

# Melody Maker

Newport  
Package

See pages 2 & 3

September 19, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

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

# BRITISH STARS HIT U.S. JACKPOT

## LENA SAYS HELLO



The vivacious Lena Horne smiles a greeting as she arrives in London. She begins a month's cabaret at the Savoy Hotel on Monday. (See also page 8.)

## DATES FIXED FOR KID ORY

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

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

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

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

Ory leads Red Allen (tp.), Bob McCracken (cl.), Cedric Haywood (pno.), ex-Louis Armstrong (b), and Louis Armstrong (d).  
Back Page, Col. 1

## MILES DAVIS TO SUE N.Y. CITY

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

This follows the recent incidents outside Biltland when the trumpet star alleges he was beaten up by police. Miles, who had to cancel the remainder of his Biltland engagement, was this week sufficiently recovered from his injuries to fulfil engagements at Philadelphia.

His New York cabaret oped, taken away by the police, has not been returned. According to Davis's attorney, however, it will be handed back on receipt of a personal request from Miles. Meanwhile, the hearing of the disorderly conduct charges against Davis was due to start today (Friday).

## INTRODUCING YVONNE



Bandleader Sidney Simone introduces his new vocalist—21-year-old Yvonne French. They are pictured (above) during rehearsals for their opening at Talk Of The Town, 10, next Thursday (21st). French-born Yvonne was discovered by arranger Stan Butcher and music publisher Jack Hecht.

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

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

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

- Cliff Richard
- Max Bygraves
- Dave King

The American release of Cliff Richard's "Living Doll" has triggered off a 200,000 dollar offer for his services from the major ABC-Paramount label.

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

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

Cliff's manager, Tico Burrit, told the MM: "We have been sounding out the possibility of Cliff's visiting the States on a record promotion tour. We shall try to get him to New York some time early next year for major TV dates."

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

Back Page, Col. 3

## LYTTELTON SCORES, TOO



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

## Johnny Cash to star on ABC-TV

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

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

He will be followed on October 17 and 31 by Sammy Turner, who crashed into the big-time with "Lavender Blue" and Capitol rock star Gene Vincent in December. ABC are hoping that Jerry Keller, Bobby Darin and Frankie Avalon will appear in subsequent shows.

Featured with Johnny Cash on tomorrow's programme are Marty Wilde, Cherry Wainer, the Vernons Girls, Jack Good's Firing Squad directed by Bill Sherratt, and Decca's newest singing discovery, Michael Cox.

## Keely Smith due

American singing star Keely Smith, wife of trumpeter Louis Prima, is to spend a month in Britain, probably arriving in October. The visit will be a holiday for Prima, but her records are currently lining up TV appearances.

## GILLESPIE TOUR DRUM CHANGE

**DIZZY GILLESPIE** has signed a new drummer on the eve of his British tour with the Newport Jazz Festival package.

On Wednesday, the Harold Davis office announced that Teddy Stewart would be making the trip with the Gillespie Quintet in place of Les Humphreys, who is remaining in the States to work with singer Chris Connor.

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

Completing the package is Britain's Vic Ash Quintet. Bob Dawson's article about the show on page 2.



# from CLAYTON to DIZZY

director at New York's Apollo and Washington's Howard theatres. He is 45 and comes from Springfield, Ohio.

Pianist Al Williams was born in Memphis in 1919 and was leading his own 12-piece band in 1937. He has worked with Red Allen on and off since 1943 as well as in TV and radio orchestras.

Clayton's bassist will be 46-



In his early days, Emmett Berry, who started on trumpet at the age of 13, played with Fletcher Henderson, Horace Henderson, Raymond Scott, Teddy Wilson and Lionel Hampton. From 1945-50 he was with Basie.

year-old Gene Ramey, who has recorded with just about every big name in jazz and in most styles of the music.

He first played sousaphone with George Corley's band in 1930 and was taught to play bass by Walter Page when he moved to Kansas City in 1932.

Another Texan, Ramey has graced such bands as Jay McShann, Lute Russell, Basie

and many combos including Charlie Parker, Ben Webster, Art Blakey and Dorothy Donegan.

At 33, drummer Herbie Lovelle is the youngest of the Clayton band. He studied drums and clarinet and has played with bands led by Hot Lips Page, Hal Singer and Johnny Moore.

He was with various groups at the Savoy Ballroom, New York, in the early 1950s and was with Billy Williams from 1953 to 1957. He has since worked for Sam "The Man" Taylor, as well as recording with Clayton.

Dizzy Gillespie has a habit of coming up with little-known but excellent musicians, and his current Quintet is no exception.

## Joined Mingus

On alto and flute we shall hear 25-year-old Leo Wright, who played with the Saunders King Group in San Francisco, where he studied at the State College.

Early this summer he joined Charles Mingus in New York and has been with Dizzy only a month.

A 30-year-old Chicagoan, Junior Mance is Gillespie's pianist. He studied at Roosevelt College, Chicago, and played with Jimmy Dale, Gene Ammons and Lester Young, before joining the Army from 1961 to 1963.

continued overleaf



Buck Clayton (left) and Dizzy Gillespie are usually famous in their own bands—Buck as a mainstreamer and Dizzy as a modernist.



• Paul Desmond



• Dave Brubeck



• Comper Willis Conover



• Dickie Wells

A great Bli welcome to  
two 'Greats of Jazz!

**BUCK CLAYTON      DAVE BRUBECK**  
now commencing their British tour

*Buck Clayton*

### PHILIPS

L.P's

Songs for Swingers	BBL 7317
Buck Clayton Special	BBL 7317
Duke Ellington and Buck Clayton	
All Stars at Newport	BBL 7152
All the Cats Join In	BBL 7156
Buck Clayton	
Jame Benny Goodman	BBL 7068
A Buck Clayton Jam Session	BBL 7032

*Dave Brubeck*

### PONTANA

L.P's

Jazz Impressions of Eurasia	TFL 6051
The Dave Brubeck	
Quartet in Europe	TFL 6034
Dave Digs Disney	TFL 6017
Jazz goes to Junior College	TFL 6002
E.P's	
Sounds of Jazz (No. 2)	TPE 17138
Sounds of Jazz (No. 1)	TPE 17074
Bru's Blues	TPE 17032
(I'm Afraid) The Masquerade is over/St. Louis Blues	TPE 17021

HEAR THEM  
ANY TIME ON **PHILIPS** AND **fontana** RECORDS

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



# Attention, Mr. Cadbury

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

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

Again to permit "sale or return" would be an act of folly, as everybody would be sure to take advantage of the opportunity to buy and then return the record, thus creating chaos for the makers.

**Percentage returns**  
Mr. Cadbury also failed to mention the small percentage rate for sales on purchases. This, coupled with the fact that he does help dealers to clear redundant stocks.

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

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

**New dealers**  
The obvious solution is for the quota returns scheme to be extended. Finally, too many new dealers are being appointed in areas already well represented—many will be by the wayside at the least suggestion of a decline.

In the meantime the factories are holding themselves unable to cope with the demand, and many LPs and EPs are being postponed to the issue date—N. Ansell, Hime and Adelson, Manchester.

## THE ORGANISATION ALREADY EXISTS

HAS Mr. Cadbury not heard of the recently formed Gramophone Record Retailers' Association, of 165 members, including R.E.19? Or of the new trade body, the "Independent Retailer"?

If Mr. Cadbury tries contacting this address he will find his campaign has already started, and it needs a followers—Ivor Neville, Seattle Bros., South Shields.

**I WONDER** what sort of impression Tin Pan Alley lymen got from Dan Farson's AR-TV "Guide to the British" last Thursday. The Alley, I can assure you, was hard put to recognise itself. Particularly when Lorry Parnes's "stable" was let loose before the cameras.

For what this "stable" has to do with Denmark Street precedents, of course, helping to stifle the sales of sheet music; at the time of going to press, still a mystery.

But we must nevertheless thank Mr. Farson for some of the most hilariously incredible dialogue to emerge from our sets for many a day.

Indeed, it was difficult to believe that Peter Sellers hadn't written the script.

**?**  
**WHETHER** it was *Fride* or *Fury* or *Gentle* or *Eager* or *Power* (have I forgotten anybody?) who produced the following precedents, I cannot recall. But they went something like this:

"Well, I'm told you're something of a comedian."—Well, I dunno. You gotta be careful.  
"Would you like to be a comedian?"—I dunno. You gotta be careful.  
"What do you mean?"—Well, 'cause you say the wrong thing.  
"What sort of thing?"—Well, I wouldn't like to say.  
"Why not?"—'Cause I say it.

**???**  
**BUT** at least the painting public is now cognisant of Morty Winkler's life ambition. After getting perilously near the edge of the tracks in "The Best of Sellers," he droned it: "It is he said: 'to open a shop that sells nothing but maistrooms.'"

**Calling Kenny**  
"TELL Kenny his numbers are the hit of the show." So shrieked Humphrey Lytton in the midst of the band's whirlwind Stateide show.  
For such Kenny Graham composing this as "One Day I Met an African" and "Edification" have, in Humphrey's words, been "breaking it up."  
And it's easy to read between his modest lines that the band

# THE BEAT



**with PAT BRAND**

Itself is meeting with tremendous success at every concert—and off the stand as well. Unlike the surreptitious manner in which visiting U.S. musicians have to seek their after-hours playing in this country, British musicians in the States are under no such ridiculous restrictions.

**Sitting in**  
**ON** almost every one of the band's five nights in New York, the boys sat in with Buck Clayton's group at Condons. At Raskie's club, clarinetist Tony Cox sat in with Sir Charles Thompson, Rudy Rutherford, and Peter France—a marvelous tenor.

Says Humph: "It was a very tough, discerning audience, but they're playing on. Rudy's instrument, got a big ovation. I think it was some of the best music we heard."  
No need to speculate on the effect all this is having on the band's morale. In the top light when it left this country, its appearance here is something I am impatient to witness.

**Sorry!**  
**IT** was a warm night after the show at the Pavilion, Dunoon. Former Los saxist Harry Herne felt restless. His wife, Elizabeth Batey, with whom he does a double act, suggested he go fishing.  
He did. And presently found

beginning to take form. The first rehearsal of the National Youth Jazz Orchestra—brain-child of Ivor Matruks. Ivor told me this week: "It's been a tremendous headache—we've held over 60 individual auditions—but now that it's at last taken shape I am more than ever convinced that this is something really worth while fostering."

And among the 17 musicians finally selected—all under 21, and from all parts of Britain—were what he describes as one or two "real finds."

The aggregation will be under the baton of conductor-arranger Doug Handie. Other notable arrangers have promised special material.

But it will be at least three months before Ivor lets it loose in front of the public and the bookers.

**Shattering**  
**IN** an effort to acquaint non-Certain countries with the American way of life, the United States Information Agency issues a series of illustrated pamphlets, in one of which recently appeared the statement:

"The current trend in popular music is away from the soloist and towards the vocal group. Some of the new groups are tenors."

"All of them sing in ear-shattering close harmony with intricate enthusiasm and expert rhythmic twists."

As one American musician commented: "There's nothing like putting our best foot forward!"

**Eh?**  
**AT** Condons, Humphrey Lytton once asked Eddie whether he would invite Kruschen to the club. Said Condons: "Yes. With one proviso. No sitting in!"

# Newport jazz unit



● Al Williams  
He has had symphonic experience, and led his own band before joining Max Roach's group in 1958. Messery, man of the show is Gillespie's drummer, Teddy Stewart. A last-minute replacement for Les Humphrey, he was with Dizzy's big band of the late forties. His work is an unknown quantity to British collectors.

● Herbie Lovelle  
Compering the show will be one of the best-known voices in jazz—Willis Conover of Voice of America's nightly "Music USA."

● Gene Ramey  
One thing is certain. There should be some pretty swinging hotels in Britain for the next three weeks.

## Selmer and Jazz from Newport

"You'll play better with a Selmer"



**Selmer** 114 CHARING CROSS ROAD • LONDON • W.C.2

# THE BUCK CLAYTON ALL-STARS

appear at the Royal Festival Hall on 19th September in the opening concert of the 'Newport Jazz Festival' two-part package tour

Buck Clayton and members of his group feature on three LPs, listed below, from the new FELSTED AMERICAN SERIES OF

- MAINSTREAM JAZZ**
- SWINGING LIKE TATE** Buddy Tate and personnel ● SJA 2064 ● FAJ 3064
- THE HIGH AND MIGHTY** HAWK Coleman Hawkins and personnel ● FAJ 3005
- BONES FOR THE KING** Dicky Wells and personnel ● FAJ 3068

FELSTED AMERICAN RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON S E 11

# Report

**AFTER two visits to Hollywood in the last few years, I still do not know how to describe the place.**

Almost every town seems to have a character of its own, though no doubt the impression varies with each observer.

To me, Manchester has a warmer, more welcoming "feel" than Birmingham. Tangier seems to belong to the East, but Beirut to the West.

Amsterdam feels more north-

ern than Reykjavik. Paris more Latin than some parts of Italy. Hollywood on the other hand, has no single characteristic. It is a vast suburb without a centre, a capital built on one storey, a network of wildly complex overpasses and quiet, palm-lined avenues.

Bit by bit, one's previous impressions go by the board. The pulsating centre of the movie industry? The film studios are no more obvious than ice-cream factories. A swinging town, the birthplace of West Coast jazz? Great jazz can be found here, but you have to look for it. The hometown of the stars? You could live near Sunset Boulevard for 10 years without

## American Journal by STEVE RACE

seeing so much as Ward Bond's assistant wagon-master.

The secret is simple. Hollywood, when you get to know it a little, is not one place, one impression. After all, in London, within ten minutes' walk from Drury Lane, you can see a fruit market, a newspaper empire, the British Broadway and Dickens' Old Curiosity Shop.

Similarly, in a 10-minute drive from Hollywood Boulevard you can follow a winding lane past Henry Carter's home to a sandy mountain top, squeeze through a tiny Mexican street market, or sip a cocktail at Dean Martin's restaurant.

If Hollywood must somehow be related to the English scene, it's a mixture of the industrial scrubland of Park Royal, the shopping centre of Welwyn Garden City and the residential Sanadon around Sutton Coldfield. The key to modern Hollywood is development.



Pete Jolly

Every film or music celebrity with capital to spare turns his money into land sits in his elegant eye, and watches the town grow a dozen feet a day.

Take Sherry's Bar on Sunset Strip—a tiny place half the size of a tennis court. Here, in almost total darkness, a bar is shaped round the grand piano.

There's a two-piece band, Bassist Ralph Penk, a familiar name to readers of West Coast LP covers, is the leader.

The rest of the band is pianist, Pete Jolly—fleet-fingered, tasteful, and with a building, moving reminiscent of Nat Cole a few years ago. As in so many American jazz spots, the customers seem to understand what the musicians

are trying to do—or at any rate enough of them understand to keep the idiot fringe at bay.

I doubt whether Pete Jolly has ever been asked: "I say, old chap, will you play 'I Get Too Hungry'?" or ordered to play "something we can sing."

Of course, there are such people, even in Los Angeles. I saw them one night; they went on dancing (or wandered off for a drink) when Cy Zentner's Band snatched an intermission, and the Four Freshmen look over their famous stage act.

Every country has a few people like that, including ours. No doubt, then, this column next week, when I hope to describe an evening spent at the Hollywood Palladium.

## READERS WRITE

### Why the late starts?

IS there a rule which states that all jazz concerts must start late?

Of the last three jazz concerts I have attended, two started 10 minutes late, the third, 20 minutes late. As this time is never marked at the end of the concert, is it too much to ask that at least rest the full time for the money we pay?—H. Mead, K.E.V. LP WINNER.

### Aid for Miles Davis

RACIAL discrimination has always been a terrible thing. But it is not until a great jazzman, such as Miles Davis, is beaten up that the real impact comes home.

It is obvious that Miles will suffer, both financially and artistically, from this beating. Could some of our leading jazz musicians give a charity concert to help Miles fight this case, for if he wins, we shall have taken another step towards stamping out this terrible prejudice.—B. Mato, Stoke-on-Trent.

LP WINNER.

### Copies for New York

CONGRATULATIONS on your presentation of the assault on Miles Davis. It would be a good idea to display copies of this on the public notice boards of all New York police stations. J. Szisz, Fortmearth.

### Value for money

WHY do most record companies insist on issuing below-standard EPs? Today, most EPs contain only two good numbers, the remaining titles being below par recordings thrown in just to make up the number. Surely it's time the record companies started giving the public value for money.—M. Tyrer, Darlington, Co. Durham.



by Hubert W. Davis

MY mention last week of song-registration has prompted several readers to point out that registration, of say, 50 songs is a costly process.

Agreed, but any hobby means spending a few bob. And anyone just embarking in the song-writing game must regard it purely as a hobby—at least for the first year or two.

Some writers were a hard of opinionists, but "get rich quick" is a poor policy to adopt. You are not supposed to spend a little money in acquiring a knowledge of the game should like up some other pastime. However, there are one or two ways, apart from registration at

Stationers' Hall, which can give you a rapid measure of protection. A good home-made method is to utilize the Post Office.

Write out a long, simple melody copy of your song, with the words underneath. Make a declaration that the work is yours, and add the date. Enclose all this in a registered envelope and address it to yourself.

Post it off and secure the registration receipt which is your proof of the day the envelope was deposited.

When you receive the envelope, pin it unopened in a safe place—a deposit box, or with your bank manager. If necessary, the registered envelope can be produced and opened in the presence of a solicitor. This could go a long way in proving your copyright.

But whatever the procedure, the main point is to secure when the song was written. If a song was composed in a safe place in manuscript before it is published, the Mechanical Copyright Protection Society will collect any fee due for that broadcast. The actual date of the broadcast should be nothing and this every musician should know.

The MCPS can collect such fees before you are a member of the Performing Right Society. When you become a PRS member you will receive every work you write with them.

Final word on warning—don't fall for the many blandishments that tempt the path of every unknown songwriter. If you are in any doubt, get in touch with the "Songwriters' Advice Bureau."

## Songwriters

This column invites you to free advice on any new song you may have written. Of course, it is a songwriting query.

You must bear name and address of the sender, and must be accompanied by a Post in Songwriters' Advice Bureau, 10, Mark Lane, Aries Street, London, W.C.2.

The Editor can accept no responsibility for loss of MSS or recordings submitted. This column is published weekly on 19th for readers in Britain, and 19th/21st, 1959, for overseas subscribers.

# FIRST EVER GOLD PLATED ACCORDION!

Must be SEEN to be appreciated

—made personally by Mr. Gola



Played in U.S.A.

by  
ANDY ARCARI  
MAT MATHEWS  
and  
JOHNNY GRANDE  
of  
BILL HALEY'S  
COMETS

This accordion cannot be properly described—it has to be seen to be appreciated. But here is the specification—41 Piano keys, 120 basses, 4 sets finest handmade reeds, including Octavin reeds. Made personally by Mr. Gola, successor to the world-famous Morino. Italian by birth, he is one of the greatest living experts on high-class, handmade accordion reeds. The GOLA is a fine, powerful instrument. It has a special "cassotto" construction which gives a particularly strong and yet beautiful sound. The mother-of-pearl basses and treble keys respond to the slightest touch, and are astonishingly silent in action. 11 different treble registers, and one extra master register along the edge of the keyboard for quick operation whilst playing. Six different bass registers, Gleaming black finish. All parts normally electro plated are genuine gold plated. Adjustable bass hand straps. In finest de luxe case. Cash price £366 or £36 deposit and 12 monthly payments of £20.05, 15 of £11.8 or 24 of £16.00. We have the full Holtnar range in stock, and you are most welcome to test the Gola or any other model on 7 days' trial, if you wish.

You are cordially invited to inspect our stock of new and secondhand models. Thousands to choose from—all types and makes—for Cash, Part Exchange or an Easy H.P. Terms. Ask for Free 40-Page Catalogue and Lists.

## BELL ACCORDIONS LTD.

(Dept. M.M.27), 157-159 EWELL ROAD, SURBITON, SURREY  
CALLERS WELCOME. Phone: ELMbridge 1166 OPEN ALL DAY SATURDAY  
15 minutes fast train Waterloo to Surbiton Station. 601 and 603 Trolley Buses. 406 and 418 Buses to draw.

MM TWO-PAGE

# SHIRLEY BASSEY packs personality

**IF YOU LOVE ME/Count On Me** (Columbia 45-DB 4344). Dynamic approach to the love song, as demonstrated by our Shirley, to celebrate her bow on the Columbia label. She belts both songs for all she is worth and they are lusty, personality-packed performances that deserve attention.

**LaVerne Baker**  
**SO HIGH, SO LOW/If You Love Me** (London HLE 8945). Miss Baker delivers this revival-style song with great fervor. She brings her considerable vocal talent to the top, achieving, usually, a little more than Shirley Bassey with the expenditure of less effort.

**Tommy Steele**  
**YOU WERE MINE/Young Ideas** (Decca F1162). Steele, still searching for that elusive Top Ten record, shows once again the pace with his latest release. Verdict? Has personality—see 17941!

**Anthony Newley**  
**SOMEONE TO LOVE/It's All Over** (Decca F1161). Recently recruited pop star Tony Newley has another strong contender for the hearts—and purses—of lonely teenagers, with his response to love number from his forthcoming film "Jackboots". Backing is in more lively vein.

**Bobby Darin**  
**MAK THE KNIFE/Was There A Knife For Me?** (London HLE 8939). Mark the knife has been hushed in America because of his use of a scimitar in the violence. It should have been banned because it turns even more promise from a youngster who is recognized as one of the

## POP SINGLES



SHIRLEY BASSEY—dynamic



ANTHONY NEWLEY—lively

most talented of the new generation of American disc idols.

**Fats Domino**  
**I'M GONNA BE A WHEEL/SOME DAY I Want To Walk You Home** (London HLE 8942). The master himself turns out two rockers, Top Twenty—look out!

**The Eligibles**  
**24 HOURS/ Faker, Faker** (Capitol 45-CL 15607). Present lead voice featured in a tick-tock novelty. Faker, too, is aimed at teenage romantics.

**Eddie Cochran**  
**SOMETHIN' ELSE/Bob Weevil Song** (London HLE 8944). None of the "rock over" side,

belied the other format on this disc. Eddie Cochran just runs into action with two dynamic rock sides. It should reward him with strong juke box activity.

**Eddie Fisher**  
**THE LAST MILE HOME/I'd Sail A Thousand Miles** (RCA 45-147). Eddie Fisher made this disc when he was in Britain, and he showcased it in his BBC-TV show. Either side could click.

**Ace Dining Sax**  
**MULHOLLAND DRIVE/My Love** (Top Rank 45-JM 184). Twelve-bar instrumental with seductively whistled interpolations from "Jeannie". Blends a labor credit for it, too! Novel—but lacks point. My Love is ballad with formal quality.



## JULIE IS A JOY!

JULIE LONDON makes another seductive offering in the LP field with "Julie Is Her Name" (Capitol LV42176). This time she is accompanied by multi-award-winning Howard Roberts and bassist Red Mitchell. The songs include such standards as "Blue Moon," "What Is This Thing Called Love," "Spring in Paris," "Little White Lies," and "I Guess I'll Have to Change My Mind."

## LP session

Julie delivers her song material in that seductive seductive manner that has become her trademark. And the backing playing of Howard Roberts is a sheer joy to listen to.

## Jackie Wilson

**HIGHSPOT OF THE LP "Lonely Tears"** (Capitol LV42164) is the title song. But Jackie Wilson's throaty voice also sings a suite of songs—such as "By the Light of the Moon," "I'm Gonna Be a Star in My Own Right," "I'm Gonna Be a Star in My Own Right," "I'm Gonna Be a Star in My Own Right." This one should hit the target with rock followers.

## Teresa Brewer

THE bubbling Teresa Brewer sounds as though she is taking a ball on the Green Beret and "Burlap Sack" (Capitol LV49107). And backing her is an all-star line-up including producer Frank Loesch. There's a sure spot of trombone from Oscar Brown in "Burlap Sack" and the other boys also give credit to their scientific dancing and fashion—incurred with the necessary touch of commercialism of current times.

## Sammy Davis and Carmen McRae

SAMMY DAVIS and Carmen McRae make a good-natured partnership on "Foxy and Me" (Capitol LV49108). And if Carmen just fits the melody in "Foxy and Me" she put it down to the fact that she is a professional entertainer, jazzy, unshakable delivery.

## Featuring tenor sax that trembles with passion.

## Floyd Robinson

**MAKIN' LOVE/My Girl** (RCA 45-1146). This sounds like the hit version of "Makin' Love." Lorie is sultry and Robinson injects lines with unspoken shades of meaning. He does My Girl in comic book style—but humour is inimitable.

## King Sisters

**LYVIN' UP A STORM** (Capitol 45-CL 15608). Smooth harmonizing guitar filling music vocal team. Both have top-tapping quality.

## Santo and Johnny

**SLEEP WALK ALL NIGHT/Don't Let Me Be This Way** (Top Rank 45-JM 185). Santo and Johnny with "new sound" of Hawaiian guitar. Trampo is appropriate title. Little reverse in live-over. Inexplicable, a colonial hit in the States.

## Al Martino

**DARLING I LOVE YOU/The Memory Of You** (Top Rank 45-JM 186). Here's the reappearance of the man who proved something of one-way street. But Martino is now a vastly-improved singer. Both sides ballads and heavily emotional.

## Edna Savage

**MY BE THE STAR/Beautiful** (Top Rank 45-JM 187). Edna on this form character. More highly touted.

## POP PARADE

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

## Preston Epps

**DOWN THE CHA CHA/Boogie In Dixie** (Top Rank 45-JM 188). Repetitious boogie novelty—but reviewer is attracted because played chorale-style on electric guitar.

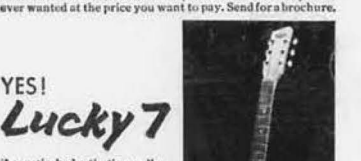
## Jimmy Darren

**ANGEL FACE/I Don't Wanna Love Ya** (Top Rank 45-JM 189). Love song with a twist. Jimmy Darren is appealing. Flip side lacks that seductive impact.

NOW!

present the world's best value in ELECTRIC GUITARS

American styling! A superb new finish in fabulous color! And new Royal pick-ups, in light, soft, moulded plastic that can be used on any amplifier or wireless with pick-up contacts. Over 15,000 ohms impedance. Here's all you've ever wanted at the price you want to pay. Send for a brochure.



YES!  
**Lucky 7**  
Acoustic body that's smaller, less deep for easy handling with excellent performance. With the two-control Royal pick-up P.P.I. finished in coolest white, it's only  
**12 gns COMPLETE**

To Rosetti of Fitzroy Court, London, W.1. Please send me illustrated brochure by return.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



YES!  
**Solid 7**  
Fitted with the Royal 4-control pick-up, PP2 finished in smouldering red or a terrific turquoise, this solid model has...

ACoustic STYLING  
See the subtle shaping of the stylish body! Know why the SOLID 7 is solid value at  
**18 gns COMPLETE**

## Rosemary and Bing

## a tune-ful blend

**GOING PLACES WITH GERRY AND ELODIE** (RCA 45-1147)—The friendly sound and melody and melody admirably on a tuneful EP 10111 on a combination of "I Remember in Monterey," "On a Slow Boat To China," "Love Won't Let You Get Away," and "Isle of Capri."

**KIRBY STONE FOUR**  
**QUINCY DOWN THE LAKE** (EPHON 886 52987). The unbroken who have met on the record the cheerful delight of the Kirby Stone Four would do well to catch the tune on the EP. Best of the numbers is "I Had A Dream Back."

**KEN MACKINTOSH**  
**DANCING TO THE ROARING TWENTIES** (RCA 45-1148). The Mackintosh crew really let themselves go with "I Had A Dream Back."

**TOMMY DORSEY & FRANK SINATRA**  
**EVERYTHING HAPPENS TO ME** (RCA 45-1149). You know that Frank Sinatra's voice has that "it" that has made him so much of a success in the "Gold Standard" series of Capitol Records. Frank when he was vocalist with "I Had A Dream Back."

The young, so subdued Frankie heard on the title song "I'm In the Mood for Love" and he also has that "it" that has made him so much of a success in the "Gold Standard" series of Capitol Records.

**EDMUND HOCHBERG**  
**DORSEY AND BESS** (Top Rank 45-JM 189). Edmund took a lot of records—and some—with his EP from "Glad." And he looks like repeating the pattern with these four numbers from "Glad and Bess"—"Summertime," "I Ain't Got Nobody," "I'm Gonna Be a Star in My Own Right," and "I Got Plenty of Love."

**COUNTRY GUITAR**  
**COUNTRY GUITAR—Vol. 5** (RCA 45-1150) features a host of CA's stars. Titles and artists are "Home" (Jim Reeves), "Brand New Shakedown" (The Lonebros), "Old Home" (Don Gibson), "I'm Gonna Be a Star in My Own Right" (Bobby Darin), "I'm Gonna Be a Star in My Own Right" (Bobby Darin), "I'm Gonna Be a Star in My Own Right" (Bobby Darin), "I'm Gonna Be a Star in My Own Right" (Bobby Darin).

## POP PARADE

# Why has the MM a chip on its shoulder?

THE baby blue eyes, behind the horn-rimmed glasses, gaze out at the world with an innocent, slightly mystified look.

The boyish face, with the stick-out ears, the dark conservative suit, white collar, striped shirt and old school tie, all add up to give Jack Good the appearance of a young, and very British, doctor. I said so.

"Why do you think I'm some sort of fraud?"

"On the contrary. But why do you say that?"

## PHENOMENON

"Most people seem to imagine that because I produced 'Oh Boy!' I should resemble Marty Wilde and Cliff Richard."

"When Josephine Douglas and I produced '63 Special' was meant to be a magazine programme. But I wanted it to be a rock show. The BBC said 'lay off, but I laid on.'"

"Why did you lay on?"

"The blue eyes sparkled."

"Because this was the exciting stuff. This was more than a phenomenon—it was a sociological phenomenon, a sign of the times and '63' was a documentary as well as being a musical—or unusual—as you wish."

"But it was a slice of life—a comment on teenagers. It interested me so much (although I admire his work) as his fans."

Jack Good, 28, London born, married, with two children, is a bit of a phenomenon himself.

He received a grant to go to Oxford, studied English Philology at Balliol, the college of intellectuals, where he was President of the Drinking and Debating Club; became an actor; then was a comic at the Windmill Theatre before becoming a producer. He likes Bach and thinks Elvis is a genius.

I returned to Jack's interest in teenagers.

## COMIC

"But you were a producer, not a student of teenagers?"

He crossed his legs and looked as if he were about to take out his stethoscope.

"The fallacy in that question," he said, "is that it assumes that a TV producer is only interested in TV. Whereas I've always had an interest in life itself."

"I see, too, there is jazz which is not a TV producer's interest. I've harmed indirectly by ignoring it," I said.

"This would seem contrary to the facts since, as I understand it, there has never been so much good British jazz as there is now."

"Moreover, jazzmen themselves harm jazz by relating it to the sort of music I use in my programmes."

"Do you like jazz?"

"It depends what it is. I'm not a connoisseur—I like sincere jazz. Certain British modern players seem to me to be stylishly good, but they haven't got the feeling to get the emotion."

asks  
JACK  
GOOD



"This pseudo-intelligent, cynical, stiff-shirted attitude infuriates me. Most jazz-musicians-turned-writers feel the need to justify themselves in terms of intelligence."

"What do you think of the rockers on your own shows?"

"I think the standard on 'Oh Boy!' has been high. But 'Oh Boy!' is a past era so far as I'm concerned, because the 'Boy Meets Girls' the music has followed or run in advance of current popular trends which are in general away from the old style rock."

"Why aren't you producing jazz shows?" I asked.

"I would like to, but I don't believe in art for art's sake. I would like to waste my time producing programmes for a practically non-existent audience."

"If you are a jazz fan and the choice lies between looking at a jazz show on TV and going to a jazz club or listening to records, you choose one of the latter."

"Jazz is not a visual medium."

## STIFF-SHIRTED

He fixed me with his eyes. "Why has the MM got this great chip on its shoulder towards most pop music and especially rock?"

"This pseudo-intelligent, cynical, stiff-shirted attitude just infuriates me. I would guess that most jazz-musicians-turned-writers feel the need to justify themselves in terms of intelligence."

"The way they write suggests they are getting a big boost to their morale by labelling rockers as morons."

"Why did you consent to this interview then?"

"Because the MM has experts on its staff, the paper is honest and I knew I'd get a fair and intelligent interview."

## DISC JOCKEY CHOICE

Leading disc jockeys give their Tips for the Top plus their personal preferences.

### David Jacobs

SONNY WILLIAMS, "Eye Bye Baby, Goodbye," London. (Personal choice: "And the Angels Sing," HMV.)

### Tony Hall

THE BROWNS, "The Three Bells," RCA. (Personal choice: Floyd Robinson, "Makin' Love," RCA.)

### Sam Costa

KEN MORRIS, "Copper Knob,"

HMV. (Personal choice: Lloyd Price, "I'm Gonna Get Married," HMV.)

### Ray Orchard

THE ELIGIBLES: "21 Hours," Cap. (Personal choice: "Lovin' Up a Storm," Cap.)

### Pete Murray

FLOYD ROBINSON: "Makin' Love," RCA. (Personal choice: Maynard Ferguson, "LP, 'Swingin' My Way Through College," Col.)

**Besson** Aristone

Concert and Plectrum Guitars

Illustrated are two fine Guitars from the famous "Aristone" range—the Model 110 Concert (3/4 size) Guitar, £25.3.6.6, constructed in true Spanish Guitar dimensions, and the Model 120 Plectrum Guitar, £25.7.6, ideal for the jazz and dance player. There are other models at prices from £15 to £47, and all are available on the Besson 10% Deposit Easy Payments Scheme.

**For the best Guitar Amplification...**

**ELECTONE AMPLIFIERS & PICK-UPS**

A range of high-grade equipment for the electric pickup up quality amplification in moderate cost. The pickups are a big feature in your own guitar, the amplifiers, based in attractive modern style cases, are fully portable. Fully described in our illustrated leaflet free on request.

**The best play**  
**BESSON**

BESSON HOUSE,  
SUNRISE BAY BROADWAY

EDWARD, MIDDLESEX  
Phone: EDGWARE 6111

See your local dealer  
or write to Besson

## FEELING

"For example, Thelonus Monk appeals to me because of the strange harmonies and enigmatic style which express genuine feeling."

"I object to traditional bands because of the deliberate gaudier of certain groups."

## SHOW REVIEW

**'Crooked Mile' has the lot!**

"THE CROOKED MILE," the new British musical which opened at London's Cambridge Theatre last week, portrays in vivid fashion the combined compassion of Sacco, with a galaxy of other things, has been called "sweet nostalgia—street art."

Clare Westall, the theme of the show, is included in the musical through of the play, met, led in rollicking style by Jack MacGowan, and the production, made by the rather amazing musical carrier, played by Eileen Brown-Jones.

## HEART OF GOLD

Millant, Martin steals the show as a practically mind-blowing start with a heart of gold and a heart of gold. Sacco's second characterisation is a delight. Elizabeth Welch, in the part of a store-keeper of easy virtue, with an unfortunate tendency to shop-lift, sings with a warmth and feeling, accompanied with simple and almost leaves the impression that she has the heart in heart.

"Pat Greenwell's wild, discordant pot-pourri of a score is brought to life by Peter White, Wood's excellent lyrics, but even so, none of the members strikes as a possible hit.—ROSMAN HEATH.

## IAN MENZIES AND HIS GLYDE VALLEY STOMPERS

"Swingin' Seamus"  
7" E.P. NJE 1071

## "MR ACKER BILK REQUESTS"

PART 1

7" E.P. NJE 1070

HAVE YOU GOT YOUR "GOLDEN GUINEAS" YET?

Fyn Group Records (Sales) Ltd., 10a Chandos St., W.1.

You'll Blow Better on

**BUFFET**  
SAYS ACKER BILK

Send P.C. for fully illustrated brochure to:

DALLAS BUILDING - CLIFTON STREET - LONDON - E.C.4

Dallas







# BRIGHT THE BLUES

**THOSE American storytellers, Brownie Mc Gee and Sonny Terry, are back in London for their second British concert tour. It begins tonight (Friday) at Birmingham Town Hall.**

The promise of all this traditional song, followed by Buck Clayton, Jimmy Rushing and the rest of the Newport show, reconciles me to the prospect of spending practically the whole of Saturday immured in the Festival Hall.

## Resplendent

Terry and Mc Gee arrived in London via Manchester on Monday, in time for a steak lunch.

By the time I reached the hotel, Brownie was fidgeting out soft guitar accompaniments for his song—'Living With the Blues'—sitting on the bed's edge resplendently turned out in linen slacks and a brilliant red shirt. "That's my new," he said, before informing me, "I moved over to Brooklyn since I last saw you. And I've got one new baby, my fourth, a girl named Valerie Ruth."

"The song . . . that's a new single we have on Savoy. It was one five or six months we did at Newport in July. Maybe you'll hear it on Saturday."

Brownie and Sonny appeared in

## This World of Jazz

By MAX JONES

July at Newport's first Folk Festival, along with pianist Memphis Slim, band leader Pete Seeger, Professor Alex Bradford's gospel group, solo-singer Odetta and others.

"They were glad to see blues and folk music getting this seal of mass approval, though they felt less than ecstatic about the way the affair was handled."

"Not enough time was allowed for artist Mc Gee," explained. "But this was the start, a two-day festival. Next year they want it to be week, and now they're talking about it going on tour."

## With Big Bill

"The whole thing was recorded by Vanguard; their first album will come out soon. I don't know for sure what it'll be, but I know Sonny's on it."

Sonny, who had joined us, agreed he was on the Vanguard. He mentioned a new Folkways LP named "Sonny, Brownie and Big Bill," and said he also featured on a Folkways titled "On the Road."

"I'm on that with my nephew, J. C. Burris, and Dick Mc Gee—you know, Brownie's brother," Terry said. "We all play. I sing some. J. C. sing three or four. My nephew play harmonica, good too."

Brownie cut in to confirm this. "He's Sonny's second—you wouldn't know him from Sonny, only when he sings. Then I'd know. He's a creator, too, writes his own lyrics."

Mc Gee has cut a Folkways record, "Brownie Sings The Blues," on which he does "Memories Of Sky Train." He sang this to me; it contains references to Germany, Scotland, London and so on, including lines about Otilie, Monty, Pat and Curtis.

## Jesse Fuller

When Sonny and Brownie were in California recently they ran into Jesse Fuller, one of the musicians invited to appear at the Jazzbohos Jazz Club. Sonny told me:

"Now when Jesse gets going, he has all this stuff up in front of him—a harmonica rack, kazoos, his 12-string guitar, and this foot-bass thing he plays in his stockinged feet—and you can't hardly see him."

"When he works behind all this stuff you can't always hear him either. Just listen to him on records, though, and he's hell!" Sonny smiled appreciatively. "A one-man band, I'm telling you."

Memphis Slim and Lightning Hopkins—the latter at present in Houston, Texas—came into the conversation. Both wish to come to Europe, and both are wanted here.

There was talk of Pete Seeger, that springhead of many folk-music movements, and I was told he would be in Britain before the month was out.

Brownie holds very successful ses-



Sonny and Brownie

sions in his house in Brooklyn. No electric guitars are allowed in, but all sorts of blues players take part.

One of the regulars is a washboard musician called How Tie who has a quantity of hardware—cymbals, bells and the like—attached to his board, and commands the technique to strike them all even when the instrument is airborne.

On Saturday last, Brownie said, he spent the whole evening playing with Leroy Dallas, a blues man from Mississippi now living in Brooklyn.

"Leroy was on some of my old records. We had a hand together once, in the Tennessee days."

Mc Gee and Terry are a talented pair who should delight British audiences—this year, as they did last.

# The Weavers and it's big business

AND so folk music becomes big business. For that's what the Weavers' eight-city tour, which opens at Birmingham tonight (Friday), must be taken to mean.

True, the promoters have backed them up with two other acts, though it's a well-known fact—right across America that the Weavers can fill any hall, even the Carnegie, and keep the customers roaring for more until well past midnight.

But when the extra acts are of the calibre of Brownie Mc Gee and Sonny Terry and Jack Elliott, who's going to complain?

Certainly not the folk fans, who haven't had half the uphill slog that traditional jazz has in the early days of its revival.

Mind you, the signs have



The Weavers: Eric Darling, Lee Hays, Fred Hellerman and Ronnie Gilbert.

been there for all to see, but it took two young promoters, very close to the folk scene, to read them aright. Malcolm Dixon, for instance, is the 35-year-old Glaswegian who has turned the Ewan MacColl and Peggy Seeger "Hootenannies" in London into a real weekly money-spinner, packing audiences of 200 and over week after week into larger and still larger premises for two years, non-stop.

He was the man who heard that Muddy Waters had no London date in his British tour—and using his 2,500-strong Ballads and Blues Association in co-operation with the N.F.P.—promptly set out to organize one. Dixon's associate in this tour is 24-year-old Roy Guest, an actor turned folk singer, who

snapped up Josh White on his last trip to Europe and, despite the printing delays, packed the hall.

Roy has considerable experience of smaller concerts behind him—and they've been concerts, none but musky coffee-hour sessions.

Both of them have been quick to interpret the signs that there is a big swing in public taste, and this means something and songs which tell a real story.

Both wonder that the promoters have put Edinburgh and Glasgow on the Weavers' tour—music to nurture Birmingham, Liverpool and Manchester, too, areas which are flourishing folk music clubs.

## Two new clubs

For the clubs continue in London's West End as well as over the rest of the country. One promoter, Frank Parlow, is organizing two at the White Box, 45a Street, on Tuesdays, and at the Two Rivers, 20-month Street, on Wednesdays, to cater for broader-minded, guitar-totin' folk on the one hand and purists on the other.

If success is a sign of success, then folk music has really arrived.

They do get together on occasions, though. One place you'll hear them competing for attention in the home of folk music itself, Cecil Sharp's House, where they'll be holding their third, and biggest-ever, English Folk Music Festival on October 19 and 20.

## Home-grown

MacColl and Peggy are off to Canada, so the immediate future of the "Hoot" is precarious, but there are enough musically performers here now to carry on the tradition as imported from the USA—to keep these concerts going.

For this is the last piece of the jig-saw that has been put together. The day of the folk amateur—using that excellent word in its most possible sense—is ending rapidly. You can't just throw a programme of a few odd bods who know a few songs, however good, put on a stage to go on with it, and expect the public to pay.

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

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

# So much more for your money!

Selmer Paris Saxophones are acclaimed by the world's best musicians. In the U.S.A. Selmer Mk. VI Saxophones are higher priced than any other make and are played by top instrumentalists like Paul Desmond, Woody Herman, Stan Getz, Lee Konitz, Coleman Hawkins, etc.

PRICES IN ENGLAND		
Mk. VI Soprano	Lacquer	71 guineas
Mk. VI Alto	Lacquer	96 guineas
Mk. VI Tenor	Lacquer	115 guineas
Mk. VI Baritone	Lacquer	150 guineas

Why Pay More!

"You'll play better with a Selmer"

Selmer

Write for illustrated brochure M.M.1519, or call at your local dealer  
114 CHANCERY CROSS RD., LONDON, W.C.2







# Melody Maker

SEPTEMBER 19, 1959 EVERY FRIDAY 6d.

## Derek Warne gets Heath to piano chair

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

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

### Vibes, too

Ted told the MM: "Derek is a very good pianist and an excellent vibes player. Altogether he's a fine prospect." Derek Warne started playing professionally when he was 17. His first piano job was in 1957 when he joined Laurie Gold and the Pieces of Eight. After a year with Gold, he went to Qeyman to accompany singer Ken Hester and to freelance at American bars. He has been playing at the Blue Lagoon Club since March.

## U.S. blues duo at Jazzshows Club

Sonny Terry and Brownie McGhee will be the first American stars booked into London's new Jazzshows Jazz Club. The blues duo will be featured at the club on October 11, 12 and 13. Sonny and Brownie start their second British tour tonight (Friday) at Birmingham's Earl Hall in the Weavers and Hamblin's Jack Elliot. Jazzshows Jazz Club has a gala first session at 100, Oxford Street, W. home of the Humphrey Lyttellon Club for nine years this Saturday.

## KID DRY DATES

**From Page 1**  
Gentle strong bassist Squire Gersh, and drummer Alton Reed, who has been associated with Ory over the past 25 years, London debut takes place at the Gaumont State, Kilburn, on Saturday, October 17. Remaining dates on the nation-wide itinerary set at present time were: Guildhall, Portsmouth (18th); Town Hall, Birmingham (19th); City Hall, Newcastle (20th); City Hall, Sheffield (21st); and De Montfort Hall, Leicester (22nd). The band again travels south for a date at the Dome, Brighton (23rd), followed by Free Trade Hall, Manchester (24th), Empire, Leeds (25th), and Andrew's Hall, Glasgow (26th), St. George's Hall, Bradford (27th), and Colston Hall, Bristol (28th). Two final dates have yet to be fixed.

## JAZZ SELECTION FOR SMALL COMBINATIONS

C Book 1/6 • Es Book 1/6 • Bb Book 1/6 • PIANO 2/6  
I ONLY HAVE FIVE FOR YOU • SUGAR BLUES • COOL WATER  
SERENADE • DOWN YONDER • TEMPTATION RAG  
Postage 3d. FROM YOUR DEALER OR FELDMANS 64 DEAN STREET, LONDON, W.1.



**DRUMS**  
Of course  
**RUDY MUECK**  
Best Cymbal buy  
FROM EVERY DEALER

**Rudy Mueck**  
Outfitter of other makes of brass instrument accessories. Catalogue, notes, tone and scope of our range followed to insure YOUR stamp of total reliability.  
Send P.C. to R.M. Mueck, 200, Tottenham Court Road, London, W.1.  
DALLAS BIDS, CLYTON ST., LONDON, E.C.2

**MELODY MAKER**  
Vol. 34 No. 1344  
EDITORIAL OFFICES: 4, Arne Street, W.C.2  
Telephone: TRAFALGAR 2420  
ADVERTISEMENT OFFICES: 95, Long Acre, W.C.2  
Telephone: TEMPLE BAR 2468. Ad. Manager: JOHN A. O'BRIEN  
Provincial News Editor: JERRY DAWSON  
2, Colindale Ave., Haverhill, London, N.22  
Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by GRESHAM PRESS LTD., Long Acre, London, W.C.2. Postage on single copies: Island 3p., Abroad 18p., Canada 14p.

## 'BANDSTAND' W/ TO LOSE ELLINGTON

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

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

### Reason why

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

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

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

## Bing is a daddy for sixth time

**HOLLYWOOD, Wednesday**—Ray Charles became a father for the sixth time on Monday when his wife, Kathy Grant, presented him with his first daughter at the Queen of Angels Hospital, Los Angeles.

## Boy meets Girl



ABC's "Boy Meets Girls" series hit the TV screens on Saturday. Pictured admiring Cheryl Warner's records during a rehearsal break is singing star Marty Wilde.

**COTTON TV COMPANY**  
Billy Cotton has formed a Birmingham TV company, called Mid-Aid Ltd., to make TV commercials.

## NEWPORT JAZZ FESTIVAL

(Programme produced by George Wein) featuring  
**DAVE BRUBECK QUARTET**  
**DIZZY GILLESPIE QUINTET**  
**BUCK CLAYTON ALL-STARS**  
**JIMMY RUSHING**  
**THE VIC ASH QUINTET**  
Comper: WILLIS CONOVER

## LONDON DATES

- SUN, 20 SEPT., 6.0 & 8.30  
**GAUMONT STATE - KILBURN**
- SUN, 27 SEPT., 6.0 & 8.30  
**ASTORIA - STREATHAM**
- SAT., 3 OCT., 6.40 & 9.0  
**NEW VICTORIA - VICTORIA**
- SUN., 4 OCT., 6.0 & 8.30  
**GAUMONT - HAMMERSMITH**

TICKETS FOR ALL SHOWS: 5/- 7/6 10/- 12/6 15/-  
Available from Advance Booking Offices  
KILBURN: Phone MA 4801 • STREATHAM: Phone STR. 8510  
VICTORIA: Phone VIC. 5732 • HAMMERSMITH: Phone RIV. 4081

### ON TOUR

- MON., 21 SEPT.  
**PORTSMOUTH, GUILDHALL**
- TUES., 22 SEPT.  
**BIRMINGHAM, TOWN HALL**
- WED., 23 SEPT.  
**LEICESTER, DE MONTFORT HALL**
- THUR., 24 SEPT.  
**LIVERPOOL, ODEON**
- FRI., 25 SEPT.  
**STOCKTON, GLOBE**
- SAT., 26 SEPT.  
**MANCHESTER, FREE TRADE HALL**
- MON., 28 SEPT.  
**BRADFORD, ST. GEORGE'S HALL**
- TUES., 29 SEPT.  
**GLASGOW, ODEON**
- WED., 30 SEPT.  
**NEWCASTLE, CITY HALL**
- THUR., 1 OCT.  
**SHEFFIELD, CITY HALL**
- FRI., 2 OCT.  
**BRISTOL, COLSTON HALL**

**TWO SHOWS EVERY DAY**  
Tickets available from Advance Box Offices at the Theatres and from usual Agents  
**A HAROLD DAVISON PRESENTATION**

## PLATTERS APPLY FOR TRIAL DELAY

**NEW YORK, Wednesday**—The four male members of the Platters have applied for a further delay in their Cincinnati trial on charges of aiding prostitution.

The group will be working some distance from Cincinnati on October 1, the date set for the trial, and they have asked for it to be put back four or five days. Platters manager Buck Ram says that although some dates have been cancelled because of adverse publicity, the group's latest Mercury disc is selling well.

## FRASER-HAYES SHOW

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

## WEDDING BELL(E) FOR RONNIE



Millicent Marvin, who is to marry in her new British musical "The Crooked Mile," and singer Ronnie Carroll announced their engagement on Saturday. The smiling couple are pictured in Millicent's dressing-rooms at the Cambridge Theatre.

## Polltop bassist opens jazz club

Ted Heath's MM poll-winning bassist Johnny Rawson-orchestra opens his own jazz club at the New Kaleidoscope, Gerrard Street, Soho, this Sunday. Booked for the first session are Joe Harriott (sax), Tommy Whittle (trp), Dill Jones and Dave Les (trp), Benny Goodman (dr), Julie James (vcl). Johnny told the MM: "In my opinion the kids have been forced to pay too much money for 100 top 100 hits. It's perfectly possible to charge low prices and also pay the musicians well—but just like the Union bugman." Johnny expects to play at the club himself most weeks.

## JACKPOT BIDS

**From Page 1**  
Copenhagen and Paris. An offer of over a quarter of a million dollars has been received for Max Bygraves to star on American TV. The plans are for 26 Spectaculars over a major TV network. His manager, Jack Jacobson, told the MM: "The American promoters—whose names I cannot divulge yet—will be in London next month to talk it over with us." Following the fantastic success of his American TV series, Dave King can name his own terms for his next trip. (See story, page 9.)

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