic freedom. "It will follow the pattern of the big bands. The Trad outfits will go out to entertain a

wider public in ballrooms and the non-commercial purists will retreat into jazz clubs to play for genuine jazz enthusiasts.

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NEW TRAD DISCS

BILK v. BARBER



Bilk

OUT this weekend are two singles by trad "rivals" Acker Bilk and Chris Barber—both in Columbia's Lansdowne Jazz Series.

Acker's offering couples "Stars and Stripes Forever" with "Creole Jazz"; Chris Barber features "Mama, He Treats Your Daughter Mean" and "Swipesy Cakewalk."

Marches have always lent themselves to trad treatment, so it is self-evident that the Bilk band would make a good job of John Philip Sousa's patriotic piece.

But we would have given the "A" rating to the swinging, shuffle-rhythm flip, which features fluent clarinet by Acker and driving barrelhouse piano from Stan Greig.

The Barber releases are from two previous albums. Otilie Patterson delivers a remarkable authentic blues vocal on "Mean" against a forceful backing; although billed on the label, she is tacit on the reverse, a relaxed treatment of the classic Scott Joplin rag.



Barber

TOP TWENTY

Melody Maker charts service
Data supplied by over 100 record dealers

1. (1) JOHNNY REMEMBER ME John Leyton. Top Rank
2. (2) YOU DON'T KNOW .. Helen Shapiro. Columbia
3. (4) REACH FOR THE STARS
Shirley Bassey. Columbia
4. (3) WELL I ASK YOU .. Eden Kane. Decca
5. (5) HALFWAY TO PARADISE .. Billy Fury. Decca
6. (6) ROMEO .. Petula Clark. Pye
7. (11) QUARTER TO THREE .. U.S. Bonds. Top Rank
8. (7) TEMPTATION .. Everly Brothers. Warner Bros.
9. (8) HELLO MARY LOU/TRAVELIN' MAN
Ricky Nelson. London
10. (15) YOU ALWAYS HURT THE ONE YOU LOVE
Clarence Henry Pye
11. (13) TIME .. Craig Douglas. Top Rank
12. (19) HOW MANY TEARS .. Bobby Vee. London
13. (9) PASADENA .. Temperance Seven. Parlophone
14. (18) CUPID .. Sam Cooke. RCA
15. (20) THAT'S MY HOME .. Acker Bilk. Columbia
16. (12) MARCHETA .. Karl Denver. Decca
17. (10) A GIRL LIKE YOU .. Cliff Richard. Columbia
18. (—) AIN'T GONNA WASH FOR A WEEK
Brook Brothers. Pye
19. (14) DON'T YOU KNOW IT Adam Faith. Parlophone
20. (16) BABY I DON'T CARE .. Buddy Holly. Coral

JAZZ TOP TEN

1. (1) THE BEST OF BARBER AND BILK, Vol. 1 (LP)
Chris Barber and Acker Bilk. Pye
2. (5) BEAUTY AND THE BEAT (LP)
George Shearing and Peggy Lee. Capitol
3. (3) ACKER (LP) .. Acker Bilk. Columbia
4. (6) THE NUTCRACKER SUITE (LP) .. Duke Ellington. Philips
5. (2) SEVEN AGES OF ACKER (LP) .. Acker Bilk. Columbia
6. (7) TIME OUT (LP) .. Dave Brubeck. Fontana
7. (4) THEM DIRTY BLUES (LP) .. Julian Adderley. Riverside
8. (9) A GOLDEN TREASURY OF BILK (LP) Acker Bilk. Columbia
9. (8) THE BEST OF BRUBECK (LP) .. Dave Brubeck. Fontana
10. (10) AT THE LIGHTHOUSE (LP) .. Julian Adderley. Riverside

TOP TEN LPs

1. (1) SOUTH PACIFIC .. Soundtrack. RCA
2. (2) G.I. BLUES .. Elvis Presley. RCA
3. (3) BLACK AND WHITE MINSTREL SHOW
George Mitchell. HMV
4. (5) LISTEN TO CLIFF! .. Cliff Richard. Columbia
5. (4) HIS HAND IN MINE .. Elvis Presley. RCA
6. (7) THE SOUND OF MUSIC .. Original Cast. Philips
7. (8) THE SOUND OF MUSIC .. London Cast. HMV
8. (6) OLIVER! .. Original Cast. Decca
9. (10) OKLAHOMA .. Soundtrack. Capitol
10. (9) ADAM .. Adam Faith. Parlophone

TOP TEN EPs

1. (1) THE SHADOWS TO THE FORE .. Shadows. Columbia
2. (5) THE BUTTON-DOWN MIND OF BOB NEUWHART
Warner Bros. Columbia
3. (2) THE SHADOWS .. Warner Bros. Columbia
4. (13) ADAM'S HIT PARADE .. Adam Faith. Parlophone
5. (4) CLIFF'S SILVER DISCS .. Cliff Richard. Columbia
6. (6) SUCH A NIGHT .. Elvis Presley. RCA
7. (10) ME AND MY SHADOWS, No. 1 .. Cliff Richard. Columbia
8. (8) UNFORGETTABLE .. Nat "King" Cole. Capitol
9. (7) ADAM, No. 1 .. Adam Faith. Parlophone
10. (9) THE JOHN BARRY SOUND .. Columbia

JUKE BOX TOP 20

1. (3) JOHNNY REMEMBER ME .. John Leyton. Top Rank
 2. (2) YOU DON'T KNOW .. Helen Shapiro. Columbia
 3. (4) REACH FOR THE STARS CLIMB EV'RY MOUNTAIN
Shirley Bassey. Columbia
 4. (4) WELL I ASK YOU .. Eden Kane. Decca
 5. (7) HALFWAY TO PARADISE .. Billy Fury. Decca
 6. (5) ROMEO .. Petula Clark. Pye
 7. (8) A GIRL LIKE YOU .. Cliff Richard. Columbia
 8. (6) TIME .. Craig Douglas. Top Rank
 9. (17) CUPID .. Sam Cooke. RCA
 10. (20) AIN'T GONNA WASH FOR A WEEK .. Brook Brothers. Pye
 11. (—) THAT'S MY HOME .. Acker Bilk. Columbia
 12. (—) HOW MANY TEARS .. Bobby Vee. London
 13. (12) QUARTER TO THREE .. U.S. Bonds. Top Rank
 14. (10) YOU ALWAYS HURT THE ONE YOU LOVE
Clarence Henry. Pye
 15. (16) BABY I DON'T CARE/VALLEY OF TEARS Buddy Holly. Coral
 16. (8) HELLO MARY LOU/TRAVELIN' MAN Ricky Nelson. London
 17. (14) MARCHETA .. Karl Denver. Decca
 18. (13) TEMPTATION .. Everly Brothers. Warner Bros.
 19. (15) PASADENA .. Temperance Seven. Parlophone
 20. (—) TOO MANY BEAUTIFUL GIRLS .. Clinton Ford. Oriole
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TWENTY TOP TUNES

1. (3) YOU DON'T KNOW (B) (2/-) .. Lorna
 2. (1) ROMEO (F/B) (2/6) .. Feldman
 3. (4) CLIMB EV'RY MOUNTAIN (A) (2/-) .. Williamson
 4. (2) PASADENA (A) (2/6) .. Lawrence Wright
 5. (11) REACH FOR THE STARS (F/B) (2/-) .. Kassner
 6. (5) HALFWAY TO PARADISE (A) (2/-) .. Nevins-Kirshner
 7. (13) JOHNNY REMEMBER ME (B) (2/-) .. Monique
 8. (6) HELLO MARY LOU (A) (2/-) .. Bron
 9. (9) EXODUS (A) (2/-) .. Chappell
 10. (8) WELL I ASK YOU (B) (2/-) .. Essex
 11. (7) SCOTTISH SOLDIER (B) (2/-) .. James S. Kerr
 12. (10) ONCE IN EVERY LIFETIME (F/A) (2/-) .. Imperia
 13. (12) WOODEN HEART (A) (2/-) .. West One
 14. (15) TIME (A) (2/-) .. Edwin Morris
 15. (14) A GIRL LIKE YOU (B) (2/6) .. Francis Day
 16. (18) WHEELS (A) (2/-) .. Petford
 17. (17) HOW WONDERFUL TO KNOW (F/B) (2/-) .. Macmelodies
 18. (16) BREAKIN' IN A BRAND NEW BROKEN HEART (A) (2/-) .. Nevins-Kirshner
 19. (—) THE SOUND OF MUSIC (A) (2/-) .. Williamson
 20. (—) THAT'S MY HOME (A) (2/-) .. Lawrence Wright
- A—American; B—British; F—Others.
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AMERICA'S TOP TEN

- As listed by "Variety"—Issue dated August 30, 1961.
1. (1) MICHAEL .. Highwaymen (United Artists)
 2. (4) HURT .. Timl Yuro (Liberty)
 3. (6) TAKE GOOD CARE OF HER .. Bobby Vee (Liberty)
 4. (2) SCHOOL IS OUT .. U.S. Bonds (Legrand)
 5. (7) WOODEN HEART .. Joe Dowell (Smash)
 6. (5) LAST NIGHT .. Mar-Keys (Satellite)
 7. (—) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR?
Lionie Donegan (Dot)
 8. (3) TOSSIN' AND TURNIN' .. Bobby Lewis (Beltone)
 9. (—) I'M GONNA KNOCK ON YOUR DOOR
Eddie Hodges (Cadence)
 10. (—) THE MOUNTAIN'S HIGH .. Dick and Deede (Liberty)

Shirley to make big autumn trek

SHIRLEY BASSEY is to make a three-month, nationwide tour of Britain after her five-week season in New York.

BACKED BY KEN MACKINTOSH

The tour will start on October 10 and is being lined up by William Victor Productions.

The opening venue has not been settled, but we are working

Sheila Southern now on HMV

SINGER Sheila Southern, who is heard every Sunday evening in her own show on Radio Luxembourg, has been signed by HMV and last Friday made her first disc for the label. Its release is scheduled for September 15.

Sheila has already been signed for pantomime and this Christmas will play the title role in

"Cinderella" at the Gloucester Regal.

This Sunday (3), she is appearing at the Pavilion, Weymouth, and on Thursday will be heard in "Music with a Beat."

She is booked for a further "Easy Beat" on September 24. Her TV appearances include the BBC's "Charlie Chester Show" on September 23 and ATV's "Lunch Box" from September 26 to 29.

on the full itinerary." The sultry singer from Cardiff's Tiger Bay opens at the plush Persian Room of New York's Plaza Hotel, for a five-week cabaret season, on September 6.

It will be Shirley's first New York appearance, although she has had successful trips to Las Vegas and Hollywood.

Under a new contract, Shirley's discs are to be released in the States by United Artists. She was formerly on MGM.

United Artists' first release will couple "Reach for the Stars"—currently at number three in the MM's hit chart—with her other recent big seller, "You'll Never Know."

Cotton Band to tour Scotland

MIKE COTTON'S Jazzmen open a tour of Scotland at Huntly on September 22.

Included in the tour are Inverurie (23), Dundee (24), Ayr (25), Glasgow (26 and 30), Aberdeen (27) and Elgin (28).

Tonight (Friday), the band visits the Winter Gardens, Malvern. It follows with Dunwoth (2), Woolwich (3), Birmingham (4), Wood Green (5), Crawley (6), Stroud (7), Brighton (8) and Norwich (9).

On September 10, the group starts its annual holiday.

FOUR TV SHOWS FOR ALMA COGAN

ALMA COGAN stars in four Thursday-evening shows for ATV from September 14.

Entitled "Our Kind of Girl," they also feature guest appearances by Gary Miller, the Dallas Boys, and Mike and Bernie Winters.

The shows will be seen between 8-8.30 p.m.

Dorothy joins Bing and Bob on 'Road'

DOROTHY LAMOUR arrives in London on September 18 to play alongside Bing Crosby and Bob Hope in the film, "Road to Hong Kong," now being shot at Shepperton Studios.

Gypsy singer Danny Pugh has landed an acting role in the film.

IN BRIEF

City Gents for 'Sunday Break'

DICK CHARLES-WORTH'S City Gents are booked for appearances on ABC-TV's "Sunday Break" on October 8 and on November 5.

Other dates for the band include BBC-TV's "Trad Fad" (Sept. 23) and the Light's "Trad Tavern" (Oct. 28).

JOHN BARRY and singer Paul Hanford are the guests on EMI's "Monday Spectacular" on Radio Luxembourg next week (4).

GRAHAM BOND, the 23-year-old altoist with Don Rendell's Quintet, has been appointed Sales and Promotion Manager of Central Record Distributors. CRD are solo distributors for the Blue Note, 77, Folklore, Seeco and Tropical labels.

FREDDY BALLERINI and his Orchestra, resident at the Savoy Hotel, started their annual four-week holiday on Saturday. Ian Stewart's Band is departing.

GEOFF WILKINS' Diplomats star in a Trad Jazz Rave at Styne Gardens, Worthing, on September 4. The Rave is part of the United Nations International Fair being held in Worthing to demonstrate some of the work done by the U.N.

BILLY FURY and the Blue Flames are guests at a barbecue at Stevenage Football Ground tomorrow (Saturday).

CHARLIE GALBRAITH and his All Star Jazz-band return from their annual holiday tomorrow (Saturday) for a date at Chippenham.

4 JAZZ RELEASES from the Decca Group

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Ornette Coleman

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Coltrane plans British tour

WITH GILLESPIE



● Dizzy Gillespie

NEW YORK, Wednesday.—John Coltrane, the controversial jazz tenor and soprano saxist, is in line for his first British dates.

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

Gillespie has been a regular visitor to Britain with Jazz at the Philharmonic over the past five years, but Coltrane has not been to Europe before.

As tenorist, Coltrane was placed second in the 1961 MM Readers' Jazz Poll, and third in the Critics' Poll.

His last album to be released in Britain, "Blue Train" on the Blue Note label, was selected as the MM's Jazz LP of the Month in June.

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

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



The controversial John Coltrane

Crombie five bow in on Ember label



IT was a five-piece outfit playing virtually a "one-man-band" session when the Tony Crombie Quintet recorded its first LP for the Ember label in London last week.

Looking over the scores (l-r) are Tommy Whittle (tr., bass cl.), Tony (drs., leader), Malcolm Cecil (bass), Harold McNair (alto flute) and Gordon Beck (pno., harpsichord).

The LP will be issued in November.

Confederate dates still flooding in

BOOKINGS continued to pile up this week for Bobby Mickleburgh's newly-formed Confederates Jazzband. They include two more big TV "boosts."

One is an excerpt by Southern TV from the band's date at Maidstone's Royal Star Hotel on September 10, and ABC's "The Sunday Break" (October 29).

The Confederates make their TV debut on ABC's "Thank Your Lucky Stars" (Sept. 9).

Public debut

Other new dates are the Gaiety Ballroom, Grimsby (September 8), a concert at the De Montfort Hall, Leicester (18) and a dance at Shrewsbury (30).

The band, which makes its public debut on Monday at Bletchley Jazz Club, has now been offered dates up to 1962.

The Confederates' line-up has changed since the MM ran the Decca disc-session picture.

Bobby (tmb.) now leads Keith Smith (tpt.), Tony Pyke (cl.), Dave Evans (drs.), Brian Jones (bass, pno.), and Paul Sealey (bjo.).

Sid Phillips loses Ross Mitchell

DRUMMER Ross Mitchell leaves the Sid Phillips Band next week to open with his own trio at the Samson and Hercules, Norwich, on September 14.

With him are Roger Cook (pno.) and Ronnie Mack (bass).

Turner is Humph guest

ALTOIST-handleader Bruce Turner will guest with the band of his former leader, Humphrey Lyttelton, on BBC "Jazz Club" on September 7.

The Turner Band appears in ABC-TV's "Sunday Break" on September 10 and, following the airing, is booked for the evening session at the Mardi Gras, Liverpool.

Tonight (Friday) the band plays Grimsby Jazz Club, and follows with dates at Bradford Students' Jazz Club (tomorrow) and Hammersmith Palais (4).

NEW YORK BID FOR FRANKIE VAUGHAN

CABARET offers from New York and London have put singing star Frankie Vaughan in a quandary.

In New York, one of the plush hotels is bidding for Frankie to spend several weeks in cabaret there next month or in November.

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

GERRY BROWN BAND FOR DISC AND RADIO

GERRY BROWN'S Jazzmen, the Bournemouth group which recently signed with London's Harold Davison office, cut its first LP for the Fontana label on Monday and Tuesday of this week.

Last week, the group passed its BBC audition and was at once signed for a Light Programme "Trad Tavern" appearance on December 2.

Club bookings for the group include Southampton tomorrow (Saturday), Maidstone (3), and Hammersmith Palais (4).

Saturday double for Mulligan

THE Mick Mulligan Band, with George Melly, will be in two places at once, tomorrow (Saturday) night.

They will be seen in the pre-recorded BBC-TV "Trad Fad" and will be "in person" at the Town Hall, Oxford.

On Sunday the band plays the West End Ballroom, Birmingham.

Blue Notes to cost less

BLUE Note, the all-jazz American label, will cost less to British fans from today (Friday). The retail price of 12-in. LPs will be reduced from 50s. 5d. to 45s. 6d.

Main reason for the lower price is that Blue Note have sold over four times as many records than they budgeted for during the past seven months.

The discs are all imported from the States with the original American pressing and sleeve and are handled in Britain by Central Record Distributors.

Beat boys back up Eden Kane

PROMOTER George Cooper this week lined-up a series of concerts for disc star Eden Kane. They open on September 17 at Leicester's De Montfort Hall, and Eden will be supported by Nero and the Gladiators, the Flee Rekkers, Joe Brown and his Bruvvers, Michael Cox, Danny Rivers, Vince Eager and Johnny Kidd and the Pirates.

Other dates include Granada, East Ham, on October 2, Royal Lido, Prestatyn (14) and Hippodrome, Birmingham (15).

Eden tops the BBC's "Saturday Club" show on September 9.

LIGHTFOOT BAND ON HOLIDAY

TERRY LIGHTFOOT'S New Orleans Jazzmen started their annual holiday, yesterday (Thursday), and return to work at Jazzshows Jazz Club on September 18.

The band then begins a four-week tour with the American blues duo Sonny Terry and Brownie McGhee, followed by a week in the West Country.

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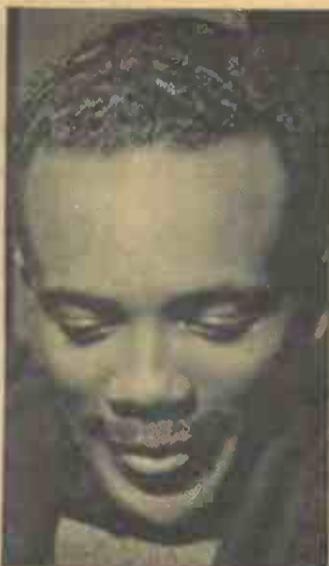
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Duke



Quincy

JAZZ on EP

"BLUES IN ORBIT" was one of the finest Ellington albums of last year, so an EP from it is a handy addition to the catalogue (Phillips BBE 1245G).

The melodically attractive "Villes Ville Is the Place, Man," really catches the warm, alive sound of the band, though this is a depleted line-up.

Hodges solos majestically on this, on the slow-rocking "Swingers Get the Blues Too" and the airy "Swinger's Jump."

Jimmy Hamilton's tenor is the principal feature of "Three J's Blues." Duke on a blues kick.

Quincy Jones

ANOTHER big-band reissue is "THE BIRTH OF A BAND" by the Quincy Jones orchestra (Mercury ZEP10109) and it is a useful sampler for those not requiring the LP.

The title piece, a Basie-like speed track spotting the tenors of Zoot Sims and Jerome Richardson, and "Change of Pace" (the "Cool for Cats" theme) are Jones originals. "Along Came Betty" is a pretty Benny Golson tune, and "Happy Faces" is a Sonny Stitt composition—both scored by Jones.

Four quite interesting, dance-worthy tracks, with Frank Wes, Harry Edison and Phil Woods making the other solo appearances.

But Ornette Coleman's "Blindfold Test" comment ("It sounded like a combination of three bands—Basie, Maynard Ferguson and Les Brown.") is not without point.

Jack Teagarden

JACK TEAGARDEN'S "BIG T SWINGS" (Parlophone CEP 8834), a breakdown from Teagarden's "Jazz Great" LP, presents the trombonist with two different Dixieland groups. "King Porter" has trumpeter Fred Greenleaf and clarinetist Kenny Davern; on the other three numbers, Jimmy McPartland and Edmond Hall complete a more dynamic front line.

Not my favourite "T", but the master produces a finished fresh-sounding solo on each of these well-beaten tunes.

Art Tatum

"MEMORIES OF ART TATUM" (Ember 4502), gives a foretaste of the unaccompanied, informal, early-morning piano music to be found on Volume Two of the two-LP "Discoveries" set. Many people regard this house-party session as exceptional, even for Tatum, and he certainly plays with impressive assurance and lyrical sense in his most rambling, romantic vein.

The songs are "Don't Blame Me," "Over the Rainbow," "September Song" and "Memories of You." Recommended to Tatum-lovers who don't intend to buy the LP.—MAX JONES.



Teagarden

Thompson—subtle but hard-centred

LUCKY THOMPSON (LP). Tune for Tex; Where or When; Kamman's a-Comin'; Mr. E-Z; Ever so Easy. (Saga LP X1C4001—35s. 3d.) Thompson (tr.); Jimmy Hamilton (cl.); Bill Taylor (pno.); Oscar Pettiford (bass); Oles Johnson (drs.).

NO date is given on the label of this LP, but it carries the words "Recording first published 1961" which may be a bit misleading.

The session was made for Urania, and doubtless organised by Sidney Gross, and to me the sound of the ensemble passages suggests the early 'fifties.

In any event, the important thing about it—the real meat of the music—is Lucky Thompson's tenor; and that is exemplary.

Thompson stems from the Hawkins-Webster-Choo school of tenor, by way of Don Byas, but



Thompson



his sound is distinctive and he possesses one of the most satisfying of all present-day tenor tones—vibrant and full of subtle nuances, caressing but hard-centred.

Routines are pretty much the same on each track and little need be said about individual pieces.

"Tex," a fast 32-bar, has tenor and clarinet stating the theme, then Hamilton for two choruses, piano for two, tenor for two more, and finally bass, drums, piano and a duet ending.

Lucky is superb here, playing with a fine combination of ease and attack, and real technical command.

The other tunes follow a similar pattern, and on every one Lucky turns in something stimulating.

For sheer beauty, though, the slow ballad version of "Where or When" is unrivalled.

Hamilton sounds below his best form, and neither he nor Taylor impresses strongly on this showing. Lucky's is the eloquent voice.—MAX JONES.

Rich blues

WILLIE DIXON and MEMPHIS SLIM (LP). "Willie's Blues." Nervous; Good Understanding; That's My Baby; Slim's Thing; That's All I Want, Baby; Don't You Tell Nobody; Youth to You; Sittin' and Cryin' the Blues; Built for Comfort; I Got a Razor; Go Easy; Move Me. (Prestige-Bluesville 1003—41s.) Willie Dixon (voc., bass); Memphis Slim (pno.); Wally Richardson (str.); Al Ashby (tr.); Gus Johnson (drs.). New York, 1960.

WILLIE DIXON is a bassist who worked for a long time with Muddy Waters, contributing a number of songs to his repertoire.

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MM ARTIST IN NEW SHOW

Disley to compere Trad Tavern

SOMEONE working on one of the BBC Beat Shows at London's Royal Albert Hall shouted out: "Test that mike!" Up jumped the ubiquitous Diz Disley, MM artist, guitarist, banjoist—and, from this month, compere.

For, partly as a result of that spontaneous burst into the microphone, Diz has been chosen as compere of "Trad Tavern," the Light Programme's Saturday night series which starts on September 23.

It features Chris Barber's Jazz Band, plus a guest trad group each week.

At that Albert Hall show, Jim Davidson, the BBC's Assistant Head of Light Entertainment (Sound), recognised Disley's natural "feel" for the stage.

Every band

He decided Diz was the man for the "Trad Tavern" shows.

"It should be a gas," says Diz. "For a start, there's pretty well every band in the country on the show, and the producer, Eric



Disley

'It should be a gas'—Diz

Miller, plans to sign even more.

"For me, of course, it's a new break—this will be the first serious compere I've done. I've introduced now and then on small do's, but not on the radio."

Did the move mean an exit for Diz as guitarist?

"No. I'll be playing on the programmes—either as a soloist for a couple of numbers, or as a member of a Quartet."

"On the first programme, for instance, the Alex Welsh Band is guest group. I'd love to have a go at forming a nice rhythm section quartet—featuring Archie Simple

on clarinet—in a 'Hot Club of France' type number.

"Yes, it should be quite a big break for jazz. This show lasts two-and-three-quarter hours, and it's from 9.15 to midnight—a peak time."

"It's coming out live from the Aeolian Hall, and there are dancers coming down every Saturday. I think the atmosphere should be good." —RAY COLEMAN.



Allison

He is also a singer himself, with a warm, fairly rich blues voice which can sound slack and lazy on the more rural type of vocal, or reasonably tough and intense. In texture and manner, the singing often reminds me of Muddy.

The selection of tunes offered on this, his initial album as a singer, is quite well diversified for a blues set. By no means all are 12-bar themes.

"Nervous," a risky one to start with, is an unusual item—belonging, perhaps, to some old tradition—delivered in a slow, stammering fashion. It won't amuse everyone.

Dream-mood

The faster and swifter "Good Understanding" has good-natured, original lyrics; "That's My Baby" rocks, exuberantly. "Don't You Tell" is a 16-bar verse-and-chorus, barrelhouse number; "Razor" is a faintly sinister talking blues.

"Sittin' and Cryin'," a slow dream-mood blues, seriously weakened by the moaning tenor, just misses being very effective.

Better are the well-hoaxed "Move" with its Sonny Boy Williamson touches; the boastful "Youth to You," which we recognise as Muddy Waters material; and "Built for Comfort," with its spirited singing and bass picking.

This is not gripping music all through, but it has honest merit and is more believable, for example, than Mose Allison's rather detached blues art.—MAX JONES.

line phrases. He is no technical giant, but with the help of his own compositions he can create an aura.

For my part, a whole album of Mose Allison becomes a trifle wearying unless the compositions are very good or the trio presentation is varied by the use of voice and trumpet.

In "Autumn Song" we have rather a lot of samey interpretations, though the monotony is relieved by some light blues singing and a largely vocal "Do Nothing."

Bloodless

On the blues front, Allison chooses Sonny Boy Williamson's "Eyesight to the Blind," which swings in a sprightly way without driving hard, and a Jimmy Rogers (not Rodgers) number called "That's All Right."

The latter is the type of thing Ray Charles might tackle; and Allison's singing is something of an amalgam of Hoagy Carmichael and a bloodless Ray Charles.

For the rest, plenty of typical Mose music: the impressionistic, slightly rustic "Devil" which marches in a sprightly way without the descriptive title tune.

Even the "outside" material has a well-defined Allison flavour. So his must be a distinctly personal, if not heavyweight, talent.—MAX JONES.

Modern piano

MOSE ALLISON (LP). "Autumn Song." Promenade; Eyesight to the Blind; It's Crazy; That's All Right; Devil in the Cane Field; Strange; Autumn Song; Do Nothing Till You Hear from Me; Spices; Groovin' High. (Esquire 32-131—38s.) Allison (pno. voc.); Addison Farmer (bass); Ronnie Free (drs.). 13/2.59.

ALLISON is an agreeable, friendly sort of musician, easy to listen to but not deeply penetrating or convincing.

He plays nimble, somewhat stylised modern piano, with a crisply gentle touch and a fondness for relatively simple single-

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It is not every day you meet a man who seems completely happy in his work. Still more rare is the musician with any amount of time for his leader.

Michael Silva—he has been drumming with Sammy Davis since May, 1958—is the satisfied exception.

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

Interests

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

more than just an employer. He's my friend.

"We have many things in common; we're the same age—both 35—and I was born five blocks from Sammy, in Harlem, New York City.

"We have interests in common, besides music. There's photography—that's my hobby, and Sammy shares that. In fact, he gave me my cameras. I have three, all from him.

"Then there's drums, because he's a drummer and he digs drums. Like he plays a lot of instruments, but of all, well, he knows how to use drums best.

Drummer

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

"And, of course, there's guns... he taught me that. I always liked guns, but Sammy taught me about the fast draw. He even gave me a six-gun and holster for Christmas, the first year I joined him.

"I guess you know about Sammy and guns. He's very good, one of the fastest guns in Hollywood, among entertainers anyway. He'll outdraw a lot of



Michael Silva
Sammy's drummer and friend, tells Max Jones

those so-called Western stars and television cowboys.

"The other thing is TV. He loves it and so do I. I'm a television fanatic—if it's on when I'm around, I'll have it.

"In Vegas it's on 24 hours a day, and I'm liable to watch most of it."

Mention of Las Vegas reminded Silva of Sammy Davis's fast-moving friends, often referred to as the Clan. He told me:

"I don't say Clan, I say the group, the fellows. They're just a bunch of guys.

"They had a summit meeting that time at the Sands Hotel in Vegas, when 'Ocean's 11' was being made, and I got the chance to accompany Sinatra.

Madhouse

"They all worked four weeks at the hotel: Sammy, Sinatra, Dean Martin, Peter Lawford and Joey Bishop.

"That place was a madhouse for a month. It was like New Year's Eve every night. People

were paying 50 dollars for tables during that session.

"Well, I played for Sammy as usual. Then, when Frank came on, I stayed and played for him along with his pianist, Bill Miller, and bassist Joe Comfort.

Pleasure

"Yes, it was my first time playing for him, and it was a thrill and a ball."

What is it like working for Sammy Davis?

"Always a pleasure," says Silva. "for the reason that he keeps you alert because he has no set form. He doesn't always know himself what he's going to do next, and he doesn't believe in rehearsal.

"What we do, he tries it out on stage and if it's good we keep it in. If not... don't use that no more!"

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

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

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

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

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

Intelligent

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

"As a human being, Sammy's all right. He's an honest, intelligent man, and I like the way he carries himself. He's taught me many things, besides show business-wise, and as a boss he's a gas.

"YOU CAN'T BEAT HIM."

The scene... by Diz



"Trad war, dad! It's electronically aimed right at that diabolical piano at Barnet!"

Let's stop moaning and start playing



★ DICK HECKSTALL-SMITH—prefers to play

says **DICK HECKSTALL-SMITH**

WHEN Bert Courtley's Sextet left for Germany on Thursday, the group included Dick Heckstall-Smith, one of this country's more potent tenor players.

It would be a little unfair to call Heckstall-Smith up-and-coming. He has travelled a considerable distance since he played soprano sax in the mid-fifties, and is fondly acclaimed by the rebels who frequent the Café des Artistes.

But he is not very famous; not so well known as he is likely to become if people in large numbers start listening to jazz as distinct from Trad.

● **CHOKED**

D. H.-S. is a fine, rather fierce player with an open mind about jazz and a tremendous enthusiasm for PLAYING it.

"Talking's not my business," he says. "I pretty soon get choked off talking about music by a rising desire to play."

But under pressure he disclosed his feelings on a few subjects.

ON THE LOCAL JAZZ SCENE: I haven't any gripes about it. I suppose it's as good as we can expect it to be at the moment, and I think in about 10 or 15 years we will have an autonomous scene in England.

The only gripe I do have is that there is too much griping already. Constantly I hear musicians putting down other musicians.

If you have feelings, go out and play them. I'm not madly in-

terested in opinions, but I'm interested in DOING. You become a musician so that you can play jazz. So go ahead and play it; put your feelings in it. There are even people who refuse to talk to other guys because they don't like their playing. It's absurd, because really everybody has his own thing going, whether he realizes it or not.

I think cliques turning in on themselves, and people putting down others, has reached a stage where it is interfering with the music—the music is getting worse because of it.

● **HIMSELF**

ON SELF-EXPRESSION: The whole point of self-expression is to express the self, surely? The thing came home to me when I went to Europe with "Ballets: USA" in 1959.

There was an American drummer named Pat Harrison with the group, and I used to jam with him in the clubs. Whatever else he did, I knew he was being himself and enjoying himself.

By the end of that tour I'd realised that the only point of jazz is to try to be yourself. It's

simple really; if you try to become someone else you'll fail because you are not him. Whatever you are, play it.

If you happen to be inferior, well, play inferior. At least you'll have succeeded in one thing—being yourself. It's almost childishly simple.

CHANGING TO TENOR: I learned clarinet at school, then took up soprano. I heard a Sidney Bechet record, and that was it. I played in the band at college, and even won an individual award in the Inter-University jazz band contest.

● **GRIMLY**

The first man who touched me, shall I say, in modern jazz was Wardell Gray. I took up tenor in the spring of '58, and he was my model, though there were moments when I wished I sounded like Al Cohn.

Slowly and grimly I got a little better, but I'm still pretty bad. There's a heck of a lot to do.

RECORDS: I made a few on soprano, but I don't play soprano or clarinet any more. I've never been recorded on tenor, and it's far from on the cards.

I'd like to do a record, but not the kind that's got to be issued, good or bad. I do think it's a crying shame that Bobby Wellins is hardly being recorded at all; and I think Duncan Lamont should have some new records.

DUNCAN'S GOD'S GIFT TO BRITISH JAZZ.

Mezzrow's Paris Session

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



**REALLY
THE
BOOZE**



Mark Wynter triumphs

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

Veteran

This was a triumphant return for him as, before a packed audience, he showed the polish of a veteran and completely stole the show from his newer rivals.

Mike Preston also did well, and the excellent backing by Ian MacPhearson and his Quintet is worthy of mention.—GRAHAM SPIERS.



Jo Stafford, with Peggy Lee, one of her TV guests . . .

ON THE BEAT

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

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

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

The genuine fan, of course, is appalled at some of the stuff that passes for jazz today, and finches at being called a jazz fan.

The genuine musician, though he appreciates being able to eat regularly, is equally appalled at the ready acceptance of third-rate musicianship—and realises how completely dispensable he has become in the conveyor-belt trad world today.

Both wonder how long before the gold-mine peters out and they're back where they started. The former struggling for a chance to play "his" kind of music; the latter searching for a chance to hear it.

Next?

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

The whole scene was aptly summed up by a modernist this week:

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

Service

EMI exploitation man Harry Norton went into Selfridges to buy a three-piece suite and came out with a wife.

Well, not quite as quickly as that. But while ash-blond June Dawson, of their Deferred Payments Dept., was asking him the usual questions, Harry interrupted with one of his own. They plan to marry next month.

Iconoclasm

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

But before you visualise me pouring the powder into homemade bombs, let me explain that the people behind it are the stars of that brilliantly

with Pat Brand

satirical revue, "Beyond the Fringe."

Appropriately, the club's to be called The Establishment.

Dudley Moore will be leading a modern group, there'll be a full evening revue and a less formal one at midnight. And they'll also be showing "Great Movies of our Time."

Including "selections from royal funerals."

A place, I feel, that will suit me. . . .

Screen

BATTERSEA Fun Fair went sailing by on our left, Chelsea Embankment did likewise on our right, as we sat huddled against the rain last Monday morning, our destination, Richmond—Pauline Shepherd and I.

Romantic? Of course! Except that there were about 100 other people aboard the Zodiac, celebrating the launching, on September 11, of AR-TV's first daily serial, "Home Tonight."

In it, Pauline—the girl whom teenagers spurned in the days when boys-only was the rule of the disc world—plays a typical teenager.

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

Which is a welcome thought. Currently filming with Dave King, Pauline has made acting her career. Will she ever return to singing?

"When rock-'n'-roll is finally dead," she assured me. Which is surely now. . . .

Stage

SUCCESSFULLY combining singing with acting—Yolande. Who made her debut this week as a West End star in Bernard Shaw's "Caesar and Cleopatra" at the Duchess Theatre.

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

"Yolande is the Cleopatra Shaw might have dreamed of."

Eh?

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

"Famous Last Herds." . . .

Cliff says: I was scared stiff!

"I WAS scared stiff—I just couldn't stop my limbs from trembling," said Cliff Richard at Blackpool Opera House on Monday. Cliff, who took over from Shirley Bassey for the last six weeks of the season's "Big Show of 1961," had just come off stage after his opening appearance—in which, for the first time in his life, he sang with a pit orchestra backing.

The Shadows were there, but they left Cliff alone on stage as—with Danny Walters and Orchestra—he sang a lush arrangement of "We Kiss in the Shadows."



Hecklers for Cliff

No screams

"I was terribly afraid that the fans would scream in the middle of it," he added. "Thank goodness they didn't!" However, they certainly made up for it during the rest of his eight-song act.

But Cliff proved in this one number that, given the right material, he has the

ability to hold an audience that is not 100 per cent. with him, comprising a mixed bag of holiday making families, with a fair sprinkling of screaming teenage girls. And a few hecklers!

The Shadows presented their own act in the first half, and Cliff took over the star closing spot at the end of this colourful seaside spectacular.—JERRY DAWSON.



. . . and Jo with British vocal group, the Polka Dots



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

Goodbye to 'Trad Fad'?

SATURDAY (September 23) sees the screening of the last in the present "Trad Fad" series. Acker Bilk, The Clyde Valley Stompers and Dick Charlesworth are the attractions. But will they be playing the swan-song of "Trad Fad"?

Despite the fact that the programme has attracted an average of two million viewers every Saturday night, there is no official word that "Trad Fad" will be back.

And with the last programme in the can, producer Johnny Stewart went on leave.

Hopeful

The BBC's Audience Research unit has reported that a high proportion of "Fad" viewers are trad followers, and light music chief Eric Maschwitz confirms the popularity of the series.

"I am very pleased with the way this programme has been received by viewers," he says. "Correspondence shows that they like this fast, swingy type of show."

Favourable comment, too, from one of the programme's biggest favourites, Mr. Acker Bilk: "Johnny Stewart didn't try to doctor things. He knows the score."

"The music was the main thing. And the spot was right, Kids were able to tune in when they came home—and it didn't interfere with the Mums and Dads, either."

But Acker is hopeful about the return of "Trad Fad" for a further series. "There are Whispers, Dad."—T. B.

DATELINE U.S.A.

appears this week on page 13



Ray Charles



Fans will take care not to miss Ella



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

PEGGY • ELLA • TORME • CASTLE • CLOONEY

Here's who you'll see on my new TV series

by JO STAFFORD

THIS, I'm sure, will be a television series with a difference. It might sound like something you're hearing about all the time—"the greatest-
ever," and all that!

But the people I've worked with on this series have helped to produce a winning formula that drags the programmes out of the normal rut of TV entertainment.

And we have assembled the world's foremost entertainers for the nine programmes.

THEMES

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

And a British comic named Benny Hill who is one of the funniest men I've met!

Well, with a group of talent laid on like this, it would have been easy to adopt the usual technique for general entertainment shows.

But instead of treating it as a straightforward variety show, we have aimed for a main theme each week.

I think it has proved its worth: the programmes know where they are aiming, and everybody contributes to the general production instead of concentrating solely on his or her act. The first show comes out on September 9.

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

For the first show, I'll summarise things by saying the theme is languages—their similarity and otherwise. Peter is featured as a typical English City Gent, with a hat and serious togs, sitting on a bus.

We do "You Say Eether and I say Either," with a skit on different accents, and I must say the idea comes over really well.

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

TOP FORM

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

I don't think I've seen her perform better on any television programme. She fits into the idea remarkably well, and I enjoyed working with her.

I have a sort of constant job in this series. Rather than introducing the guests, I am hostess, and the artists work WITH, rather than FOR, me on the show.

Rosemary Clooney and I do a thing on the four seasons. Each song is about the different seasons of the year.

Rosie is on the set for the whole time—each show lasts an hour—so you can see that the guests get a much fairer showing than if they were merely guests with their own spots.

EXPERT

There's a big work-out on one show with Mel Tormé, Rosemary Clooney and myself.

We do a full-scale version of Mel's "County Fair"—a wonderful song for a show presentation—and Mel and Rosie sing so well I feel quite out of it!

Your Lionel Blair has done some wonderful choreography, and the Polka Dots have been everything I thought when I heard their records back home: musicianly, expert, and excellent.

They are very talented, and one cannot ask for more. I love good vocal groups, and the Polka Dots are just the group for this show.

One of the highlights is Peggy Lee. It took me back a few years, working with Peggy.

PARNELL

I think you are in for a real treat when you see this show. We do a "big band" song routine together.

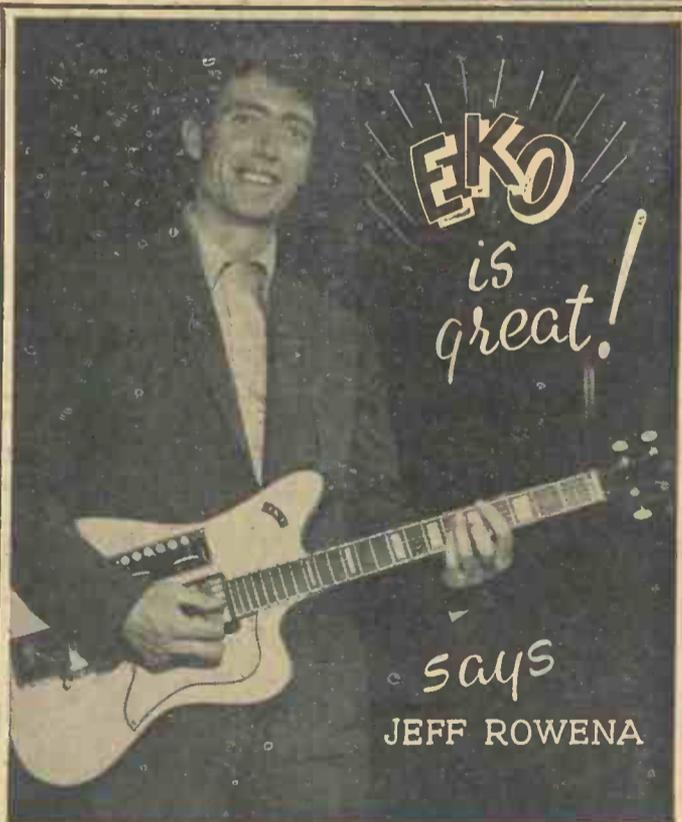
Remember that Peggy was with Benny Goodman and I was with the Tommy Dorsey Orchestra, so we have a lot to talk about.

The Parnell Orchestra does a really terrific job on "Stompin' at the Savoy."

I can only say I hope the shows prove their worth. There's certainly plenty of tele-recorded talent stacked away in those studios for the next few months!



One of the stars of the current London Palladium Show, Britain's versatile Roy Castle—he sings, gags, dances and plays trumpet—will also appear on the Jo Stafford TV series



EKO is great!

says JEFF ROWENA

JEFF ROWENA
pulling 'em in at the
ROYAL TOTTENHAM
and selling record quantities of
PYE RECORDS says:="

"I've used various makes of guitar but quite frankly this EKO beats them all and my second guitarist Mick Williams agrees with me."

EKO II 50 Guineas
EKO IV 60 Guineas

Please rush details of new EKO guitar.

Dallas



Jo and Peter Lawford rehearse a comic routine for the series

Wonderful!

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

The boys—Tony Mansell, Fred Datchler, Dennis Price and Jimmy Walker—had this to say about working with the American songstress:

"It's been a musical education. We have gained tremendous experience from working with Jo, whose voice is like an instrument—as accurate as a really good lead trumpet.

"The shows have all been precise, and a great musical experience. Such a joy to work with a singer who knows exactly what she is aiming for.

"The shows are excursions into wonderful songs, with wonderful singers."

HUBERT W. DAVID'S
Denmark St.
Diary

Tubbs 4, Ash-K 5 in Flamingo Party

LONDON's Flamingo Club celebrates its ninth anniversary tonight (Friday) with a Special Party Session by the Tubby Hayes Quartet, Ash-Klein Five and guest stars. Ember LPs will be given away during the show.

ROUND THE CLUBS

THE Merseyside Jazz Band plays the opening session of the Cheshire Society of Jazz Music, at Bowdon Assembly Rooms, Altrincham, on Monday (4).

KENNY BALL'S Jazzmen star at Woking Jazz Club, which meets in the Atalanta Ballroom, on Sept. 4, followed by Glasgow's East Coast Jazz Band (11).

Evil

THE Colne Valley Six open their own club, The Evil Eye, at the TUC Hall, Luton, on Sept. 6.

DIZZY BURTON'S Jazz Band plays for the Staffs. Society of Jazz Music, Burslem, on Sunday (3).

BOB WALLIS'S Storyville Jazzband is the first booking of the new Northampton Jazz Club, at the Embassy Rooms, on Sept. 14. Terry Lightfoot stars on Sept. 21, followed by Mick Mulligan (28), Gerry Brown (Oct. 5) and the Vintage Jazzband (12).

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

GLASGOW Rhythm Club reopens at the Derek Hawkins Studio, St. Vincent Street, tonight (Friday).

THE newly formed Swansea Jazz Appreciation Society is seeking members. Local enthusiasts should write to the Secretary, 43, Manselton Road, Manselton, Swansea.

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

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

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

Red

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

DOUGGIE RICHFORD'S Jazz Band visits Manchester's Bodega Restaurant, tomorrow (Saturday), and Crewe Jazz Club on Sunday.

VIBIST-PIANIST Bill Le Sage guests at Chichester Jazz Club on Sept. 5.

SOUTHPORT'S Club Django presents the Cyril Preston Excelsior Jazzband on Sept. 7.

PETE HASLAM'S Collegians play Manchester Sports Guild tonight (Friday), followed by Ken Barton's Oriole Jazzband (tomorrow) and the Red River Jazzmen (Sunday).

Pirates

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

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

DRUMMER Tommy Lloyd and bassist John Unsworth have joined Manchester's Jazz Aces.

WORTHING'S Field Place Jazz Club presents the new Orleans Jazzmen, tonight (Friday).

Blackpool to 'preview' 1962 trad jazz policy

BLACKPOOL fans are to have a preview of the Tower Company's summer jazz policy (reported last week) at the Empress Ballroom in the Winter Gardens.

Three trad bands have been booked for the Monday "teenage nights"—the Saints Jazz Band (Oct. 30), Pete Haslam's Collegians (Nov. 6) and Mickey Ashman's Ragtime Jazzband (13).

Last winter season, "rock" and "beat" music was provided on these nights by Tommy Jones and the Empress Band. Now trad jazz will get its chance with Tommy and the boys supporting the visiting groups. If successful, the experiment will be continued after the three-week trial period.

Full marks

KENNY BAKER will appear at a Jazz Band Ball at Alma Lodge Hotel, Stockport, tonight (Friday). Full marks to the Ken Mackintosh Orchestra for the capable manner in which they accompanied Shirley Bassey at Manchester's Free Trade Hall last Sunday (27th). Shirley ended her Blackpool Opera House season the previous night, and this was her last appearance in Britain before leaving on Wednesday (6th) for her season at the Plaza Hotel Persian Room, in New York. . . . Raymond Long, former accom-

JERRY DAWSON'S NEWSBOX

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

Rewrite

JOHNNY WOLLASTON, resident leader at the Majestic Ballroom, Leeds, is to re-style his 10-piece band—which means he will have to re-write his library of 900 numbers. Vocalist Eve Delroy will be joined by a male singer yet to be fixed.

Playing opposite Johnny, at the Majestic is the Brett Dalton vocal-instrumental group which replaces the Tommy Howe Quartet. Tommy is still in hospital.

Jaywalking

THE Jaywalkers—a beat group led by drummer Peter Jay in the Tommy Steele-Frankie Howard summer show at the Windmill, Great Yarmouth—has signed for an autumn tour with Billy Fury and the Blue Flames, Eden Kane, the Karl Denver Trio, the Allison's, Joe Brown and the Merrymen, Tommy Bruce, the Viscounts, and

Georgie Fame, with Don Munday as compere.

The package will play 25 one-night stands, starting on October 18 at a venue yet to be fixed in Manchester, followed by the ABC Theatre, Hull, on the 19th.

Turnabout

IVY BENSON and Ronnie Aldrich and the Squadronaires have switched dates for this week.

Ivy has moved to the Palace Ballroom in Douglas, IOM, to play for the International Old Time Dance Festival, and Ronnie has taken over Ivy's stamping-ground at the Royal Hall in the Villa Marina.

Home again

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

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

Riding high

KAY GARNER, 18-year-old singer from Hull (from whence came Kenny Baker, David Whitfield, Ronnie Hilton and Patricia Bredin), completes two weeks tomorrow (Saturday) as guest singer at the Majestic Ballroom, Bradford, reopened last week after a £35,000 facelift.

Kay will join Harry Leader for two weeks at the Regent, Brighton, before returning to the Allan Hurst Orchestra for an eight-week tour of U.S. bases in Germany.

New Drake MD

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

First step

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

£150

A ROUND £150 was raised for the MU Benevolent Fund when a Festival of Dance Music was recently staged by the Portsmouth branch at the Savoy Ballroom, Southsea.

One thousand two hundred patrons danced to the music of Barry Moseley, Mike Glover, Bill Cole, George Austin, Benny Freedman, Ray Bryant, Bob Lambie, Doug Wheeler, Billy Burkett, John Dalley, with their bands and groups, the Syncopated Seven, the Cresdee Jazzmen, and Johnnie and the Cutters.

THINK TWICE!

MR. OSCAR KAMBONA, Minister of Education in Tanganyika, is to offer a £100 prize for a new refrain for "God Bless Africa," which is to become Tanganyika's new national anthem. An official announcement with details is expected shortly.

Personally, I do not consider that £100 is a sufficiently good incentive, for in these contests a royalty contract is seldom offered. Thus the only other income you may have for your work is performing fees, and collection of these is not easy.

Some while ago an MM songwriter reader won the £1,000 offered for a melody set to existing words for a Nigerian anthem. The cheque for £1,000 was paid, but I have not heard that any other payment or fees have materialised from the venture.

So be sure you know the conditions before you put pen to paper in this Tanganyika competition.

ANCIENT ROMEO

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

Ben Nisbet, general manager for B. Feldman and Co., commissioned Jimmy Kennedy to write a lyric to the tune. On first hearing, Jimmy suggested the title "Romeo." Hawked round the Feldman office, nobody thought much of it.

Twenty-four hours later Jimmy Kennedy came up with "Blue Weekend." This also got the thumbs down, so Jimmy had his way with "Romeo."

Current Feldman plug is Michael Carr's "Kon Tiki," recorded by The Shadows, a worthy follow-up to Mike's "Man of Mystery."

WARNING

A WARNING to any of you who are promoting Bingo games and using music to entertain the customers. You should be sure that the hall you are using holds a licence from the Performing Right Society for the playing of copyright music. To cover the halls not so licensed, the PRS has produced a separate "Bingo tariff," which works out at 8d. a session per 100 seats. In your own interests, you should consult the Performing Right Society, Ltd., 29/33, Berners Street, London, W.1.

GREETINGS

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

MM reader service

SONGWRITERS

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

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

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until September 16, 1961, for readers in Britain; until September 30, 1961, for overseas subscribers.

3 rules — to break!

WHEN it comes to setting up a successful folk song club it seems you can break all the rules if you are playing the right hunches.

I have just visited three new clubs and it looks as if there's quite a bit of rule-breaking going on.

★

RULE ONE: Don't run it on a Sunday afternoon. Many have come to grief this way—not so the Thames-side Four at the Witches' Cauldron in Hampstead. Perhaps their success is due to the original sound they make. The Four are no copyists.

Last Sunday, ex-Thames-sider Wally Whyton was sitting in to make it a Five—as he often does nowadays. "I like playing with them," he told me. "They're warm and friendly and they're not in it for the money."

★

RULE TWO: Don't under-value your product by setting the admission charge too low. The Topical and Traditional has gone all the way here—at the York and Albany in Camden Town there is no admission charge. When the hat is passed round they suggest a single modest bob.

There's a lovely informal atmosphere, as near as you can get to a ceilidh round your own fireside. John Cain and Shirley Hart are among the best singers there, both with a well-developed traditional style that is not imitative. Maire McGee is the real stuff, a good trad singer with a sure and unaffected voice.

★

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

FOCUS on FOLK by ERIC WINTER

songs were even in a bluegrass twang of unmistakable origin. But the boys had their audience with them. It's a long time since I heard such a lot of developed audience-singing with quality harmonies and a well-rounded sound.

Derek Serjeant, who tried unsuccessfully to sing his way on to a conference platform when he was a NALGO delegate this summer, is one of the mainstays of this club. Gerry Loughran, a soft voice and a good guitarist, is another.

One striking thing about the folk at the Oak—a pub in Maple Road—is the good playing.

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

AFTER a year's hibernation the folk song magazine "Sing" has startled everyone by producing two issues in two weeks. The August number is the last of the half-crown "quarterlies." Today (Friday) the first monthly "Sing" is published, price 9d.

The August issue announces the "Sing" 1959 and 1960 badge awards for the best songs. 1959 winner: Stan Kelly for "Liverpool Lullaby." 1960 winner: Stan Kelly (with Leon Rosselson) for "I Wish I Was Back in Liverpool."

THE 'BATTLE, BED & BOTTLE' BOYS



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

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

Jazz on the Air is on Page 14

Jealous? No—I'm furious!

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

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

People may say, "You're just jealous." Jealous of what, for heaven's sake?

MOCKERY

Jealous of the little trad bands who go professional and are sent out on exhausting tours for £10 a week if they're lucky?

Jealous of the talented newcomers whose musical ideals are squashed in the cause of the great god, Money?

Jealous of the deadbeats and incompetents whose only sales gimmick is the exhibitionism that was till now the prerogative of the rock-'n'-rollers?

Jealous of the good musicians, whose high standards are gradually being debased to those of the beatnik, the Ted and the Hooty?

I'm not jealous. I'm just furious at the way the money-grabbers—and that includes promoters, agents, the Press and the mercenary musicians—are making a mockery of jazz, and are probably destroying it.—*Len Doughty, Beckenham, Kent.*

Dear Chris . . .

I AM writing to you because I AM WORRIED. Particularly you, because, as an old friend, you may be able to supply the answer to the things that are puzzling me.

I AM WORRIED, first, by the comments you made in last week's MM concerning my new group, The Confederates Jazzband.

I AM WORRIED because, so far as I can see, there is absolutely no reason why you should have said such things.

I AM WORRIED because the situation was simply that an MM reporter contacted you to find out your opinion on today's trend towards traditional jazz bands adopting dress gimmicks—a trend that can only be described, at the most, as lighthearted.

I AM WORRIED because you saw fit to include everything in your two-paragraph quote from anti-Semitism to colour prejudice.

I AM WORRIED, Chris, as to what frame of mind you must have been in at the time of making such salty suggestions. Obviously, as a famous bandleader of some longstanding, you could have had some varied and most interesting things to say.

I AM WORRIED because, comparing us to the actual Confederate Forces, in the manner you did, would be akin to us accusing you of being pro-Nazi because you sometimes feature a number in your act—"Maryland, My Maryland"—which comes from the German folk tune, "Tannenbaum."

I AM WORRIED because of the manner in which you dispersed your comments solely in the direction of The Confederates. It is extremely unprofessional for an artist to make such an unwarranted attack on another.

I AM WORRIED, Chris, because, let's face it, you are supposed to be a professional.

—*Bobby Mickleburgh*

MAILBAG

IN THE NUDE

WELL done, Humph (MM: 26/8/61) for the hard-hitting, down-to-earth comment on tradies' uniforms.

Let's have a "Giant Nude Jazz Jamboree" at Woburn Abbey and find out who can really play jazz!—*A. W. Woodroffe and P. G. Underhill, Chingford, E.4.*

ASHAMED

DIANA DORS representing Britain at the Belgian Jazz Festival, David Kossoff singing with Bob Wallis, Terry Lightfoot's vocal on "True Love," traditional bands all competing in one fancy dress parade . . . I give up.

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

THANK YOU!

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

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

Believe me, some of the best musicians in the country are semi-pros. (I know: I married one!)—*Mrs. Tony Bunn, Lewisham, S.E.13.*

UNDILUTED

Mr. Nigel Harris is rather severe about my "Saturday Date" series. Admittedly, its brief does not extend to people like Cannonball and King Oliver, but the first three programmes included records by Ella, Mathis, Armstrong, Peggy Lee, Tomé, Ernestine Anderson, Alex Welsh, the Saints, Billy May, Terry Lightfoot, Jackie and Joy, Nelson Riddle and Frank Sinatra.

With discs like that in the show, I do not feel like a "sadly watered-down Steve Race de-laying anaemic records." There ought to be room in Mr. Harris's world for all kinds of music—and in the BBC's schedules.—*Steve Race, London, W.C.2.*

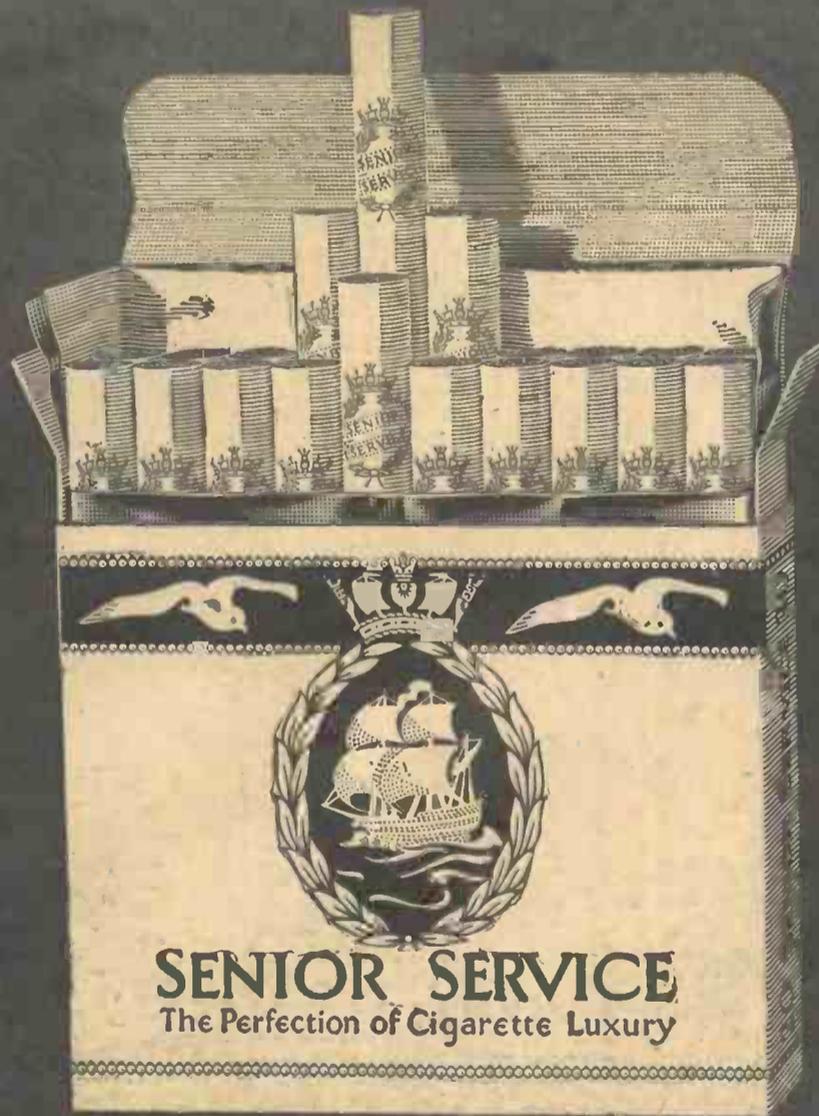
WHY NOT?

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

THE FINEST

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

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Monday, September 4
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Tuesday, September 5
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Led by **ERIC ALLANDALE**

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At Studio '51, 10/11 Gt. Newport St.
Leicester Square (Tube)

Friday (7.30)

KEN COLYER JAZZMEN

Saturday (7.30)

KEN COLYER JAZZMEN

Sunday (7.15)

**MICKY ASHMAN
RAGTIME BAND**

Wednesday (7.30)

IMPERIAL JAZZ BAND

Thursday (7.30)

KENNY ROBINSON JAZZ BAND

ALL-NIGHT SESSION THIS SATURDAY from Midnight

DIZ DISLEY & IAN WHEELER
with **EVERYONE THAT'S ANYONE**

ALL-NIGHT SESSION EVERY SATURDAY NIGHT

Non-Members admitted at all sessions

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GERARD 1549. Guests always welcome.

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●FRIDAY (1st). 7.30-11.30
NINTH ANNIVERSARY SESSION!
LAST APPEARANCE before American
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QUARTET plus back from holiday
VIC ASH-HARRY KLEIN "JAZZ
FIVE" plus many guests. EXTRA!
FREE JAZZ AT THE FLAMINGO.
L.P.s for lots of lucky customers.
Come early! Stay late!

●SATURDAY (2nd). 7.0-11.45
"FLAMINGO ALL-STARS" with
guest **JIMMY SKIDMORE** and great
West Indian Trombonist **HERMAN**
WILSON plus **TONY KINSEY** TRIO
with la Sage, Brocklehurst plus
DICK MORRISSEY QUARTET.

●SUNDAY (3rd). 7.15-11
By demand: Sensational **DON**
RENDELL QUINTET featuring
Graham Bond plus **TONY KINSEY**
TRIO with TK (piano/drums), Bill
le Sage (piano, vibas), Brian
Brocklehurst.

*Compères: Tony Hall (t/s ninth
year here too), Bix Curtis,
*COFFEE BAR, iced drinks, ham-
burgers, etc.
*MEMBERSHIP TILL JAN., 1962.
NOW ONLY 5/-. P.O. s.a.e., 8,
Woodlands, North Harrow, Middlesex.
SAVES YOU 2/- EVERY VISIT.

Tony Harris and Rik Gunnell
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THE "ALL-NIGHTER" CLUB
33-37 Wardour Street, W.1.
*FRIDAY, 12.4.30 a.m.: **MICK EYE**
SEXTET starring **JOHNNY WIL-**
LIAMS plus Birch/Wellins Quar-

*SATURDAY, 12.6.30 a.m.: Fabulous
TUBBY HAYES QUARTET starring
Shannon, Clyne, and Eydin. Plus
Birch/Wellins Quartet and Guests.
Compère: Johnny Gunnell at all
sessions.

*SUNDAY AFTERNOON, 3.6 p.m.:
JAM SESSION. RAVING RORY
BLACKWELL and the Blackjacks.

●FRIDAY (TODAY) ●
ABLAZE AT "The Jolly Butchers,"
Old Street, Friday and Saturday:
BARON MARSH TRIO.

BRIXTON JAZZ CLUB, "Perseverance,"
Vassall Road; **Cliff Reeves**
Jazzmen. Licensed bar.

CARDINAL JAZZMEN. — Car-

CHINGFORD MODERN JAZZ
CLUB, Manor Hotel, Chingford
Hatch; **DICK MORRISSEY-JOHNNY**
BIRCH QUARTET.

CROYDON JAZZ CLUB, "Star
Hotel," London Road; Ken Sims
VINTAGE JAZZ BAND. Next Friday:
Ken Colyer. Thanks Geoff Wilkins
Diplomats for last week's interval
session.

EALING CLUB (opposite Broadway
Station); **SWAMP FEVER JAZZ-**
BAND.

1/- per word
●FRIDAY—contd. ●

EDMONTON JAZZ CLUB, Maton
Hall, Hertford Road; **LONDON CITY**
STOMPERS. Next week: Cy Laurie
Band, leader Terry Pitts.

FINCHLEY, Conservative Hall, N.12;
MIKE DANIELS DELTA JAZZMEN!!

HARRINGAY JAZZ CLUB!
HARRINGAY JAZZ CLUB!
LENNIE BALDWIN'S
DAUPHIN STREET SIX!!
"THE MANOR HOUSE" (opposite
Manor House Tube) 8-11.30 p.m. Your
hosts—Nanda and Ron Lesley.

LONDON CITY Stompers. —
Edmonton.

PETE CROSBY.—"Cowley Arms,"
Leytonstone High Street.

RIVOLI BALLROOM, Brockley Rise,
S.E.4: **ALAN ELSDON'S JAZZ BAND**
plus Ray Daval's Rhythm 'n' Blues
Trio.

SOUTHERN JAZZ CLUB, Masonic
Hall over "Old Red Lion," 640, High
Road, Leytonstone; **ERIC SILK'S**
SOUTHERN JAZZ BAND. Guest
artiste next week: **EGGY LEY**.

ST. LOUIS, Elm Park Hotel,
HORNCHURCH: BOB WALLIS
STORYVILLE JAZZMEN.

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

●SATURDAY ●
BOB WALLIS. — B.E.A., London
Airport.

CARDINAL JAZZMEN. —
Lewisham.

ERIC SILK and his **SOUTHERN**
JAZZ BAND. — **T H E GEORGIAN**
JAZZ CLUB, High Street, COWLEY.

EVERY SATURDAY, starting Sept.
9th, Traditional Jazz at the "Wake
Arms," Epping Road, Epping. 7.30-
11.30 p.m. Licensed bar.

LONDON CITY STOMPERS. —
Eltham.

MAINLINE JAZZMEN.—Putney Ball-

PETE CROSBY.—"Cowley Arms,"
Lewisham.

THE TWO TRUMPETS of Dave
Nelson's Marlborough Jazzband fea-
tured tonight at London's most un-
usual club **CHISLEHURST CAVES**,
next to Chislehurst Station.

WOOD GREEN: KEN SIMS VIN-
TAGE JAZZ BAND: (Members only).

●SUNDAY ●
COLIN KINGWELL'S JAZZ
BANDITS. — Hanwell.

COOKS — CHINGFORD
Royal Forest Hotel,
SIMS VINTAGE J. B.

DANNY RYDER.—"Cowley Arms,"
Lewisham.

EDGWARE JAZZ CLUB, "White
Lion Hotel"; **ALAN ELSDON**.

HOT CLUB OF LONDON, 7 p.m.:
MIKE COTTON'S JAZZMEN with
Jeanie Lambe. — "Shakespeare
Hotel," Powis Street, Woolwich.

1/- per word
●SUNDAY—contd. ●

ST. LOUIS, ELM PARK HOTEL,
HORNCHURCH: ERIC ALLANDALE
N.O. KNIGHTS.

"THE TALLY HO," Sunday lunch-
time session, 12.15—2 p.m. (s
London's best. **ADMISSION FREE.**

"THE TALLY HO," Kentish Town,
offer a great jazz evening this Sun-
day, 7.45-10 p.m. **ADMISSION FREE.**

WOOD GREEN: ALEX WELSH
AND HIS BAND (Members only).

●MONDAY ●
AT TOTTENHAM
"George and Vulture,"
ALAN BRANSCOMBE.

BOB WALLIS. — Hammersmith,
GOLDERS GREEN—REFECTORY
CHARLIE GALBRAITH.

PETE CROSBY.—"Cowley Arms"
OWEN BRYCE. — PICCADILLY.
WALLY FAWKES.—"Six Bells,"
King's Road, Chelsea.

●TUESDAY ●
BARNET, Assembly Hall, Union
Street: **CHARLIE GALBRAITH.**

BROMLEY, KENT.—"White
Hart," High Street, 7.30 p.m.: **KEN**
SIMS VINTAGE JAZZ BAND.

COLIN KINGWELL'S JAZZ
BANDITS: Piccadilly Club.

MORDEN: QUEST STAR, JOHNNY
DUNCAN and **MIKE PETERS**
FLORIDA JAZZ BAND.—"The
Crown."

SOUTHERN STOMPERS: Picca-
dilly, The Real Jazz.

WOOD GREEN: MIKE COTTON
BAND WITH JEAN LAMBE!

●WEDNESDAY ●
A JAZZ SESSION AT THE ABBEY
HOTEL, North Circular Road, Stone-

bridge, N.W.10 (near the Ace Cafe),
every Wednesday, 8-11, with Vic
Richards, Dave Shepherd, Harry
Harrison and all the boys from the
"Tally Ho."

ALAN ELSDON Jazzmen.—"White
Hart," Southall.

CATFORD "TIGER'S HEAD,"
Bromley Road. Welcome back Steve
Lane's Southern Stompers. Special
guest star—Long John Baldry.

KOOKS KLEEK, GALA NITE
with **LENNIE BEST, DICK MOR-**
RISSEY, MIKE FRANCIS. — 2/8.

TOTTENHAM JAZZ Club, Bruce
Grove Ballroom: **ERIC ALLANDALE'S**
NEW ORLEANS KNIGHTS!!

●THURSDAY ●
BOHEMIA, "Cowley Arms,"
Leytonstone; **BARON MARSH**
QUINTET.

"CLAY PIGEON," near Eastcote
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PETE CROSBY.—Victoria, Mile
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39 Gerrard St., W.1. Tel.: GER 4752

LICENSED BAR
—INDIAN AND ENGLISH MENU—
COFFEE & SNACKS
(Members and their Guests only)

Mon.-Sat. 3 p.m.—12 midnight. Sun. 7-11 p.m.
Fri. and Sat. 12 midnight-5 a.m.

"INSOMNIACS CLUB."
(All-night Jam Sessions. Guests welcome.)
AFTERNOON SESSIONS ADMISSION FREE.
BAR, TV, JAM SESSIONS, ETC.

And in the evenings another week of the
BEST JAZZ IN TOWN
MEMBERSHIP £1.10 per year.

FRI., Sep. 1st. 7-11.15 p.m., 2 Sessions,
Scott-Deuchar Quintet, Bobby Wallins,
12 p.m.-4.30 a.m., All Nighter with the
"Quintet" plus guests.

SAT., Sep. 2nd. 7-11.30 p.m., 2 Sessions,
Ash-Klein, "Jazz Five" plus the Scott-
Deuchar "Quintet",
12 p.m.-5 a.m., All Nighter with the
"Quintet" plus Harold McNair.

SUN., Sep. 3rd. 7-11 p.m., Last appearance
before opening in New York! of Tubby
Hayes with his Quartet.

MON., Sep. 4th. 7-12 p.m., Harold
McNair plus Gordon Beck Trio and guests.
TUES., Sep. 5th. 7-12 p.m., Joe Harriott
Quintet plus guests.

WED., Sep. 6th. 7-12 p.m., Johnny Dank-
worth Quartet plus guests.

THUR., Sep. 7th. 7-12 p.m., Scott-Deuchar
Quintet plus guests.

MIDLAND SECTION PRESENT
CROMBIE-McNAIR QUARTET
FRI., Sep. 1st, (Tonight), White Eagle Club,
Nottingham

JOE HARRIOTT QUINTET
SUN., Sep. 3rd, Leofric Hotel, Coventry

MON., Sep. 4th, Mermaid Hotel, B'ham

THUR., Sep. 7th, El Rondo Ballroom L'star

FRI., Sep. 8th, White Eagle Club Nottingham

DANKWORTH NIGHT at the MARQUEE

SUNDAY, 3rd SEPTEMBER
7.30—11 p.m.

**RONNIE ROSS
SAXOPHONE
ALL-STARS**

with
Ronnie Ross
Tommy Whittle
Art Ellefson, Roy East
and Johnny Scott

accompanied by
Alan Green • Chris Staunton
Harry South

PLUS
GUS GALBRAITH
—PETE KING Quintet

MARQUEE

165 OXFORD STREET, W.1
The London Jazz Centre

Saturday, September 2nd
★ **JOE HARRIOTT**
QUINTET

★ **TUBBY HAYES**
QUARTET

Sunday, September 3rd
★ **DANKWORTH**
(See display on this page)

Wednesday, September 6th
★ **CHRIS BARBER'S**
JAZZ BAND

with **OYILLIE PATTERSON**
★ **COLIN KINGWELL'S**
JAZZ BANDITS

WALTHAMSTOW ASSEMBLY MALL
★ SEPTEMBER 5th, 1961 ★

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DANKWORTH
ORCHESTRA

AT A
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BOOK: GUARDIAN, 161 Nee Street, E.17
5/-, 6/-, 7/-, 8/-
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SELMER, CONN,
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Entrance Great Windmill Street

SATURDAY, SEPT. 2
NAT GONELLA'S
GEORGIA JAZZ BAND

SUNDAY, SEPT. 3
DAUPHIN STREET SIX

EVERY MONDAY
OWEN BRYCE

TUESDAY, SEPT. 5
FAMOUS SOUTHERN STOMPERS
AND JAZZ BANDITS

EVERY WEDNESDAY
BILL BRUNSKILL J.B.
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KENNY ROBINSON J.B.
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●FRIDAY (TODAY) ●
A BABBLE, KINGSTON HOTEL
Facing Kingston Station
RE-OPENS TONIGHT PRESENTING
JAZZ THE MODERN WAY by
BOBBY WELLSINS
HERMAN WILSON QUINTET

CAMBRIDGE, Rex Ballroom: **MICK**
MULLIGAN & HIS BAND with
GEORGE MELLY.

COLNE VALLEY SIX.—St. Albans.
HAMPTON COURT, Thames Hotel:
TERRY PITTS' JAZZ BAND.

OWEN BRYCE.—West Wickham.
SOUTHERN STOMPERS: "Norfolk
Arms" (North Wembley Station).
The Real Jazz.

●SATURDAY ●
COLNE VALLEY SIX.—Luton.

1/- per word
●SATURDAY—contd. ●

BRENTWOOD JAZZ Club, "White
Hart Hotel," Brentwood: **IAN BELL**
JAZZMEN!

BY SPECIAL ARRANGEMENT
HAROLD McNAIR'S QUINTET visits
RICHMOND COMMUNITY CENTRE
tonight for the most in modern.

CLUB OF JAZZ, DUNMOW, Essex:
MIKE COTTON'S JAZZMEN with
Jeanie Lambe.

COLIN KINGWELL'S JAZZ BAN-
DITS: Shuffie, Thames.

PRINCES RISBOROUGH, Leglon
Hall; Preston Scott's Jazzband.

REDHILL: SATURDAY SESSIONS
START TONIGHT with **MONTY**
SUNSHINE'S JAZZ BAND: Market
Hall.

SOUTHERN STOMPERS: Rickmans-
worth (members only). The Real
Jazz.

●SUNDAY ●
AGAIN, LUNCHTIME, RICHMOND
Station Hotel: **DICK MORRISSEY**
GROUP with LENNIE BEST.

BILL BRUNSKILL.—"Fighting
Cocks," Kingston.

CARDINAL JAZZMEN. — Little-
hampton.

KENT
ROYAL STAR, MAIDSTONE:
This: **GERRY BROWN JAZZ BAND**
Next: **N.O. Confederate Jazzband.**

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

SOUTHAMPTON, Park Ballroom
KEN COLYER'S JAZZMEN.

●MONDAY ●
IPSWICH JAZZ Club: LENNIE
BALDWIN'S DAUPHIN STREET SIX!

KENNY BALL'S JAZZMEN TO-
NIGHT AT THE ATALANTA BALL-
ROOM, WOKING (two minutes from
the station). **EVERYONE WELCOME.**
MIKE PETERS. — Southend.

ST. LOUIS, Odeon Ballroom,
Chelmsford: **ERIC ALLANDALE N.O.**
KNIGHTS.

TWICKENHAM, "KING'S HEAD":
BOB EFFORD QUARTET, DEREK
WARNE.

●TUESDAY ●
A BON VOYAGE DICK MORRIS-
SEY—after tonight the Group, plus
LENNIE BEST will keep right on
swinging twice weekly. Richmond
Station Hotel.

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Plough," Ilford Lane, Ilford; Messrs.
Elleffson, Harvey and Wheeler.

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Grosvenor Ballroom.
KEN COLYER JAZZMEN !!

BERKHAMSTED JAZZ Club.
King's Hall: **MONTY SUNSHINE.**
BOB WALLIS. — Rochester.

●WEDNESDAY ●
COLNE VALLEY SIX.—T.U.O. Hall,
Luton.

OXFORD, Carfax Ballroom: THE
CLYDE VALLEY STOMPERS led by
IAN MENZIES.

1/- per word
●WEDNESDAY—contd. ●

MIKE PETERS. — Savoy, South-
sea.

●THURSDAY ●
AGAIN AT "THE CROWN,"
TWICKENHAM: The JOHN WEST
GROUP.

BARBECUE JAZZ Club, Downs
Hotel, Hassocks, Sussex: **TERRY**
PITTS' JAZZ BAND.

REDHILL: BOB WALLIS STORY-
VILLE JAZZMEN. — Market Hall.

ROXBOROUGH HOTEL, Harrow-
on-the-Hill: **TONY PARSONS GOOD-**
TIME JAZZMEN, 8 p.m. Licensed.

VINTAGE JAZZ, St. Luke's Hall,
Bath Road, Cheltenham

NORTHERN JAZZ CLUBS

1/- per word
●SUNDAY ●

KENNY BALL'S JAZZMEN

September songs at

Fri	1	Huddersfield, Town Hall
Sat	2	Loughborough, Town Hall
Sun	3	Southsea, South Parade Pier
Mon	4	Woking, Asalanta Ballroom
Wed	6	Easy Beat recording
Thu	7	Cardiff, Sophia Gardens
Fri	8	Bristol, Colston Hall
Sat	9	Chiswick, Turnham Green
Sun	10	Manchester, Free Trade Hall
Mon	11	TV Rehearsal
Wed	13	Easy Beat recording
Thu	14	Cleethorpes, Pavilion
Fri	15	Watford, Town Hall
Sat	16	Nottingham, Dancing Slipper
Sun	17	Dudley, Hippodrome
Mon	18	Walswyn, Cherrystree
Tue	19	ITV, "All Kinds of Music"
Wed	20	Easy Beat recording
Thu	21	Nuneaton, Co-op Hall
Fri	22	Morcambe
Sat	23	Lowestoft, Pier Pavilion
Sun	24	Southend, Odeon
Mon	25	Wembley, Town Hall
Wed	27	Belfast, Romano's
Thu	28	Belfast, Romano's
Fri	29	Windsor, Ex-Services Club
Sat	30	Plymouth, Y.M.C.A. Hall

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TED HEATH AND HIS MUSIC
 Tickets 6/- Advance 5/6

Saturday, Sept. 9
KENNY BAKER
 with the **BETTY SMITH BAND**
 Tickets 6/- Advance 5/6

Saturday, Sept. 16
HUMPHREY LYTTTELTON AND HIS BAND
 Tickets 6/- Advance 5/6
 Licensed Bar · Coffee Bar · Car Park

MIKE COTTON'S JAZZMEN

Raving it up!

September dates

Fri	1	Malvern, Winter Gardens
Sat	2	Doomsday, Posters Memorial Hall
Sun	3	Woolwich, Shakespeare
Mon	4	Birmingham, Dismoth Institute
Tue	5	Wood Green, Pianosingers
Wed	6	Craxley, Railway Hotel
Thu	7	Stroud, Bear Pools Hotel
Fri	8	Bristol, Aquarium
Sat	9	Norwich
Sun	10-17	HOLIDAYS!
Mon	18	Bath, Pavilion
Tue	19	Bromley, White Hart
Thu	21	York, Cliffoe Cloema
Fri	22	Huntly, Stuart Hall
Sat	23	Inverurie, Town Hall
Sun	24	Dundee, Jazz Club
Mon	25	Ayr Pavilion
Tue	26	Glasgow, La Cave
Wed	27	Aberdeen, Abergeide Hall
Thu	28	Elgin, Two Red Shoes
Fri	29	Wick or Nairn
Sat	30	Glasgow, Whitecraig

Sole Representation: **JACK FALLON,**
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SENORA/THE COLONEL'S TUNE
 Columbia 45DB4697
 a first-time hit from
MIKE COTTON'S JAZZMEN

BLOWING YOUR WAY in SEPTEMBER

1st	Brockley—Rivoli Ballroom.
2nd	Eel Pie Island, Twickenham.
3rd	Edgware—White Lion.
4th	Bath—Pavilion.
5th	Bristol—Corn Exchange.
6th	Southall—White Hart.
8th	Hampton Court—Thames Hotel.
9th	Wood Green—Bourne Hall.
10th	Jazzshows—W.1.
11th	Southend—Elms Hotel.
12th	Barnet—Assembly Hall.
13th	Dagenham—Royal Oak.
15th	Saffron Walden—Tech. School.
16th	Cowley—Ex-servicemen's Club.
17th	Chingford—Royal Forest Hotel.
18th	Ipswich—Manor Ballroom.
21st	Hastocks—Downs Hotel.
22nd	N.4—Manor House.
23rd	Norwich—Grosvenor Ballroom.
25th	Walswyn Garden City—Cherry Tree.
26th	Harrow—British Legion Hall.
28th	Watford—Ex-servicemen's Club.
29th	Liverpool—Caverna.
30th	Stafford—St. Thomas' Hall.

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PUBLIC NOTICES 1/- per word

APPLICATION for Registration under the Theatrical Employers Registration Act, 1925, 28.
 John Cedric Singer, residing at 14, Goodwyn Avenue, Quinton, Birmingham, 32, and carrying on business under the name of "J.C.S. Productions," intends to apply to the County of Worcester for registration under the above Acts. Dated 18th August, 1961.

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★ **Mixed audience for Charles**
 ★ **Kenton marriage break-up**
 ★ **Kessel leads a new trio**

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



KESSEL KENTON
 musical film "The Boys from South Bend."

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

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

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

FRANK SINATRA gave \$100,000 to Marymount College at Palos Verdes on the Los Angeles coast.

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

BARNEY KESSEL now has a new trio with Frankie Capp (drums) and Don Grieff (bass). Barney is using a new amplifier with a special vibrato.

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

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

MJQ minus Ross at Montreal concert

THE First Montreal Jazz Week got under way last Saturday in the Comedie Canadienne Theatre, but without the expected appearance of Britain's Ronnie Ross, who had been billed with the Modern Jazz Quartet as featured soloist.

real's Paul de Margerie Quintet, the Nat Raider Quartet, and the Arleigh Peterson Dancers.
 The Modern Jazz Quartet opened their set with their most imposing interpretation of the evening, two movements from their suite, "Fontessa."

Gilles Potvin, information officer for the Jazz Week, said, "I don't know anything about it. I'm as much in the dark as you are!"

The music was filled with the melancholy and humorous interplays constructed in the typical John Lewis manner.

In the six nights of concerts, fans saw the Modern Jazz Quartet, the Rene Thomas Trio twice, the Herbie Mann Afro-Jazz Sextet, the Oscar Peterson Trio, the Double Six of Paris, the Mitchell-Ruff Trio, Montreal's Ted Eifstrom Octet, Mon-

Through the entire Jazz Week, the planning and execution of the concerts was a wonderful illustration of how jazz can be staged by those with respect for it.
HENRY WHISTON

JAZZ on the AIR

(Times: BST/CET)

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

SUNDAY, SEPTEMBER 3:
 11.0-12.0 a.m. C: Critic's Tribune. 7.30-8.30 p.m. C: Mainstream: Jazz for Dining. 10.0-10.20 A 1 2: Gospel Songs. 10.8-12.0 S: For Jazz Fans (news break 11.0). 10.50-11.15 A 1 2: Jazz Actualities. 11.0-11.55 F 1: Jazz Message.

MONDAY, SEPTEMBER 4:
 11.9-11.24 a.m. B: Jazz Requests. 1.30-2.0 p.m. C: Jazz Programme (daily). 8.15-9.0 T: T.D., Barnet, Herman, Miller 1942. 9.15-10.0 T: New Releases—Cootie, Adams-Byrd, Spanler, Pee Wee R. Gluffre, Red Garland. 10.8-11.0 S: For Jazz Fans (nightly). 10.10-10.55 F 1: Jazz in Blue. 10.30-10.45 V: Jazz. 10.30-11.0 J: The Swinging Years. 11.5-1.0 a.m. J: D-J Shows (nightly). 11.20-11.35 H 1: Rita Reys, Pim Jacobs.

TUESDAY, SEPTEMBER 5:
 5.0-5.30 p.m. R 2: Jazz Album. 8.15-9.0 T: Ray Bryant, Tormé, B.G., Sinatra-James 1939. 9.15-10.0 T: Bill Broonzy Story (end). 9.15-10.0 U: "The Piano Wonder"—Oscar Peterson. 10.30-11.15 I: International Jazz Disc Review. 10.50-11.15 A 1 2: Jazz in the Night.

WEDNESDAY, SEPTEMBER 6:
 4.0-4.23 p.m. B: Panassié. 5.0-5.30 Y: Jazz Messengers. 5.20-5.40 H 2: Dutch Swing College Band. 6.30-7.0 F 1: Carlos de Radzitzky. 6.30-7.0 D 2: Jazz Session. 8.15-9.0 T: Dance Programme. 9.15-10.0 T: Gluffre plays four selections, plus. Excerpts—"The Soul of Jazz Percussion." 10.30-11.0 J: The Swinging Years. 11.0-12.0 O: Jazz. 11.15

THURSDAY, SEPTEMBER 7:
 5.0-5.30 p.m. R 2: Concerto in Jazz. 5.5-6.0 U: Californian Jazz with Shorty Rogers, Benny Carter, Orr, Helen Humes, Gluffre, Eddie Edwards, Les McCann. 6.30-7.0 F 1: Jazz Contrasts. 7.30-8.0 R 1: World of Jazz. 8.15-9.0 T: Previn, Dinah Shore. 9.15-10.0 T: "Cannonball" Adderley Group. 10.20-11.0 O: Max Roach: "Freedom Now" Suite. 10.30-11.0 J: Echoes of Bourbon St. 10.40-11.30 D 1: Jazz Club—Lyttelton Band plus Gonella, Bruce Turner. 11.0-12.0 P: Joe Newman; Sonny Rollins. 11.10-11.30 H 1: Pia Beck Trio.

FRIDAY, SEPTEMBER 8:
 4.40-5.15 p.m. L: Jazz. 5.45-6.20 H 2: Jazz Session. 5.45-6.15 R 1: Willie Smith, Mead Lux Lewis, Albert Ammons. 8.15-9.0 T: Excerpts from "Carnival." 9.15-9.45 D 3: Jazz mit Joe. 9.15-10.0 T: Spanier Ork. 1944 reissues. Plus, Red Garland Ork. 10.30-11.0 J: The Swinging Years. 10.35-11.0 Y: Jazz Gallery. 11.0-12.0 U: Swing Serenade.
 Programmes subject to change.

Key to Stations

A: RTP France 1: 1—1829m. 48.39m. 2—193m. B: RTP France 2: 493, 445, 379, 359, 347, 318, 218m. C: RTP France 4 (FM only): 89, 90, 92, 94, 95, 99 Mc. bands. D: BBC: 1—1,500, 247m. 2—464m. 3—232m. F: Belgian Radio: 1—484. H: Hilversum 1: 1—402, 2—298m. I: SWF B-Baden: 295, 353, 195, 41, 29m. J: AFN Germany: 547, 344, 271m. L: RFO Oslo: 1376, 477, 337, 223, 31, 25 or 19m. bands. O: BR Munich: 375, 187, 48.7m. P: SDR Stuttgart: 522, 257, 212m. Q: BR Frankfurt: 506m. R1: RAI Italy: 1—334, 457, 225, 190m. 2—355, 290, 269, 207m. S: Europe 1: 1647m. T: VOA: 75, 49, 31, 19m. bands. Repeats at 11.15 and 12.15 on 1734m. (L.W.). U: Radio Bremen: 221m. V: Radio Bremen: 530m. W: Luxembourg: 1—1293m, 2—208, 49.26m. Y: SBC Lugano: 539m. Z: SBC Geneva/Lausanne: 393m.

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Melody Maker

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Vintage Lonnie sparks U.S bids

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

This follows the big success of a two-year-old Pye British disc hit which is currently climbing the American charts.

It is "Does Your Chewing Gum Lose Its Flavour on the Bedpost Overnight?" which has proved to be Lonnie's first big American hit since "Rock Island Line" topped the best-sellers in 1956.

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

ANITA SCOTT TO TOUR S. AFRICA

PARLOPHONE recording singer Anita Scott, who took over the Jack of Clubs cabaret spot at a moment's notice on Tuesday, has been signed by the Grade Office for a two-month tour of South Africa at the end of December.

Following her two weeks at the Jack of Clubs, Anita will appear in cabaret at the Astor Club, W.

Ravers' third 'Test'

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

DORSEY LEADER PLANS NEW ORK

NEW YORK, Wednesday.—The Tommy Dorsey Orchestra, led since Dorsey's death by trombonist Warren Covington, will disband on this weekend.

U.S songwriter pens show for Christmas TV

AMERICAN songwriter Ralph Blane, whose string of hits includes Doris Day's "My Dream is Yours," is currently working in London on a 75-minute Christmas Day spectacular for BBC-TV.

Entitled "Quillow and the Giant" it stars Jeannie Carson, her husband Bill McGuire, and comedians Dick Emery and Cardew Robinson.

Ten songs will be featured, with orchestrations by Ian Fraser. MD is Phil Martell. Ralph Blane, whose last assignment before his present trip was writing a musical for Doris Day entitled "Who is Sylvia?" returns home at the end of this month.

Yolande is star of Shaw play

Ceylon-born Yolande, actress and jazz singer, plays her most important acting role to date as Cleopatra in Bernard Shaw's "Caesar and Cleopatra," which opened at the Duchess Theatre, London, on Wednesday. Yolande was last seen in London in the Royal Court Theatre's production of "The Blacks."



Pye party

KENNY BALL, Bob Wallis, Micky Ashman, Ken Colyer, Tony Coe, Collin Pirbrook and Brian Matthew are among the jazz personalities who have accepted Pye Records' invitation to a Jazz Ale Party at Studio 51, W.C.2, on Monday.

The party is being held to launch the new Pye-Jazz label.

Mathis, Freshmen—back next spring?

JOHNNY MATHIS and the Four Freshmen are in line for new British tours next spring. Vic Lewis, of William Victor Productions, told the MM this week:

"We hope to have Mathis back in Britain next May. The Four Freshmen will definitely do a ten-day tour in March."

"The group will open at London's New Victoria Cinema on March 16 and we are also setting up TV appearances."

Kenny has a Ball in Scotland

THE Kenny Ball Jazzmen had capacity houses during their eight-day tour of Scotland, which ended on Sunday.

At St. Andrew's Hall, Glasgow, on August 22, they played to over 2,000 cash customers, and there were queues outside the halls at every date.

September bookings for the Jazzmen include an open air show at the Bandstand, Turnham Green, for Chiswick Borough Council on September 9, and concerts at the Sophia Gardens, Cardiff (7), Colston Hall, Bristol (8), and Free Trade Hall, Manchester (10).

This Sunday, the band returns as resident group on the BBC "Easy Beat" series.

Tonight (Friday), Kenny plays Huddersfield.

Other dates are Loughborough tomorrow (Saturday), Southsea (3) and Woking (4).

Postal rates up

IN view of the additional postal charges which come into effect on October 1, it is necessary to increase the subscription rate from £1 17s. to £1 19s. from the first issue in October. The postal cost will increase by 1d. per copy per week.

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Donna here for clubs, radio

AMERICAN jazz singer Donna Hightower arrives in London next week for club dates and a broadcast.

She opens a week at the Stork Room, W., on September 10, and then plays two days at the Whisky A'Gogo, Wardour Street (16, 17).

Her broadcast takes place on the Light's "Jazz Club" on the 14th.

She will be accompanied by the Eddie Thompson Trio on all her dates.

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MORE DATES SET IN MJQ TOUR

FOUR more dates have been set for the Modern Jazz Quartet's forthcoming British tour.

They include a double date on October 1, when the group follows an afternoon show at the Dome, Brighton, with an evening concert at the Guildhall, Portsmouth.

The other dates are: London's New Victoria Cinema (Sept. 30) and Manchester's Free Trade Hall (Oct. 7).

The MJQ opens its tour with two concerts at the Royal Festival Hall on Sept. 23.

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