

WHY DOES TRAD JAZZ SELL?—See pages 2 & 3

Melody Maker

July 23, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

JUDY GARLAND
PAGES 6 & 7

'The semantics bother me'

BRITAIN BANS ANDRE PREVIN

HOLLYWOOD MD and piano star Andre Previn has been refused a work permit to appear on TV in Britain.

A spot in Granada-TV's peak-hour "Variety Show" had been set up for weeks past. But on Sunday, Previn was told that he would not be allowed to play.

The decision was taken by the Ministry of Labour who had been notified of Previn's playing visit by the Musicians' Union.

'A DISASTER'

And on Wednesday, Previn—from his holiday hotel in Paris—commented sadly to the **MELODY MAKER**:

"This is a disaster. I was so looking forward to the TV date. I was told that it was because I was classed a musician and not an entertainer. Frankly, the semantics of those two words bother me.

"I am a member of the American Federation of Radio and Television Artists—which is in direct contrast to a musicians' union.

'BAFFLING'

"I have done 10 guest appearances on coast-to-coast TV as an entertainer—a single act.

"I also play many theatres and night clubs rather than concerts and jazz clubs.



Andre Previn and his priestess wife, Dore. The couple arrive from Paris next Tuesday morning. They have been on their honeymoon on the Continent, travelling to France from Italy.

"In view of this, I must say the objection to my working one TV show in Britain seems baffling."

Andre is not, however, cancelling his trip to Britain. He arrives on the afternoon of next Tuesday (26th) with his wife, Dore Langdon—a prominent lyric writer. He will be here for nine days.

Andre added that he had hoped to have Victor Feldman on vibes and a British

rhythm section with him on the Granada-TV spot.

'FAVOURITE'

"Victor is one of my favourite musicians on any of his instruments," says Andre.

"The show was set for a July 27 rehearsal and a taping the following day. I was told it would be shown on August 3."

Back Page, Col. 2

SWEET NELL OF OLD SOHO



The Gargoyle Club's "Miss Nell Gwynn of 1690"—20-year-old model Beryl Greene—is seen here with TV star David Hughes at the Soho Fair Final Night Ball at the Cafe Royal last Friday.

AROUND & ABOUT

THE MELODY MAKER is always round and about to bring YOU up-to-the-minute news and pictures of world pop and jazz events.

Last week, Editor Pat Brand gave a first-hand report on the big European Jazz Festival at Antibes.

Now, the MM has sent Features Editor Jack Hutton and staff writer Tony Brown to Belgium to cover the European Singing Contest at Knokke-le-Zoute.

Representing Britain are Steve Martin, Matt Monro, Jimmy Lloyd, Valerie Masters and Wally Whyton. Judges are British organiser Johnny Franks and ace songwriter Paddy Roberts.

Watch for the MM's exclusive coverage NEXT WEEK.

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

MILES DAVIS TOUR IS SET AT LAST

THE on-off Miles Davis tour of Britain has been finally set for September.

Agent Harold Davison announced that the deal had been clinched, when he flew into London on Monday after two weeks in America.

With the poll-winning trumpeter will be Sonny Stitt (alto, tr.), Wynton Kelly (pno.), Paul Chambers (bass) and Jimmy Cobb (dr.).

It will be Stitt's third British tour but a first-time trip for the other four members of the Quintet.

The tour will open in London on September 24 and will last for 12 days of one-night-stands throughout the country. No venues have yet been settled.

Buddy Greco, too

Several approaches have been made in the last two

years but something has always turned up to prevent Davis from playing in Britain.

Another deal set by Davison during his American trip will bring singer Buddy Greco on his third British visit in the autumn for TV and possibly "live" performances.

Davis's Fontana LP, "Kind of Blue," is currently number nine in the MM's list of best-selling jazz albums.

MEMPHIS SLIM IN 'TIN PAN ALLEY'



In this preview shot of tomorrow's (Saturday) "Tin Pan Alley" show, American blues artist Memphis Slim is seen with Bob Miller and the trumpet section of his Millermen. The show was tele-recorded on Sunday and marks the British TV debut of Memphis Slim.

...AND PACKAGE TO FOLLOW

NEW YORK, Wednesday.—An all-star jazz package comprising Art Blakey's Jazz Messengers, the Art Farmer-Benny Golson Jazztet and singer Dakota Staton is set for a 16-day tour of Britain in November.

The deal has been arranged between the Willard Alexander office in New York and William Victor Productions in London.

The package will open its tour on November 26.

No exchange group or venues for the tour have yet been finalised.

Brothers & Sisters

The King Brothers and the Kaye Sisters star in ATV's "Sunday Show" from the Prince of Wales this week-end.

TURN TO Page 13 for SHOW REVIEWS

K. Cohen

Melody Maker charts service

TOP TWENTY

1. (1) GOOD TIMIN' Jimmy Jones, MGM
2. (2) PLEASE DON'T TEASE Cliff Richard, Columbia
3. (3) SHAKIN' ALL OVER Johnny Kidd, HMV
4. (4) AIN'T MISBEHAVIN' Tommy Bruce, Columbia
5. (5) MAMA (ROBOT MAN) Connie Francis, MGM
6. (6) JOHNNY COMES MARCHING HOME (MADE YOU) Adam Faith, Parlophone
7. (15) WHEN WILL I BE LOVED? Everly Brothers, London
8. (11) LOOK FOR A STAR Garry Mills, Top Rank
9. (9) WHAT A MOUTH Tommy Steele, Decca
10. (8) ANGELA JONES Michael Cox, Triumph
11. (—) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI Brian Hyland, London
12. (7) THREE STEPS TO HEAVEN Eddie Cochran, London
13. (—) BECAUSE THEY'RE YOUNG Duane Eddy, London
14. (17) I'M SORRY Brenda Lee, Brunswick
15. (—) IF SHE SHOULD COME TO YOU Anthony Newley, Decca
16. (14) I WANNA GO HOME Lonnie Donegan, Pye
17. (10) CATHY'S CLOWN Everly Brothers, Warner Bros.
18. (—) LOOK FOR A STAR Jericho Brown, Warner Bros.
19. (19) SWEET NUTHIN'S Brenda Lee, Brunswick
20. (—) LOVE IS LIKE A VIOLIN Ken Dodd, Decca

JAZZ PARADE

1. (1) CHAIRMAN OF THE BOARD (LP) Count Basie, Columbia
2. (2) BLUES IN ORBIT (LP) Duke Ellington, Philips
3. (7) SEVEN AGES OF AOKER (LP) Acker Bilk, Columbia
4. (2) SIDNEY BECHET MEMORIAL ALBUM (LP) Fontana
5. (4) BIRTH OF A BAND (LP) Quincy Jones, Mercury
6. (9) TUBBY'S GROOVE (LP) Tubby Hayes, Tempo
7. (8) TIME OUT (LP) Dave Brubeck, Fontana
8. (5) BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee, Capitol
9. (6) KIND OF BLUE (LP) Miles Davis, Fontana
10. (—) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 4 (EP) Jelly Roll Morton with Johnny Dunn and his Band, Fontana

TOP TEN LPs

1. (2) ELVIS IS BACK RCA
2. (1) SOUTH PACIFIC Soundtrack, RCA
3. (3) IT'S EVERLY TIME Everly Brothers, Warner Bros.
4. (4) ELVIS'S GOLDEN RECORDS, Vol. 1 RCA
5. (5) MARIO LANZA SINGS CARUSO FAVOURITES RCA
6. (—) OKLAHOMA Soundtrack, Capitol
7. (8) DAN DAN Soundtrack, Philips
8. (9) LATIN A LA LEE Peggy Lee, Capitol
9. (—) THE TWANG'S THE THANG Duane Eddy, London
10. (18) MY FAIR LADY Original Cast, Philips

* This album also contains a free Caruso LP—From The Best of Caruso

TOP TELLERS

1. (1) STRICTLY FOR GROWN-UPS Paddy Roberts, Decca
2. (2) STRICTLY ELVIS Cliff Richard, Columbia
3. (3) CLIFF SINGS, No. 3 Cliff Richard, Columbia
4. (4) C'MON EVERYBODY Eddie Cochran, London
5. (5) NINA AND FREDERICK, No. 1 Nina Simone, Philips
6. (6) THE LATE, GREAT BUDDY HOLLY Cliff Richard, Columbia
7. (7) CLIFF SINGS, No. 2 Cliff Richard, Columbia
8. (8) ENILE FORD HIP PARADE Nat "King" Cole, Capitol
9. (—) LOVE IS THE THING, No. 1 Nat "King" Cole, Capitol
10. (5) EXPRESSO BONGO Cliff Richard, Columbia

JUKE BOX TOP 20

1. (1) GOOD TIMIN' Jimmy Jones, MGM
2. (2) PLEASE DON'T TEASE Cliff Richard, Columbia
3. (3) AIN'T MISBEHAVIN' Tommy Bruce, Columbia
4. (4) ROBOT MAN Connie Francis, MGM
5. (5) MADE YOU Adam Faith, Parlophone
6. (6) ANGELA JONES Michael Cox, Triumph
7. (11) SHAKIN' ALL OVER Johnny Kidd, HMV
8. (7) THREE STEPS TO HEAVEN Eddie Cochran, London
9. (8) WHAT A MOUTH Tommy Steele, Decca
10. (4) CATHY'S CLOWN Everly Brothers, Warner Bros.
11. (—) LOOK FOR A STAR Garry Mills, Top Rank
12. (12) I WANNA GO HOME Lonnie Donegan, Pye
13. (10) HANDY MAN Jimmy Jones, MGM
14. (15) DOWN YONDER Johnny and the Hurricanes, London
15. (—) I'M SORRY Brenda Lee, Brunswick
16. (—) WHEN WILL I BE LOVED? Everly Brothers, London
17. (16) YOU'LL NEVER KNOW WHAT YOU'RE MISSING TILL YOU TRY Emily Ford, Pye
18. (19) LET THE LITTLE GIRL DANCE Billy Bland, London
19. (—) HELL HAVE TO GO Jim Reeves, RCA
20. (18) PISTOL PACKIN' MA Gene Vincent, Capitol

Supplied by the makers of the Melody Maker Phonograph.

TWENTY TOP TUNES

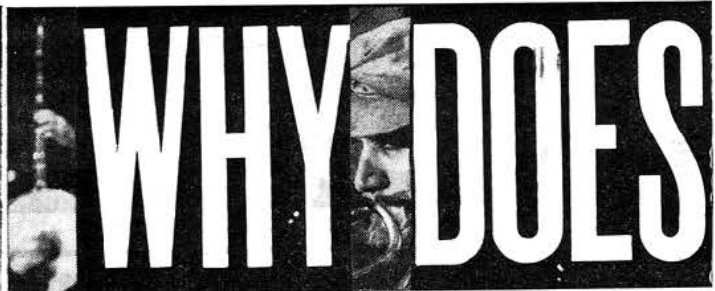
Supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. (2) LOVE IS LIKE A VIOLIN (P/B) (2-2) Keith Prowse, Leeds
2. (1) PAPER ROSES (A) (2-3) Blossom
3. (3) A SUMMER PLACE (A) (2-3) Blossom
4. (4) ANGELA JONES (A) (2-3) Southern
5. (7) THE SINGING PIANO (B) (2-6) Hit Songs
6. (19) PLEASE DON'T TEASE (B) (2-6) Belinda
7. (6) GREEN FIELDS (A) (2-3) Montclare
8. (20) STANDING ON THE CORNER (A) (2-6) Frank
9. (8) HELL HAVE TO GO (A) (2-3) Campbell Connolly
10. (11) CRADLE OF LOVE (A) (2-3) Good
11. (13) MAMA (P) (2-3) Marmelades
12. (14) I WANNA GO HOME (A) (2-3) Barbara Essex
13. (8) ROBOT MAN (A) (2-3) Joy
14. (—) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI (A) (2-3) Feldman
15. (12) SIXTEEN REASONS (A) (2-3) Campbell Connolly
16. (10) WHAT A MOUTH (B) (2-3) Francis Day
17. (13) THREE STEPS TO HEAVEN (A) (2-3) Palace
18. (9) CATHY'S CLOWN (A) (2-3) Acuff-Rose
19. (—) FINCS AINT WOT THEY USED T'BE (B) (2-6) World Wide
20. (—) HAPPY GO LUCKY ME (A) (2-3) Leeds

A—American; B—British; P—Others (All rights reserved.)

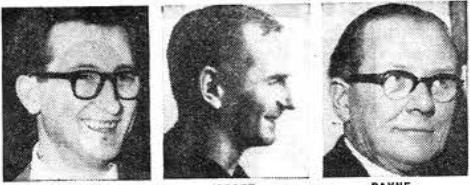
AMERICA'S TOP TEN

- As listed by "Variety"—issue dated July 20, 1960.
1. (3) I'M SORRY Brenda Lee (Decca)
 2. (5) ONLY THE LONELY Roy Orbison (Monument)
 3. (2) EVERYBODY'S SOMEBODY'S FOOL Connie Francis (MGM)
 1. (1) ALLEY GO GIRL Artyma (Soma)
 6. (6) MULESKINNER BLUES Fenderson (Soma)
 6. (10) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI Brian Hyland (Leader)
 7. (9) TELL LAURA I LOVE HER Ray Peterson (RCA Victor)
 8. (4) BECAUSE THEY'RE YOUNG Duane Eddy (Jama)
 8. (14) I WANNA GO HOME Lonnie Donegan (Pye)
 10. (7) WHEN WILL I BE LOVED? Everly Brothers (Cadence)



THE traddies have never had it so good. Their New Orleans styled jazz is enjoying its biggest boom for years. What makes it sell? To get the answer, the MM's TONY BROWN asked musicians, fans, agents, stars and recording men. Here are their comments:—

GEORGE WEBB (the man who started the Revivalist Cult in 1944): It's good-time music. It's exuberant—alive. You can follow the tune. It's the only type of jazz that has ever hit it off. The noisy beat helps. But critics shouldn't be so quick to knock. American artists who hear our trad groups have been tremendously impressed by individual musicians. Teagarden wasn't shooting a line when he praised Alex Welsh. Mugsy liked Kenny Ball. And Memphis Slim has been appreciative of the Sims-Wheeler group.



CHRISTIE SCOTT PAYNE

Had fun

FRANKIE VAUGHAN: When I was a student at the Leeds School of Art, I played really terrible guitar with the school trad group. We were all bad—but did we have fun putting it over! This is the whole point, I think. We were popular.

CHRIS BARBER: It has universal appeal. It expresses emotion in a fairly direct way. The ensemble is

relatively complicated, but the rhythm is simple and exciting. The tunes are easily recognisable. It's nearer to the folk origin than modern jazz. And it has a history and a mystique. Even those purple books on jazz help to get folk interested. It's a music worthy of study.

NOAH ANCILL (Manchester Record Dealer): It's the easy melody and accented beat that appeals to both young and old—doesn't need any analysis. To the kids, it's fresh and vital; to their parents, it brings nostalgia. And they can learn to whistle the tunes.

The cult



BARBER WILDE

JACK PAYNE: Because it's traditional. It has been with us all long enough to be sure of its place. The attributes that made it popular in the first place are enduring. It's exciting; the extemporising has interest without being too complex. I'd be happier if all the youngsters turned from Rock to trad jazz. Just recently, I played a couple of numbers recorded by the Original Dixieland Jazz Band years ago. The response from young and old has been amazing.

Chunk-chunk

MARTY WILDE: What goes over so big is not trad any more, is it? It's a form that has been adapted from New Orleans jazz and turned into something typically British. Why, they even had the same sort of a thing on that TV series, "Down Our Street"—chunk-chunk from the banjo and trumpet. It does better than modern jazz because that is musicians' music. Modern jazz can't be commercial because the musicians don't see things that way. But British trad can be.

JOHNNY DANKWORTH: If you want to get ahead, get a hat.
RONNIE SCOTT: It's simple and easy to listen to. The Trad musicians are holding on to the past, worshipping something that died umpteen years ago. But it's a lively-enough corpse.

CHARTS DATA FROM—

STORES SUPPLYING . . .
LONDON—West End Reproducers, W.I.; Reed Music Centre, S.E.15; J. A. C. Wallis, Ltd., S.E.15; W. A. Clarke, S.W.6; Popular Music Stores, E.6; A. R. Tipples, S.E.15; Leading Light-ink, N.1; Doc's Jazz Record Shop, W.C.2; Imbafs, W.C.1
MANCHESTER—Selecta (Manchester), Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous, GLASGOW—The Jazz Record Shop, C.4; J. D. Cuthbertson and Co., C.2; Park-head Record Shop, E.1. LIVERPOOL—Beaver Radio, Ltd., 1. OXFORD—Russell Acoust. Ltd. BLACKWOOD—Glyn Lewis. PORTSMOUTH—Weston Hart, Ltd. HULL—Sydney Scarborough, Ltd. FOLKESTONE—The Polkstone Gramophone Co. BOLTON—Telehire, Ltd. MIDDLESBROUGH—Sykes Record Shop. PLYMOUTH—C. H. Yardley and Co. TORQUAY—Palsh and Co., Ltd. BATH—Green and Marsh, Ltd. EDINBURGH—Bandparis Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. SOUTHAMPTON—Henry's Record Shop. LEEDS—R. S. Kitchen, Ltd., 1. WORTHING—The Record Centre. HOVE—Wickham, Kimer and Oakley, 2. BELFAST—Atlantic Records. DARLINGTON—Geo. A. Williams and Son, Ltd. BIRMINGHAM—Co-operative Society, Ltd., 4. BEDFORD—Weatherheads, CAMBRIDGE—Miller and Sons, Ltd. COVENTRY—J. Fennell (Coventry), Ltd. GARDIFF—City Radio, Ltd.

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BUT NO ONE KNOWS

Recorded by **JACQUI CHAN** on PYE

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TRAD JAZZ SELL?

'It's true, real and has feeling'—Memphis Slim

MICK MULLIGAN: No other form of jazz has had the benefit of a nationwide advertising campaign organised by the Lid and Tile Monopoly.

TED HEATH: Does it sell? Not on records, surely. Only the slow melodies like "Petite Fleur" and "Summer Set" got into the best sellers. But it's popular as live music because it is essentially dance music. Happiness is the reason. Any happy music has a good sales potential. The funny hats? They help. The Original Dixieland Jazz Band wore toppers. It's one of the basic principles of selling something to the public.

COMMENT by DIZ



"Ere, swap you my bit of Acker Blik's whiskers for your bit of Marty Wilde's pants."

MICHAEL BARCLAY (Pye Records): I have to disagree with Ted Heath; it is big on records—particularly on the Continent. In Scandinavia they have a tremendous appreciation. We've had both Blik and Barber on the Pye label and now we have high hopes of Kenny Ball and the Clyde Valley Stompers. Trad appeals because it's uninhibited. The youngsters like that in an organised world.

Big draws

BUNNY LEWIS (of the Lewis-Joel Agency): Only some jazz groups are really big draws. They play the same dreary rubbish. It's the most obvious form of beat music I know. They do good business because this thing is like other children's ailments; we all get them at one time or another. In March, I was in New Orleans and heard Al Hirt, a wonderful trumpeter. Now if they could play like him. . . .

SANDY BROWN: They like it for the same reason that people like slapstick comedy—they know what's coming. Bands are about the same; chord sequences and tunes are much the same, and bands generally sound alike. They generate spirit, of course. But it's that clanging noise more than the music that kids go for.

MEMPHIS SLIM: Because it's true and real. It has feeling. And the boys never get too far away from the melody. Now if you ask some of those modern musicians to play "Stardust," they can't

even play the melody. They'd take it apart and put it together again.

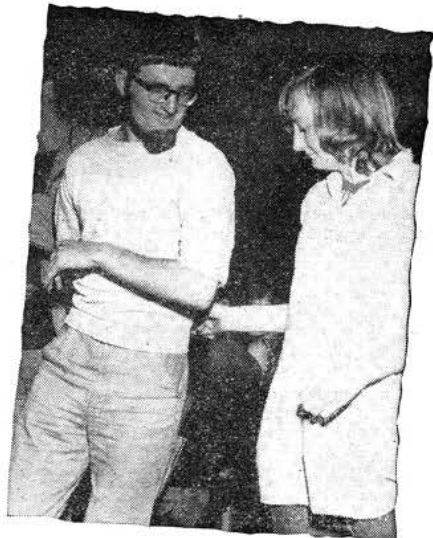
JUNE ELSDON (who runs the Dagenham Jazz Club): Clubs are springing up all over the place because the kids want to jive. They are fed up with Rock, Teddy Boys and fights. In a trad club, no one is likely to punch them in the ear because it is a happy music. The whole thing is gathering momentum. The BBC "Jazz Club" series has helped. Trad jazz has really got Rock on the run.

DAVE BACKHOUSE (Manager of the Kenny Ball Jazz Band): The more intellectual types like trad. They want something to unfurrow their brows. Whereas I've noticed that many of the patrons at modern clubs are manual workers who apparently need something intense and rather straight-faced and formal. But if you want to roar it up, then it's trad all the way.

It sells

KEITH CHRISTIE: They've reduced the music of New Orleans to a simple formula that sells. And that inevitable banjo contributes more than its share of the attraction. It's the equivalent of the electric guitar in Rock.

COLIN HOGG (Lynn Dulan Agency): Eighty per cent go to jive, not to study the music. The concert audience is entirely different. Those people listen and learn. But most trad supporters are



Two trad dancers in London's Jazzshows Club. There are thousands like them all over Britain.

fiercely partisan. They wear Acker bowlers or "I like Blik" insignia. Every trad band has its own supporters' club.

BOB DAWBARN: It sells because the trad bands mean it to sell. They aim at the public. The public isn't following the bands; the bands are following the public.

DON KINGSWELL (Manager of Jazzshows Jazz Club): Freedom—that's the answer. I got rid of the uniformed commissionaires. The kids feel unfettered and they enjoy the informality and an atmosphere that is of their generation, even

if the music is old. And the trad musicians give a hundred per cent performance. They play their hearts out. They're giving value and the kids know.

For jiving

SANDRA HILTON (age 17, from Clapham): It's inventive. You have to use some imagination to understand it. But there is no atmosphere like a trad club.

HANS RODIN (age 15, from Stockholm): I like the beat. It's so good for jiving.

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ON THE BEAT

IT'S cropped up again. The perennial question: When is a musician not a musician? Followed by such other perennial, but more specific questions, as: Is Teddy Wilson a musician?

And: Is Nat "King" Cole a musician? What about Mary Lou Williams?

And ever: Liberace? You don't follow? No, I know it's confusing.

It's confusing every time there's a question of permits for American musicians being granted—or refused.

And this time the question revolves around André Previn. Who's suddenly been refused permission to appear on British TV.

Just after Nat "King" Cole knocked us out with his piano soloing in "Sunday Night at the London Palladium."

And while such visitors as Mary Lou, Liberace, Buddy Greco, Garland Wilson, Ethel Smith, Nellie Lutcher, Rose Murphy, Bobby Short, Champion Jack Dupree and Hazel Scott are fresh in our spinning minds.

Spinning because we ask ourselves, is it because Rose Murphy sings rather less expertly than she plays piano that she is classed as an "entertainer"—and is therefore absolved from the dictates of the Musicians' Union.

But then—how often does Liberace use tongue? I give up.

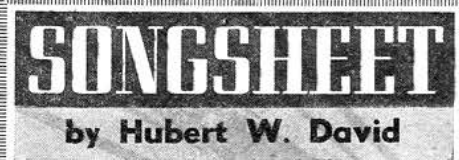
Unfathomable

AND it's difficult when people like Ruby Braff ask me: "Why can't I do a tour of England? Teddy Wilson did one. And I'd obviously be using British musicians to back me."

It's difficult to persuade them that the Union is not concerned with the creation of work that such a tour would bring about.

It was well-nigh impossible to explain these mysteries to musicians and bookers from all parts of Europe who button-holed me at the Juan-les-Pins Jazz Festival.

Still further beyond my powers was finding an answer to their arguments: "But this, that and the other British musician has been playing in our country for months! I've tickly their too, had tried to fathom these depths, and



LET us continue our discussion on the middle eight bridge passage of pop songs.

It is perhaps the change in metre given to the middle eight which makes it so difficult to recognise when divorced from the main theme.

If one hears the whole of the middle eight, it is often possible to run back naturally to the final A section of an AABA formation, when the melody theme is repeated.

It is when one hears only a snatch of the middle passage that trouble begins. This is why the guessing game practiced on TV, "Spot the Tune" has become so popular.

One of the most interest-

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", Area 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 August 6, 1960, for readers in Britain; until August 20, 1960, for overseas subscribers.



appreciated my inability to throw any further light on them.

Quiet, please! I COULD only look around me, watch Yugoslavians compare instruments with Belgians, listen to English, Dutch and Norwegians discussing techniques, and wonder why probably the only profession in the world to have a common language should be so strictly kept from conversing in England.

Perversity MIND you, there's a certain perversity about jazz itself. Why, for instance, is all the best jazz played after the mikes have gone dead?

This certainly happened at Juan-les-Pins. Where some of my pleasantest moments was spent, leaning on the balcony of the Casino terrace, with the waves lapping the sand a few feet away, and the dawn beginning to lighten the sea and sky—while a five- or sixation group softly swung the blues.

There was the occasion when just as the first light hit the Cape of Antibes, Helen Merrill went to the mike. To sing "Softly, As in a Morning Sunrise".

And the waiters tiptoed past, softly stacking tables.

Not for England, I fear, this sort of thing—or this sort of waiter.

International

THE Juan jazz launt was, of course, a bait for tourists—such is the Continental attitude towards this music. Equally unusual, by British standards, is the reason for another Continental jazz fest.

On August 6 and 7, the little

Belgian town of Comblain la Tour is putting on a festival—to raise funds for the local church.

No mean event this, either. For it lists no fewer than 48 star names, from 14 different countries.

Ranging from Bill Coleman to Romano Mussolini (yes, Il Duce's son). From Japan's Lotus Chin Syn to Petula Clark.

From Fatty George to Colin Hicks (yes, Tommy's brother—who's a terrific success in Italy).

In charge of it all is our old pal, Joe Napoli, manager to Chet Baker—who's also in the Festival.

After hours

TALKING of after hours jazz, that was a nice little session in the dubbing theatre at Riverside Studios on Tuesday.

With members of the Kinsey and Barber groups ("It seems it's only in England that people try to create emulства between the different forms of jazz." Monty Sunshine reminded me) grouped around the piano of Memphis Slim.

It was just after the tele-recording of a Christian Simpson production that you'll be seeing on August 6.

And, in view of some of the numbers Memphis sang, it was just as well the mikes were dead....

Ambassador

THE Newport Festival may be dead so far as Newport is concerned—but it is very much alive in the minds of those who have seen the film, "Jazz on a Summer's Day."

In fact—and despite the manner in which the Festival ended this year—this film is proving one of the biggest ambassadors for jazz ever to have hit these shores.

A couple of weeks ago it was shown in Dublin. And the Press raved:

"The whole thing is a magnificent blending of sight and sound."

"A memorable evening's film-going."

"The best new film this week by several streets."

"Should not be missed by anybody whose interest in the cinema goes further than Bugs Bunny and Victor Mature."

These are just a fraction of the eulogies heaped upon the picture by critics, not one of whom, George O'Reilly of Irish Record Factors, tells me, "has ever shown throughout the years the slightest genuine appreciation for, or interest in, jazz music of any type."

Competition?

BEAULIEU has its Motor Museum, Woburn Abbey has its tractor engine. The two Stately Homes are likely to have something else in common soon.

"Jazz Festivals." I want to put on something rather different from Lord Montagu's event! the Duke of Bedford told me the other night.

I suggested tentatively: "Jazz in the Nide?" But we both felt that this might not, after all, go over very well with BBC-TV.

Memories

MEETING Previn for the first time was, for me, a big thing. I'm astounded at his detailed memory of the occasion.

I remember how you, Johnny Green, Howard Lucraft and I all had such an enjoyable lunch and afternoon together, out at MGM studios," he tells me.

"And I distinctly remember how we all tried to placate Johnny Green when he got so upset over certain jazz versions of his 'Body and Soul' number."

This was just after André himself had cut the disc that rocketed him to fame as a jazz artist instead of purely a pianist of fabulous technique—"My Fair Lady."

And I remember using much the same arguments as I had used to Irving Berlin when he complained to me about how all the jazz boys were murdering "My Blue Heaven."



Admiration

PREVIN was looking forward to working with a British rhythm section here (more creation of work!)—with, if possible, Vic Feldman on vibes.

To renewing acquaintance with Frankie Vaughan. And to meeting Ted Heath and Johnny Dankworth.

"Of course," he told me—as so many other top American musicians have told me. "I must see Bob Farnon. I can't imagine there's a bigger Farnon fan than I."

I own everything he's ever recorded. Just before he left the States, André recorded with an 88-piece symphony orchestra, conducted by that other famous André—Kostelanetz.

Gershwin's "Concerto in F" and "Rhapsody in Blue" for Columbia.

Hats off!

YES, We Have No Bananas!—that's the title of the Dick Charlesworth LP due from Top Rank in September.

But on Monday it was "Yes, We Have No Bowlers." For someone had stolen the hats of this sartorially elegant group from the band coach at Liverpool on Sunday.

And at Hammersmith Palais next day, among musicians playing the 4½-hour Jazz Band Ball, the question was: "Are the Acker Bilk fans getting worried?"

JAZZ IN HUNGARY & YUGOSLAVIA

By Ivor Mairants

A VERY good stage show," I said to Imri Zsoldos, conductor of the Hungarian Radio and Television Jazz Orchestra; "but why no jazz?"

"We did play some jazz," he conceded, "but I wanted the people to have a sample of what we usually play. And after all, we are an all-purpose band and about 12 per cent of our music is jazz."

What do you think of modern jazz? It is very much in vogue here, but I consider that the type of musician that plays draped over his bass, with a faraway look and a frown on his face, is not a good example to the people in general. He is not a musician, he is a technician. In Yugoslavia there is a big interest in jazz. There are many jazz bands and soloists. There is also a Belgrade Jazz Society, of which Mr. Simli is the president. There are frequent talks at the club and at factories.

There have been a number of U.S. jazz musicians in Yugoslavia including Tony Scott and Quincy Jones, both of whom played and arranged for the orchestra. Willis Conover has played there and became the "Voice of America" radio station, many times.

93-hour month

They improved with every performance and have some very nice soloists among them. Especially the director of Budapest Radio for permission, and this was immediately granted. Their instruments were all recently bought in Paris and Imri Zsoldos will buy some more odds and ends from Paris and Berlin on his trip.

With a parting smile he said: "If you really want to live well and be comfortably off, come to Budapest."

I might take him up on it some time.

Big bands

THE Yugoslav Orchestra was a much more modern outfit and played with a good modern beat and the drumming certainly kicked the band well.

Their leader, Vojislav Simli, is a very keen jazz enthusiast and a

Siamese cat

JACK TEAGARDEN admirers studying the titles on his latest album, "Jack Teagarden at the Roundtable," may at first glance experience surprise at seeing him elevated to royal status.

Title in question: "When?" Great: Teagarden—King of Thailand.

In point of fact, T. remains a commoner. The number was presented to him during his tour of the East by the composer, now on a visit to this country—King Bhumipol.

Choice

LITTLE things mean a lot in this business, and we are quick to appreciate them. Like we appreciated the gesture of the well-known Charlie Cross Road trombone busker after a recent downpour.

Rather than sully his venerable collecting-nat (surely as old as the first HyLton Band) he first placed a newspaper on the wet pavement.

We were delighted to see that he had selected: "The Financial Times."

Uh?

It was the same afternoon, further down the road, that we passed the "resident" pavement artist. His hat stood upon a red-chalked paving slab, on which, in white lettering, had been written the warning:

"Sssh! I thought I heard a penny drop!"

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Time gentlemen PLEASE! — ON LP COVERS

If you buy a packet of sausages you know how much you are getting because it is printed on the container. When you buy a long-playing record, however, you haven't the faintest idea. Surely some sort of indication to the buyer would be possible?—P. R. Coleby, Northolt, Middx.

● Three Bs

MOST "jazz enthusiasts" go to Festivals to have a good time—plenty of booze, birds and Bilk. It would make no difference if Billy Cotton was to appear at this year's Beaulieu Jazz Festival instead of Bilk. It would be crowded.

Both play corny music, both earn the lolly, both crack corny jokes and both wear corny costumes.—E. Trickle, Amesbury, Wilts.

● Two bands

IHAVE been a semi-pro musician for 25 years. The state of the band business today is shocking. We have only two really great bands, Ted Heath and Johnny Dankworth.

Rock seems to have come to a standstill, so why don't ballroom managers re-create public interest in big band jazz and give the colossal trad following some competition?—David M. Reeves, Fraserburgh, Aberdeenshire.

LP WINNER

● Elvis again

TWO years ago I was laughed at for saying Presley was a great blues singer. Remember the cry that went up when you published my letter? All I can say is listen to the "Elvis" Bilk LP and in particular the track "Reconsider Baby."

He has proved himself to be much more than a wailing lip-singer. Now it's up to him to produce an album of blues. Then we might see Elvis as a live-star review from Bob Davy or Max Jones.—Keith Hamnett, Manchester 22.

● It's wrong

IT is wrong for Decca to postpone the release of Ray Peterson's record.—Till Laura



That I Love Her," and say it is in bad taste. Surely if the record-buying public thought it was in bad taste they would not buy it!—John Ford, Slough, Bucks.

● It's right

THANK heavens Decca are not to issue that dreadful disc. We don't want that American rubbish in Britain. Let's have good singers singing good songs.—Anne Richardson, London, N.W.2.

See page 8.

● Ridiculous

IT was reported that Sinatra is contemplating an offer to appear at London's Pizalle Restaurant for three times the amount given to Sammy Davis. This is ridiculous. As an entertainer, Sinatra is not in the same class as Davis.—R. G. Harrison, London, S.E.12.

● Why Adam?

WHY does Adam Faith continue to get records into the Hit Parade? He cannot sing, he has little acting ability and one could hardly describe him as handsome.—K. Chappie, Gloucester.

● Jazz pal

I AM an ardent adorer and propagator of jazz. I am twenty-six years old and I play piano in local jazz groups. My cardinal passions are collecting of the jazz records, autographed

photos of great jazzmen and study of history and problems of jazz. I am very interested to establish a lasting contact with English jazz fans.—Ladomir Pazura, Krakow 2, Kr. Jadranski 132a/1, Poland.

● And again

I AM a Hungarian jazz fan. Owing to currency difficulties I cannot subscribe to the MELODY MAKER. I would be happy, though, to forward two Hungarian journals if any Hungarian reader in Britain would send me one MM weekly.—Dáni Sándor, Toppa Mihály utca 48, Pécs, Hungary.

● Big band

HAVING recently heard the Tubby Hayes big band at Manor House, I believe this group provides some of the most swinging, exciting big band jazz to be heard in this country today.—Jim Moore, Wandsworth, Middx.

● Best selling

IF the record company had stuck a John Coltrane Quartet label on Tubby Hayes' LP, "Tubby's Groove," no doubt it would be in the best-selling charts now.—Tom Watson, Harrow, Middx.

It is! See page 2.

● Three plugs

RECENT publicity about song plugging methods seems to have died down, but too many realize to what extent some songs are plugged by the BBC.

The other Tuesday lunch time I heard a song played not once, but three times, one after the other.

It was during "Listen With Mother" and the song was "Bea Done Bell, Bea Done Bell, The Well"—H. B. Durrant, London, S.E.17.

● Same routine

WHY is there such a lack of imagination by some leaders of modern jazz groups and club proprietors? Most quartets follow the pattern of lead horn, piano, bass, then drums in solos, number after number. And why so many quartets?—Peter Chaney, London, S.W.9.



MUDLARKS—stronger competition, says Bunny Lewis

Itsy Battle (Part 2)

from manager and promoter BUNNY LEWIS

I WAS amused to read the verbal battle between George Martin and Pete Murray in last week's MM. It would seem that most "knocking off" jobs are done on novelty material and, like George Martin, I cannot see how this can be avoided with this particular type of song unless one spots an obvious improvement. In the case of "Itsy Bitsy Bikini," I can see no obvious improvement.

What does surprise me is that since quite obviously there can be no great artistic merit, as Pete points out, in a copy, one assumes this is done for commercial reasons. In view of this, why did EMI put a completely unknown artist, making his first record, against a potential hit?

Paul Hanford has little or no advantage to offer over the Americans saleswise. Under the circumstances, would it not have been more realistic and businesslike at least for EMI to have put an artist who had name value over here, such as the Mudlarks, up against the American record?

LIGHTFOOT REPLIES

YOUR reader's plea for more experimentation from Chris Barber, Acker Bilk and myself offers no advice as to just what he would like us to do. Should we invite Charlie Mingus to write some "far out" arrangements for our bands? Perhaps we should discard our instrumentation in favour of sackbuts, glockenspiel and phono addles.

Frankly I feel that Chris and Acker do experiment within the framework of their style. They mouth out-of-the-rut tunes, pay great attention to arrangements and variety of tempos.

Within my own band there is a constant endeavour to extend the limitations of our instrumentation and adapt tunes which originated outside jazz.—Terry Lightfoot, Potters Bar, Middlesex

..and time marches on —or does it?

THE music, as some perceptive lyricist once said, goes round and round. . . I have been browsing through some old cuttings, many of which bring-home to a startling degree the fact that we live in a sort of sluggish vortex in which progress is simply a matter of changing round in circles like some crazy game of rounders.

In 1952, Max Jones reviewed a record by Louis Armstrong's All Stars—and cursed the insularity of the MU which barred Louis from coming here from Europe.

In 1960, we read that Louis is coming to Europe soon—but not to Britain. Different reason, same situation.

The MM of '52 carries a photo of Beryl Bryden parading through the streets of Croydon. Last week's MM carried a photo of Beryl Bryden parading through the streets of Juarez-Pins, Croydon, Juan-les-Pins—what's the difference?

Back in '52, Mr. John Postgate wrote a piece arguing that Jelly Roll Morton was as much a renegade from "pure" New Orleans style as the early Duke. The purists jumped on his neck. Eight years later, such talk is still a short-cut to a sore neck.

At the same time, Ernest Borneman took a long, hard look at the local revivalist scene (Humphrey Lyttelton jumped on his neck at the time and was warned that his theories would lead him away from revivalism into the Duke Ellington camp. Mmmm . . .) and com-



plained that the Revival "hasn't given us one jazzman of genuine genius."

Ernest Borneman and the rest of the Revivalists, including myself, were asking the impossible. For in effect, what were their expectations?

For a new generation to

emerge which could bring about. In the 1950's, just what Bechet and Armstrong and Morton and Noone had already done in the twenties?

No, they were even more demanding than that.

For the new generation had to be of such stature that it could lead jazz out of the New Orleans pattern or "facsimile" again, without retreating the ground already covered by Louis, Bechet and the rest.

It was like ordering a mature and ageing turkey to get back into the egg—and re-emerge as a peacock. The history of the past eight years has not produced anything to alleviate Ernest Borneman's pessimism.

The only change in the Revivalist scene is that it has acquired a veneer of commercial success.

Facsimile jazz has bred facsimile jazz, in the course of nature. And anyone who might still be concerned with the ideals of Revivalism is waiting for the messianic advent which will open the floodgates of creativity.

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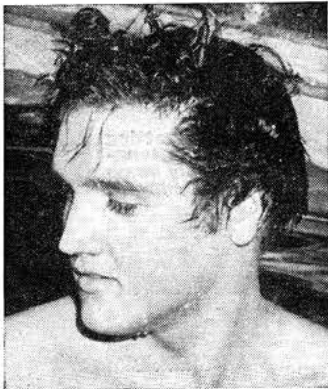
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Reviews by the Pop Panel

Elvis with double try



ELVIS—in the swim again?

ELVIS PRESLEY produces a "double threat" with his new single—"The Girl of My Best Friend" and "A Mess of Blues" (RCA 1194).

In America, "A Mess of Blues" is the "A" side—and this is the one that was played on Saturday's "Juke Box Jury."

But here, Decca have switched favours to the "Best Friend" side—a track from the singer's "Elvis is Back" LP.

Either side is strong enough to make the charts. Our verdict is that the sulky and swingy "Mess of Blues" will be the one to determine the Hit Parade rating.

POP SINGLES

★ George Jones

ACCIDENTALLY ON PURPOSE (Mercury AMT110). George Jones is on a lighter kick for his latest air at the Hit Parade. It's *Accidentally On Purpose*, a catchy novelty which could take off. Sparkling Brown Eyes provides a tougher rhythm and blues item with plenty of guitar overtones. A disc to watch.

★ Bert Weedon

PACHIE (Lonely Guitar (Top Rank JAR 418). A Duane Eddy style offering from Britain's own guitar king. It has a haunting quality and a good solid beat. This, plus the off-beat sound effects, could give it a chance of being noticed. Lonely Guitar deserves equal rating.

★ Brooks Brothers

PLEASE, HELP ME, I'M FALLING (Top Rank JAR409). The Brooks Brothers have just won Southern TV's talent contest. Their act is styled on the Everly Brothers, but they retain enough of their own personal-

★ Ernestine Anderson

A KISS TO BUILD A DREAM (Mercury AMT1103). The smooth, enchanting Ernestine Anderson brings new life to the oldie, "A Kiss to Build a Dream On." Thanks to her vitality and a swinging backing from Fred Norman, this oldie looks a possibility for more limelight.

★ Big Baron

SWINGING BELLS (Romance (Top Rank JAR-404). The Bells gets an off-beat to stimulate the dated also style of the Baron. Lacks real spark. The flip is a better example of fluently florid saxophonists.

★ Leo de Lyon

RICH IN LOVE (Oriole CB1561). American comedian Leo de Lyon

★ Marv Johnson

AIN'T GONNA BE THAT A WAY (All the Love I Got (London HLT1055). The eccentric, high-pitched warbling of Marv Johnson has already clinched some spectacular Hit Parade winners. Both sides of this disc are showing strongly in the U.S. charts, so it looks like being a sure-fire hit here.

★ Sarah Vaughan

OH! WHAT A DAY/My Dear Little Sweetheart (Columbia DB491). The towering talents of Sassy Sarah make something of this quite trivial musical theme—but she is worth a better vehicle. On the flip she has the assistance of soaring strings and vocal double-tracking to project a corny waltz. Vaughan fans could easily be offended.

★ Mel Tormé

THE WHITE CLIFFS OF DOVER (I've Got A Lovely Bunch of Coconuts (Phillips PB1045). The hip vocalism of Tormé on a nostalgic oldie—and backed by a British orchestra under the baton of Wally Stott offers great promise. But despite the slickness of Tormé, it doesn't quite measure up to hopes. The arrangement could have been more original too.

★ James Darren

BECAUSE THEY'RE YOUNG/ Let There Be Love (Pye TX25059). The simple, tuneful sentiments here are of obvious appeal to the folk who put pops into the best sellers. Darren brings the necessary touch of sincerity to the song. Flip—

the MM STAGE

THEY pressed in on Judy Garland at the Capitol Records reception last Thursday. One could spot some of the Big Boys there—Norrie Paramor, Geoff Love, Johnny Stewart of the BBC drawn together in conviviality to offer welcome to Miss Showbusiness.



By TONY BROWN

Reporters eager to bash the delicate but dauntless ear of Miss Garland were sometimes restrained by anxious guardians from Capitol. The petite and plump star is one of their prized possessions. And she is also reputed to be on the highly-strung side. One could detect nervousness in the occasional tremulous answer.

NON-STOP BARRAGE

But tired or not, Miss Showbusiness stood up well to the non-stop barrage laid down by those lucky enough to get within speaking distance. "I've come over to record with Norrie. I'm going to love working with him." "I finished an album last week—"That's Entertainment." Yes, I think it's one of the best records I've ever made." They asked her what she felt about England and she paid tributes without gush. (Did they expect gratuitous insults?) London means a lot to me. I like the feel of the place.

And playing at the Palladium saved my career. Before I went there, they said I was finished." Her triumphant eight-week season at the Dominion, too, she regards as something of a milestone. Should her large and affectionate British public look forward to another personal appearance soon? "Well, I'd like to play here again," said Miss Garland. "It's possible—but there aren't any plans at the moment."

FEELING GOOD

Then this ageless ingenue who has learned to conquer audiences by sheer force of personality went on to explain how she had never succeeded in conquering herself. "I'm feeling so well now. I'm feeling so well that I feel

it's from the Krupa film, "Drum Crazy"—is backed by a swinging big band. Darren's rendition is smooth.

★ Doris Day

THE BLUE TRAIN/A Perfect Understanding (Phillips PB1043). Here's a perennial favorite bidding for honours on a folksy kick. This slow waltz has Doris singing the complete and evocative refrain in harmony with herself by the multi-track technique. Fine for Day fans, but possibly lacking Hit Parade zing. Flip is smooth ballad of the type that Doris does so well.

★ Bob Cort

MULE SKINNER BLUES (The Bell of St. Wally Williams (Decca F11256). Cort puts over this lusty novelty with gravel-voiced vitality, even belting out a wild falsetto, occasionally to whip-up the tang of the outdoors. It doesn't quite come off. The marching song Ballad suits him better and has compulsive beat and side drum effects.

★ Echoes

BORN TO BE WITH YOU/My Guiding Light (Top Rank JAR-399). Ear tickling mambo rhythm frames the smooth and beguiling tones of the Echoes and this one sounds like a sure fake box favourite. And the Mums and Dads may like it, too. Flip is plaintive with soft guitar and bongoes.

★ Jack Jordan

GOLDEN GIRL/Beauty And The Beach (Parlophone R4677). Bright novelty instrumental that bristles with new and old sounds. And the melody is sufficiently off-beat to command attention. The striking dressing given to the film theme flip may intrigue plenty of ears, too.

★ Jack Dailey

PLEASE UNDERSTAND/Little Charming (Columbia DB4487). Intimate plea by Dailey achieves dramatic by changing every so often into a beely baritone voice. But it's catchy in a repetitive way. Charming is one of those staccato ah-ah-ah novelties that were all the rage long months ago. Might have nostalgia for elderly teenagers.

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RIVAL MISSION BELLS

"MISSION BELL" is really sounding off in the Stateside charts. And the disc, which is on its own as a "lone rider" in the U.S. Hit Parade stakes, is by Donnie Brooks (London HLN9168).

But Donnie is being crowded in Britain. His rivals are Gary Miller (Pye 7N15277) and Ronnie Hilton (HMV 770). This catchy song calls for a simple styling—and it gets one on the Brooks version. The Miller and Hilton efforts are both more ambitious.

Of the two, it's Ronnie's that clicks.

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Who flies?

WHO will fly higher with "Hawk"? From America comes Johnny Desmond's version of this "Fever" style beat ballad (Phillips PB1044). But Johnny gets strong competition from "Wham!" star Danny Rivers on Top Rank JAR408.

The Rivers's styling packs more teenage vigour, and if "Hawk" is going to take off, then this could be the one to soar.

pop shop

Edited by Laurie Henshaw

FRIGHT? Of course says JUDY GARLAND

alive again. I was worried and anxious. About what? Oh, I don't know—I felt that people didn't like me.

"Then I was ill and had to go to hospital. I had hepatitis. I had plenty of time to reflect and think then."

STAGE FRIGHT

Miss Garland agreed that self-doubts and fears had preyed on her for a long time.

"In my work, you mean? I think they have. I've always suffered terribly from stage fright. You think an artist has to be on edge to put a real edge on her performance? Perhaps you're right."

She is concerned with not having followed up "A Star Is Born" with another film equally powerful a vehicle for her broad talents.

"I want to do something about it. There is something we're working on. But I'm sorry: I'm not free to discuss it at the moment. There's

such a legal tangle to be sorted out."

There were a couple of reports that she was at pains to scotch Frank Sinatra had rallied round when she was ill and she had expressed undying gratitude. Then somehow it was put around that they weren't talking any more.

"That just isn't true," said Miss Garland flatly. And her tone discouraged further questions.

SOME DIFFICULTY

"No I didn't lose my voice," she corrected one female gossip-gatherer. "And I didn't have to have singing lessons for the first time in my life."

"I did have some difficulty with my voice when I was working at Vegas. It tightened up the throat muscles. I think. Something dry about the atmosphere of the place—

Judy flatly denies that she and Frank Sinatra aren't on speaking terms



It's noted for it. All singers get a tired throat there.

"The doctors couldn't do a thing for me. Then I went to a singing teacher that my sister knew about."

COUNTRY WEEKEND

"He got me saying certain words with the aim of opening my throat when it was closing-up and causing strain. The trouble went."

She was looking forward to her weekend in the country "with friends." "They have been good enough to throw a party for me."

After that, it's Rome and Paris for Miss Garland.

"Do you know, I'm going to be there the same time as Kay Thompson and Ethel Merman. Isn't that something? The three loudest voices in Show Business hitting the town together."

MUSIC AND MARRIAGE DO MIX

TEDDY JOHNSON and Pearl Carr have discovered the secret of a successful man-and-wife show business act.

Assessing the snags and advantages, they avoid the obstacles which could spell disaster to a couple endeavouring to mix music and matrimony.

They realise that if they had worked apart after their marriage, there could have been a rift.

"We share and discuss everything with no secrets," qualifies Teddy.

"We find it's good to have our music and everything else under one roof. Rehearsals are so much easier."

They readily concede that they have made far more impression as duettists than soloists.

Drawbacks

"We were just ordinary singers, with nothing special to offer," confesses Pearl. "Our partnership ripened our technique and brought us popularity we scarcely dared to expect."

There are, of course, drawbacks to combining a domestic and professional partnership.

"You talk incessantly about the business and your friends in it. You sit up at night discussing improvements. You never get away from it," explained Teddy. "Mind you," chipped in Pearl, "he finds enough time to eat plenty." To which Teddy graciously replied, "She's an excellent cook."

Their only battles arise over choice of songs, especially the one to close the act. They eventually compromise, with one obligingly giving in.

"It's usually me," sighs Pearl. "But anything for a quiet life!"

"Give and take," advises Teddy. "Always consider you could be the one who is wrong."

"Complete mental co-ordination," recommends Pearl, concluding wisely: "Love is not enough. You must really like each other."

When they do have a scrap—which Pearl cutely calls a "spat"—they make up their minds to forget it ten minutes afterwards. It seems a pretty good basis for the preservation of their two-way partnership.

—Chris Hayes

BLACKPOOL STARS LP

BLACKPOOL—the place where the stars go in the summertime—looks like having a near-record season this year.

And, to cash in on the boom, EMI records this week lift the curtain on their own Blackpool show—"Blackpool Nights" (Columbia SX1244).

This LP features tracks from some of the EMI artists who form part of Blackpool's holiday attractions.

Bruce Forsyth

Included are Bruce Forsyth ("I'm In Charge"), Adam Faith ("What Do You Want?"), Eddie Calvert ("Jealousy"), Alma Coogan ("Dream Talk"), Teddy Johnson and Pearl Carr ("The Pine Penies"), Toni Dali ("Santa Lucia"), the Peters Sisters ("Accentuate the Positive"), Ken Mackintosh ("The Swinging Shepherd Blues"), Joan Savage ("Love Letters in the Sand") plus instrumentals from pianist Ken Morris, bandleader John Barry and organist Reginald Dixon.

* LP session *

It makes a happy holiday souvenir to enjoy at home when your holidays are almost forgotten.

● Anne Shelton

ONE LP that any fair-minded person must commend is "The Anne Shelton Showcase" (Philips BBL 1393). Anne has been a consistent performer for a long time and her fans, both in Europe and in the States, are legion. Varied songs from different periods in this album show why. She is as strong on "Souvenir d'Italie" as she is on the naked emotionism of "My Yiddish Momma." The orchestra under Wally Stott give her appropriately first-class support.

● Robert Earl

THE progress of Robert Earl as a singer has been un-spectacular but steady. His polished singing began to

engage the public ear at the time when gimmickry was an essential factor in quick sales. Earl had none to offer. But

"The Robert Earl Showcase" (Philips BBL 1394) bristles with more enduring virtues—immaculate diction that never sounds snooty, impeccable breath control and pitching.

He's in particularly fine form on "I'm Free" and "The Three Galleons."

● Billy May

BILLY MAY—the genial musical ear of Hollywood—steps out in lively fashion in

his latest album—"Cha Cha! Billy May" (Capitol T1329). Maestro May puts the L-A mode to instrumentals like "Fixin' Home," and "Tuxedo Junction."

Standout track is "Bijou-Cha-Cha."

● Ella Fitzgerald

If you missed Ella Fitzgerald's "Sweet Songs for Swingers" first time round, then here's a chance to catch it again—this time in stereo (HMV CSD 1287).

Ella's repertoire includes some all-time greats—songs that have deservedly become evergreens. Songs like "Sweet and Lovely," "I Remember You," "Moonlight Serenade," "Gone With The Wind" and "My Old Flame."

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NEWSBOX

By Jerry Dawson

JAZZ will be included in Birmingham's Festival of Entertainments to be held at the Town Hall from September 4-10.

A concert by Chris Barber and his Jazz Band on Friday, September 9, will be followed by a Jazz Band Ball from 11 p.m. to 7 a.m.

At the all-night session, Midlands TV personality Leslie Dunn will introduce the Clyde Valley Stompers, Terry Lightfoot's New Orleans Jazzmen, Nat Gonella's Georgia Jazz Band, Mickey Ashman's Jazz Band and the Second City Jazzmen.

RECORDING.—Emile Ford recorded an LP and two singles at Blackpool last week for the Pye Label. EMI's recording unit is shortly due in Blackpool to record a Bruce Forsyth LP and to complete a Tomi Dalli album with Alyn Ainsworth conducting for both sessions. Ronnie Hilton opened for the summer at Bridlington Pavilion on July 6, traveled overnight to London for a recording session on the 7th—and last Friday (15th) the record was on sale. Titles? "Mission, Bell" and "I'd Do Anything" the latter from Lionel Bart's "Oliver" (see reviews, page 6).

WELL, WELL...

WHEN Teddy Johnson arrived at Blackpool's North Pier for rehearsals of the Bruce Forsyth summer show, he recognised Lionel Prager, a member of Paul Burnett's Orchestra. They last met in 1939 when Teddy was a young drummer and Lionel a violinist in the "Empress of Australia."

STARS.—Cliff Richard tops the Harold Fielding concert bill at Blackpool Opera House this Sunday. Shirley Bassey will travel from Bournemouth to star at the same venue on August Bank Holiday Sunday. Adam Faith, who turned down two film offers in favour of his Blackpool Hippodrome season, has a return Sunday concert at Morecambe Winter Gardens on July 31.

NAME BANDS.—The Saints Jazz Band and Bob Miller's Millermen play for a Jazz Band Ball at the Buxton Festival on July 30. The Millermen have a dance date at the Majestic Ballroom, Chester, on August 11, followed by Eric Delaney and his New Band (Sept. 15) and Ken Mackintosh on October 20. Three jazz balls will be staged on Cleethorpes Pier on August 3 (Mulligan and Melly), August 17 (Nat Gonella) and August 31 (Sims-Wheeler).

Decca think again on U.S. 'death disc'



RAY PETERSON

NAT COLE VISIT TO LONDON

NAT "KING" COLE will be in London at the end of the month en route for Monte Carlo, where he is appearing in a charity show at the famed Sporting Club.

While here, he will discuss a British tour with agent Leslie Grade, who plans to bring Nat over in the Autumn.

ALSO MARINI FOUR TO TOUR HERE?

Agent Leslie Grade, due back in Town on Monday following a three-week holiday in Majorca, met the Marino Marini Quartet while at the Palma resort.

He discussed a deal to bring the quartet on a return trip to Britain for ATV appearances in the Autumn.

White tie & tails for modernists

A new modern jazz group, with the rhythm section wearing white tie and tails, makes its debut at London's Flamingo Club this Sunday.

The group has been formed by trumpet star Stu Hamer in an attempt to inject fresh blood into the London club scene. With Stu are Gerry Skelton (tr.), Vin Parker (pno.), Tony Archer (bass) and Pete Baker (drs.).

DECCA Records have had "second thoughts" on "Tell Laura I Love Her"—the car-driver "death disc" currently riding high in the American charts.

The disc will now be issued in Britain on August 12—the first date after the Decca factory's summer holiday recess.

Taverner Roy

Roy Castle has been elected a member of the exclusive Lords Taverners XI, which comprises sporting and show-biz personalities, whose 12th man is the Duke of Edinburgh.

Roy plays his first game for the team on Sunday, July 31, at Maidstone, prior to appearing at a concert at Leas Cliff Hall, Folkestone.

Release on August 12

Explains Decca executive S. A. Beecher-Stevens: "We felt we could not release this record last week as originally scheduled. The time was most inappropriate in view of the spate of fatal car-racing accidents."

"We cannot sit in judgment on public taste, but we can on timing."

'No offence'

"We have now given some thought to the matter, and feel it could not cause undue offence if the disc was issued next month."

Recorded by Ray Peterson on the RCA Victor label. "Tell

Laura I Love Her" shot to No. 1 position in the American charts after entering the Top 100 five weeks earlier.

The MM understands that it has been passed for broadcasting by the BBC and Radio Luxembourg, and that it has been singled out for No. 1 plug treatment.

ANTHONY NEWLEY DISC HITS GO CONTINENTAL

ANTHONY NEWLEY'S successful discs, "Do You Mind" and "If I Should Come To You," are to be issued in France and Germany.

Tony has sung the songs in both languages and Decca plan to issue them abroad soon. Tony is also set to make a new LP for Decca in September.

He has four films to make for Warwick before his contract expires next year and starts a 13-week radio series in September, with Joyce Blair, Ronnie Barker and BBC announcer Michael Brooks.

"I'm aiming to present an unusual, out-of-the-ordinary broadcast series," Tony said.

£10,000 AWARD IN LIBEL CASE

TOMMY STEELE, the rock-'n'-roll star who had flown to London from Blackpool last Thursday, was not called upon to give evidence in the High Court libel action brought by his two managers.

Instead, he sat at a table in the well of the court and heard counsel announce that the action had been settled on the payment of substantial damages and costs to Tommy's managers, Larry Parnes and John Kennedy.

'Confident'

He also heard Mr. Neville Faulks, Q.C., for defendants—Weekly Sporting Review, and writer Fraser White—withdraw all the allegations and apologise to Steele's mother, Mrs. Elizabeth Hicks, as one of the witnesses he had "accused of tampering with the truth."

John Kennedy told the MM this week: "We were confident from the start. But I am glad the whole thing is over." The MM understands that Kennedy and Parnes received in the region of £10,000 damages.

David Whitfield is home on Sunday

David Whitfield is due to arrive at London Airport this Sunday following his four-and-a-half-month tour of Australia.

On August 1, he starts rehearsals for the leading role in the Tom Arnold and Leslie A. Macdonnell presentation of "Rose Marie" at London's Victoria Palace from August 22.

LOOKOUT FOR JAZZ

BBC-TV cameras will visit Weymouth Jazz Club on August 9, when John Tidmarsh will interview club members for the programme "Lookout."

Beaulieu fans can see Newport film

BANK holiday visitors to the Beaulieu Jazz Festival will have the opportunity of seeing the Newport Festival film "Jazz On A Summer's Day" on Sunday, July 31, the film starts a week's run at the Athletry Cinema, Southampton.

Further good news for jazz enthusiasts is that the film has broken into one of the main major film circuits—Rank's.

DELANEY DEBUT ON GERMAN TV

ERIC DELANEY and his Band will make their debut on German TV after their current season in "Summer Masquerade" at Brighton Essoldo.

They are booked to present their own show from Munich some time in September, the actual date depending on the length of the run at Brighton. Eric's organist, Kenny Salmon, wrote the score for "Summer Masquerade," which has original music by Betty Astell, vocalist wife of comedian star Cyril Fletcher.

No new pianist in Stompers line-up

Pianist John Cairns leaves Glasgow's Clyde Valley Stompers on August 13 when the band ends its summer season in the Isle of Arran.

Leader Ian Menzies will not sign a new pianist, "because there are so many bad pianos where we play."

On way to £25

Johnny Burns and the Jays won the first heat of the £25 band contest at the Granada, Bedford, on Sunday, beating last year's winner, the Johnny Cousins Seven, by one point.

DATES WITH THE STARS

- (Week commencing July 24, 1960.)
- John BARRY** Season: Hippodrome, Blackpool
 - BEAULIEU JAZZ FESTIVAL** Saturday to Monday: Beaulieu Palace, Hampshire
 - Sheila BUXTON** Week: Southern Sporting Club and Palace Theatre Club, Manchester
 - Alma COGAN** Season: Opera House, Blackpool
 - Adam FAITH** Season: Hippodrome, Blackpool
 - Emile FORD** Season: Hippodrome, Blackpool
 - Joe HENDERSON** Season: Floral Hall, Scarborough
 - Ronnie HILTON** Season: Grand Pavilion, Brighton
 - LIBERACE** Season: Empire, Liverpool
 - RAVES G.C.** Sunday: Windlesham (11.30) Thursday: Morden (2.30)
 - GURU RIGMA** Season: London Palladium
 - Tommy STEELE** Season: Opera House, Blackpool
 - Dickie VALENTINE** Season: Floral Hall, Scarborough
 - Frankie VAUGHAN** Season: Hippodrome, Brighton
 - YANA** Season: Queens Theatre, Blackpool

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IDOLS ON ...



Teenage idols were on parade in Blackpool last week-end. Beat impresario Larry Parnes's "Idols On Parade" opened at the Queens Theatre, and here are two of the stars—Joe Brown and Tommy Bruce—pictured rehearsing one of the highlights from the show. Others billed include Lance Fortune, Peter Wynne, Georgie Fame, Nelson Keene and Billy Raymond.

CANNONBALL IS TOPS WITH JAZZ CRITICS

From **BURT KORALL**

ALTOIST Cannonball Adderley and guitarist Kenny Burrell have won their sections for the first time in the annual International Critics' Poll conducted by America's "Down Beat" magazine.

Best showings by British stars were Ronnie Ross, who came fourth among the baritone saxists in the main poll, and the Johnny Dankworth orchestra, which was voted fourth among the New Star Bands.

Still on top

Back in favour after being beaten in the 1959 Poll are Gerry Mulligan (bari.), Buddy De Franco (cl.), and Dizzy Gillespie, who tied with Miles Davis for the number one slot in the trumpet section.

Winners who retained their titles were Duke Ellington (Big Band and Arranger), Modern Jazz Quartet (Combo), J. J. Johnson (tmb.), Coleman Hawkins (tr.), Thelonious Monk (pno.), Ray Brown (bass), Max Roach (drs.), Mill Jackson (viols), Frank Wes (flute), French horn player Julius Watkins (miscellaneous instruments), Jimmy Rushing (Male Singer), Ella Fitzgerald (Female Singer), and Lambert-Hendricks-Ross (Vocal Group).

Voted the year's New Stars were Quincy Jones (Big Band and Arranger), Farmer-Golson Jazztet (Combo), Nat Adderley (tp.), Al Grey (tmb.), Ornette Coleman (alto), Johnny Griffin (tr.), Pete Fountain (cl.), Ray Bryant (pno.), Sam Jones (bass), Wes Montgomery (gtr.), Billy Higgins (drs.), Les Spann (flute), soprano saxist Steve Lacey (Miscellaneous Instruments) and Bill Henderson (Male Singer).

No contest

The sections for Female Singer, Vocal Group and Baritone Sax were declared "no contest" as no one attained the necessary ten votes as winner.

The most impressive winner was New Star guitarist Wes Montgomery.

News Spotlight

JOHNNY DUNCAN and his Blue Grass Boys start a six-week tour of American Bases in Germany on Monday. Johnny and his group have just completed a similar tour of U.S. bases in Britain.



JOHNNY DUNCAN

Don has been signed by Triumph Records. His first titles for the label will be released next month. Don Fox was previously on Decca—from which label Triumph signed Michael Cox, currently in the Hit Parade for them with Angela Jones.

June Robinson former singer and triphonicist, with Denny Boyce's Orchestra and the wife of London Palladium lead altoist Lew Smith, has given birth to a daughter, to be named Sarah.

Lorrae Desmond returns to her native Australia in August for her own series on radio and television. She will also make several guest appearances on other programmes.

Richard Allen who sings the title song and other numbers in the new picture "Doctor In Love," appears on Sunday at Margate Winter Garden, and is booked for a week at Dublin Theatre Royal starting September 4.

Frankie Vaughan and his manager Paul Cave have taken over Bopnor's rock-singing Davison Brothers. Alan (17) and Paul (14), booking their current summer show at Brighton Hippodrome according to contract with Philips.

Bruce Turner and his Band last week started a nine-week summer season at the Pavilion Ballroom, Weymouth—the first jazz group to be booked by the management. Bruce will be featured opposite the Cyril Stapleton Show Band.

Shirley Bassey will fly to Germany to start on TV from Hamburg on September 9. It will be her German debut and immediately follows her summer season at Bournemouth Winter Gardens. Shirley appears in ATV's "Tin Pan Alley" on July 30.

Adam Faith and his Folk Four, with John Barry Seven will be seen in excerpts from "Seeing Stars" at Blackpool Hippodrome in ATV's "Star-time" on Wednesday.

Joe Brown will be featured in a Bouling Brothers film about his life, entitled "The Joe Brown Story." Shooting starts at Shepperton next month.

Steve Benbow and his Hop County Boys, will be featured in the BBC Light Programme's "Easy Beat" on July 31.

Gary Marshall is currently appearing with Marion Ryan in Granada's Friday's "Two's a Crowd," opens in cabaret at the Jack of Clubs, W., on Monday. This week he recorded his second single for Parlophone.

...PARADE IN BLACKPOOL



Two more idols on parade—Adam Faith and John Barry—are seen in Blackpool recording a spot for "Saturday Club" tomorrow. With them is John Barry tenorist Dennis King. Adam and the Barry Seven are appearing in "Seeing Stars" at the Hippodrome Theatre.

... & Dutch group wins at Antibes

THE Pim Jacob Trio with Rita Reyes, from Holland, unanimously won the small group section of the Antibes-Juan-les-Pins Jazz Festival contest last Wednesday. The Jugoslaviana State Radio-Television Orchestra was the winner of the big-band section.

The Rheno Jazzband, from Italy, headed the New Orleans groups, and a special prize was awarded to the Hungarian State Radio-Television Orchestra for presentation and jazz feeling.

Jam session

A high-spot of the concluding concert was a winners' jam session, comprising Pim Jacob (pno.—Holland), Albert Mangeldorf (tmb.—Germany), Erik Moseholm (bass—Denmark), Raymond Court (tp.—Switzerland), Hans Kletten (tenor—Australia) and Inge Brandeburg (vln.), with Hartwig Bartz (drs.). Prizes were presented by the Mayors of Juan-les-Pins and Vallauris and M. Auclert, representing the Minister of Arts and Letters.

1,000 plus

The BBC's "In Town Tonight" celebrates its 1,000th edition on August 6 with a 60-minute show recalling highlights of the series' past 27 years. Many famous stars will be heard, including the Andrews Sisters, Hoagy Carmichael, Bing Crosby, Doris Day, George Formby, Bob Hope, Danny Kaye, Gene Kelly, Paul Robeson and Frank Sinatra.

CRAIG DOUGLAS TO SING ON VENICE CANALS?

By **CHRIS HAYES**

WITH three of his records showing in Italy's Hit Parade, Craig Douglas has received an offer to star as a singing gondolier on the canals of Venice.

Floating up and down the illuminated waterways at night on a radio-equipped gondola.

Craig would use a buttonhole transistor mike. Watched by crowds lining the banks of the canals, his performance would be broadcast and televised throughout the country.

His three numbers currently in the Italian charts are "Pretty Blue Eyes," "Only Sixteen," and "Heart Of A Teenage Girl."

Then Scandinavia?

"Discussions are going along fine, and we hope to make the trip in September or October, after the visit we are negotiating to Scandinavia," said Craig's personal manager, Robin Britton.

While in Italy he would also do concerts, radio and television dates from Rome, and have a brief vacation.

During his current season at Brighton Esso, Craig will appear at Sunday concerts at Lowestoft (July 31), Ryde (August 7), Sandown (14th) and Rhyl (21st).

HERE IS THE GROUP FOR NEW REVUE

MD Donald Purchase has set the line-up of his orchestra for the new revue. Here is the News which opens at the Coventry Theatre on August 1. Purchase (cl., alto) will lead Derek Abbott and Les Condon (tps.), Laurie Monk (tmb.), Guy Wolfendon (French horn), Bob Edwards (tuba), Alex Lewis (bari. sax), Eric Staunton (bass) and Derek Hogg (drs.). The show stars Cico Laine, Valentine Dyall, Kathryn Keeton and Richard Ouden.

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BRUBECK at HIS BEST!

DAVE BRUBECK (LP). "Southern Scene" (a); "Susanna" (b); "When It's Sleepy Time Down South" (c); "Little Rock Getaway" (d); "Jennie with the Light Brown Hair" (e); "Deep in the Heart of Texas" (f); "At the Darktown Strutters Ball" (g); "Nobody Knows the Trouble I've Seen" (h); "Happy Times" (i); "Darling Nellie Gray" (j); "Southern Scene" (k). (Fontana 12 in. TF-5099—36s., 91¢.)

(a) — Brubeck (pno.), Eugene Wright (bass).
(b) — as (a) plus Joe Morello (dr.).
(c) — as (b) plus Paul Desmond (sax.).

EVERY time a Dave Brubeck record arrives for review I am tempted to ask the MELODY MAKER for danger money. My belief that Brubeck is the most overrated musician in the history of jazz, invariably brings me protesting letters than any other subject.

Apparently one can attack Armstrong, blast Barber and destroy Davis, but never blacken Brubeck.

This situation is about to become somewhat confused. I actually like this new album, with small reservations. Like the recent "Gone with the Wind" LP which I also enjoyed, this is Brubeck at his simplest and best. There are no experiments with time or endless thumping of chords, just good tunes played with relaxation and some degree of swing.

My own preference is for the slow treatment of "Jennie" and "Nobody Knows." Only two tracks are displeasing. "Southern Scene" shows a return to the Romanticism which in Brubeck's hands, gets dangerously near the more sickly type of sentimentality.

"Little Rock" described by Brubeck as a "tongue-in-cheek" performance, merely sounds dull when compared with the original Joe Sullivan version.

ANDRE PREVIN TRIO (LP) "King Size." "I'll Remember April; Much Too Late; You'd be so Nice to Come Home to; It Could Happen to You; Low and Inside; I'm Beginning to See the Light." (Contemporary 12 in. LA-51239—36s., 84¢.)

Previn (pno.), Red Mitchell (bass), Frankie Gupp (dr.), Los Angeles, 26.11.58.

THERE are now a great many examples of Andre Previn's playing on the market—almost as many as the ubiquitous Oscar Peterson.

This is a fairly typical set displaying both his high speed tinkering on such as "I'll Remember April" and his relaxed improvisations on ballads and blues. As always, he shows an immaculate technique. Where he fails to make his mark as a really front rank jazzman is in the rather coldly calculated nature of his phrasing. It is all just a little too deliberate and emotionless, although each melodic twist had been carefully worked out after long practise.

Nevertheless he swings along aided by the magnificent Red Mitchell and more-than-competent Frankie Gupp.

"HARLOW" THE BLUES" (LP). "Harold Land All-Stars; Blowin' the Blues; Wes Montgomery-Harold Land Quartet; Montgomeryland Funk; Harry Edison-Teddy Edwards."

by Bob Dawbarn



Septet: Midnight Blues; The Marcequand; Hey Now!; Zoot Sims-Russ Freeman Quintet: Funky Old You; Jimmy Giuffre-Bob Brookmeyer Quintet: Slow Freight; Pepper Adams Quartet: Four Funky Pops; Bud Shank Quartet: Blues in the Distance. (Vogue 12 in. LA-52924—36s., 91¢.)

COLLECTIONS of this kind are rarely the most satisfying form of jazz albums. This LP however, has more to recommend it than most of its ilk.

There are no really poor tracks and several good ones, notably those by Land All-Stars, Montgomery-Land Quartet, Edison-Edwards Septet and Sims-Freeman Quintet.

Incidentally two titles feature organ-played by Jackie Davis on "Blowin'" and Ritchie Crabtree on "Hey."

Best of the soloists are Mont-Zomeryland's Sims on "Funky Old," Edison on "Midnight" and Wes Montgomery on "Montgomeryland."

NEWPORT YOUTH BAND (LP). "At the Newport Festival." Tiny's Blues; Cinnamon Kisses; Power Grid; Blues inside of Gentry Square; Solid Blue; The Most Minor; Down for Double; She's Funny that Way; Lemon Drop. (Doral 12 in. LV-5012—36s., 91¢.)

Marshall Brown directing personnel: Bill Vazaro, Nat Pavone, Charlie Miller, Harry Hall, Alan Rubin, Gerry Joachim (pno.), Benny Jacobs-El, Chip Hoehler, Astley Fennell, Jay Shanman (trbs.), Andy Marsala, Larry Morton (saxs.), Mike Gilson, Danny Megna (trump.), Ronnie Cuber



BRUBECK—at his simplest

(bari.), Mike Abene (pno.), Jerry Friedman (bass), Herb Mickman, Ed Gomez (dr.), Larry Rosen (dr.).

FOR a group of youngsters, whose ages range from 14 to 18, these performances are truly remarkable. Judged purely on its jazz content, however, I can't honestly recommend readers to part with their cash.

In the ensembles, the band has a wild, shouting sound, rough but frequently building a fair degree of excitement.

Some of the arrangements are a little too clever, and neither the band as a whole, nor the rhythm section, swings all the time.

Among the soloists, altoist Andy Marsanogian and pianist Mike Abene both show great promise but even they, like their colleagues, show a natural immaturity.

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VOCAL JAZZ IN THREE CONTRASTING STYLES—

Billie, Ella, Della



BILLIE—recommended

BILLIE HOLIDAY (EP). "Jazz Galaxy." "How Could You?" (a); "This Year's Kisses" (b); "Who Wants Love?" (c); "We Ain't Got Rhythm" (d). (Philips BBE12359—12s., 3/6.)

Holiday (voc.) with: Benny Goodman (pno.), Lester Young (sax.), Teddy Wilson (pno.), Freddy Green (git.); Walter Page (bass); Jo Jones (dr.), New York, 23.1.37.

(a)—Cootie Williams (pt.); Harry Carney (bari. clt.); Johnny Hodges (alto); Teddy Wilson (pno.); Alan Reuss (git.); John Kirby (bass); Cozy Cole (dr.). Do. 31.3.37.

(c)—Clayton Young; Green; Page; Jones; Buster Bailey (clt.); Claude Thornhill (pno.). Do. 13.9.37.

THIS is the only vocal record received in the past couple of months that I can wholeheartedly recommend.

It was made 23 years ago, when recording techniques and, for that matter, some instrumental techniques were different from what they are today.

SUPERIOR

So it may sound a little strange at first to ears accustomed to the presence (mostly artificial echo) and superior rhythm section playing of contemporary records.

But stay with it, and you are almost sure to discover that the music still sounds vital.

Great musicians were assembled in the studio—often with John Hammond's help—to cut off-the-cuff performances of popular songs with the young, widely talented Billie singing.

But such were her musical powers, that the sides she was to become so classed and treasured as Holiday records, while the odd Wilson sides of the period without her, were often forgotten (three of these numbers were issued under Wilson's name).

NEAR-PERFECT

These four tracks I bought when they appeared (three on Vocalion and "How Could You" in Decca's "Second Jam Album"), and after all this time I can only judge them to be near-perfect.

On "Who Wants," besides the young Lester Young (floating behind the vocals), also Thornhill, Bailey and Clayton. On "Rhythm," Wilson,

Goodman, Buck and Pres; on "Kisses," Pres, Wilson and Buck; on "How Could You," Cootie, Carney, Hodges, and Wilson.

I wouldn't include one of these in a list of my favourite Billies but you could start your Holiday collection with this while we wait for the big albums that must be coming.

ELLA FITZGERALD

(LP). "The George and Ira Gershwin Song Book—Vol. 5." "You Can't Take That Away From Me; Embraceable You; I'm Gonna Be Withered Now; Boy, What Love Has Done To Me; Fascinating Rhythm; Funny Face; Lorelei; So Nice; Let's Make and Make Up; I Got Rhythm." (HMV 12 in. CLP1353—36s., 11/6.)

THIS completes the Gershwin Song Book series, bringing the number of LPs up to five.

For some time past, more Gershwin than they care to have in vocal form; for others it may even be more than they care to buy in one package. But remember that the records can be bought singly.

For myself, I admit I wouldn't mind a condensed version of this big, rambling collection, giving the quintessence of Ells-Gershwin—perhaps two LPs of it.

There was, of course, the earlier "Ella Sings Gershwin" on a 10 in. Brunswick LP (LA-548), with Ellis Larkins's piano accompaniment that was a little short, only eight songs, but as a piece of artistry I doubt if it is superseded by this set.

By MAX JONES

Still, when all is said, this vast Norman Granz production is a handsome and rewarding affair, finely sung by Ella in an assertive style which puts the material first, but decorates it in hundreds of subtle ways.

As I have written of previous volumes, the music is not out-and-out jazz, though it has a lot to do with jazz.

Things like the tone and treatment of the final bars of "Can't Be Bothered," the phrasing throughout "Embraceable," and "Can't Take That Away," and the relaxation of "Fascinating Rhythm" show that the singer boasts not only all of the cardinal jazz virtues.

People who like restrained, often slow, and intelligent interpretations of some very high-class songs will find this album, good, peaceful listening.

Ella Fitzgerald does the job so expertly as to make it sound easy, almost mechanical. Of course, she is not so, but I don't consider this a high-water mark of achievement in her career.

DELLA REESE

(LP). "The Lady Is a Tramp; If I Could Be With You; Let's Get Away From It All; Thou Swell; You're Driving Me Crazy; Goody Goody; And the Angels Sing; Baby, Won't You Please Come Home; I'm Beginning to Get the Light I've Got By; Blue Skies; Someday." (RCA 12 in. RD2167—35s., 9/6.)

Reese (vocal), by orch. conducted by Neal Hefti. New York, 1960.

IF Ella's LP is too much on the refined side for you, perhaps this Della Reese album will suit. In place of the light, controlled touch, the smooth phrasing and fairly careful diction we find an uninhibited, belting, often raucous delivery, a force of swing and frequently distorted enunciation.

ROBUST

Without any doubt, Della owns a thick, robust voice and something of a personality; she made a blues album which showed promise, and a heavy among pop artists, she has enough voice and joie de vivre to stand out.

But here, in this swing setting provided by Neal Hefti's band and arrangements and a group of righteous songers, her performance sounds too tricked-up.

I would say the trouble comes from Della's working too hard in order to project in a hammy "show biz" fashion. Probably she succeeds in doing so, but I favour a robust musical style.

ELECTRIFYING

Her pronunciation of "cer-azy" and "ber-jue," and a disconcerting habit of adding declamatory "ah"s to the end of words like "but" and "that," detract from the singing.

And when she really gets wound up, as on the final "Someday," she gives such an electrifying performance that I wonder she didn't blow a fuse, and "Baby, Won't You Please" for instance—she drops to a less broad approach, and then results are much more comfortable.



ELLA—assertive



DELLA—robust

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To the Jazz Book Club, 10-13 Bedford Street, W.C.2.

Enrol me as a member of the Jazz Book Club. I will receive 6 books in the first year, 6 in the second year, 6 in the third year, 6 in the fourth year, 6 in the fifth year, 6 in the sixth year, 6 in the seventh year, 6 in the eighth year, 6 in the ninth year, 6 in the tenth year.

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* **FRIDAY—contd.**

HAMPTON COURT, Thames Hotel: **BOB WALLIS' JAZZMEN**. **IAN BELL** Jazzmen at **COLYER'S**. Admission 3/-.

JAZZ AT NICKS: Nigel Moxon Quartet.—"Old Tiger's Head," Lee, 129, Adm. 10/-.

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SIX BELLS, Kings Road, Chelsea: **FAIRWEATHER-BROWN, SOUTHERN JAZZ CLUB**, Masonic Hall, over Old Red Lion," 64b, Kings Road, Chelsea.

ERIC SILK'S SOUTHERN JAZZ BAND, with PATTI CLARKE.

ST. LOUIS, Elm Park, Hornchurch: **BRIAN TAYLOR with NEIL MILLETT.**

SUTTON, Red Lion: Dick Morrissey, Wharf, Kings Road, Lion; **DICK MORRISSEY Quartet.**

THE SWAN, MILL STREET, KINGSTON: **JAZZ WORKSHOP, THE GOUDIE CHARLES QUINTE.**

* **SATURDAY**

ABOARD JAZZBOAT, Townsend Wharf, Kings Road, Chelsea's Traditional Jazzband.

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BASTILLE—another excellent! **BUTWORTH HALL, Onkar, Saturday, July 30, 8 p.m.** **NIGEL ASHMAN** Jazzband.

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HOT CLUB OF LONDON, 4 p.m. TERRY LIGHTFOOT NEW ORLEANS JAZZMEN and first appearance in S.E. London of the Fabulous Piano and Blues Art **MEMPHIS SLIM—Shakespeare Hotel, Powis Street, Woodwich.**

JAZZ AT NICKS: wonderful **HARRY KLEIN, Eric Hitchcock Group—Old Tiger's Head," Lee, 129, Adm. 10/-.**

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MARQUEE, 165, Oxford Street: **Dankworth Night.**

MIKE MESSENGER, — Eel Pie Island.

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

SEVEN STARS JAZZ CLUB (Trad.) Golders Road, 12, 7.45 p.m.: **GEORGIA JAZZMEN.**

ST. LOUIS, Elm Park, Hornchurch: **DICK CHARLESWORTH and his City Gent.**

TONY VINCENT Jazzband—Park Road, Hampton Wick.

WEST EALING Broadway, "Green Man," KANSIS CITY JAZZMEN.

WOOD GREEN: THE DAUPHIN SIX!

* **MONDAY**

GOLDERS GREEN—REFECTORY **SONNY MORRIS.**

IPSWICH JAZZ CLUB: Sims-Wheeler Vintage Jazzband.

PENGE, Freemasons Arms: Moose Bexley Jazzmen; guest, Cliff Harris.

SIX BELLS, King's Road, Chelsea: **WALLY FAWKES** Jazzband.

THE NEW DOWNBEAT CLUB (opposite Manor House Tube) THE TUBBY HAYES QUARTET. Decatur, Swanton, Brandenbome, Sharpe, Cobden, Shannon, Coyne, Biskay, Howkins Trio, 7.30-11, Adm. 2/-. Licensed Bar.

WELWYN GARDEN, Cherrytree Hotel: **KEN COLYER JAZZMEN.**

* **TUESDAY—contd.**

BARNET Assembly Hall, Union Street: **MICK MULLIGAN BAND with MELLY.**

BROMLEY, KENT, "White Hart," High Street, 7.30: **KEN COLYER JAZZMEN.**

DICK CHARLESWORTH: Nottingham.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: **ALEX WELSH DIXIELANDERS.**

MORDEN: **CY LAURIE JAZZ BAND:** Interval: Colin Bangsan, "The Crown" (opposite Morden Underground).

WOOD GREEN: THE FAIRWEATHER-BROWN ALL-STARS.

* **WEDNESDAY**

AMERSHAM Arms opposite New Cross Station: **RAY DEMPSEY and the Pour, 8 p.m.**

CATFORD, "Tiger's Head," Bromley Road: **BOB WALLIS' STORYVILLE JAZZ BAND.**

COLCHESTER: **MIKE DANIELS DELTA JAZZMEN.**

DAGENHAM JAZZ CLUB, Royal Oak Hotel: **PETE RIDGE BAND, DICK CHARLESWORTH:** Pier Pavilion, Lowestoft.

ENFIELD JAZZ CLUB, Howard Hall, Five Crosses, Ponders: **MICK MULLIGAN JAZZ BAND with MELLY.**

MARQUEE, 165, Oxford Street: **Wally Fawkes Troglodytes.**

OXFORD, Carfax Ballroom: **Micky Ashman.**

PURLEY, —KEN COLYER.

SIMS-WHEELER Vintage Jazzband—White Hart, Southall.

ST ALBANS, Market Hall: **CY LAURIE JAZZ BAND.**

UNCLE JOHN RENSHAW Jazzmen at COLYER'S. Admission 3/-.

* **THURSDAY**

AT THE CROWN, Twickenham: **THE JOHN WEST GROUP featuring DANNY MOSS.**

BOB WALLIS: Blackpool.

DAUPHIN ST. SIX, —Bracknell

NEW STORYVILLE, "Terminus," Stuart Road, Gravesend: **RIVER CITY JAZZMEN.**

WATFORD JAZZ CLUB, United Ex-Services Club, St Albans Road: **ALEX WELSH DIXIELANDERS.**

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MELODY MAKER
 August 6 Issue
 *Classified advertisements for the above issue should reach this office by Friday morning, July 29, to ensure insertion.
 *Club Secretaries, please note that advertisements for the **Jazz Club Calendar** must be telephoned or sent in to this office by mid-day, July 29.
 Classified Advertisement Dept., "MELODY MAKER", 96 Long Acre, London, W.C.2 TEM. 2468, Ext. 283 and 211

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ROUND THE SHOWS

SHIRLEY—poise, style

SHIRLEY BASSEY dominates the summer show at Bournemouth Winter Gardens which opened on Monday. The initial impact of Shirley's voice and delivery was sustained throughout her act. Here was poise, poise, warmth and vitality all in one. Here was style.

With the backing of the 13-piece Ivor Emet Orchestra, conducted by her MD Colin Boston, Shirley swung expertly through her repertoire of Hit Parade successes and standards. Supporting it is a well-balanced Variety bill, including the stylish Cherry Wainer.

Only pity was that the auditorium for the opening first house performance was only a quarter full. Yet these few showed the enthusiasm of a packed house. Colin Smith.

Gary Miller—well-drilled

DALLAS singer Gary Miller is the star of "It's The Tops" at the summer show which has opened at the Clifton Lido. He gives a punchy, well-drilled performance. Co-starring are Beryl Reid and Derek Roy. Two young men and a girl known as the Guitartones provide additional swing and the lulling tones of soubrette Terry Pearis are tasteful and relaxing.—Dave Cooper.



Bevs at Southsea

THE Beverley Sisters give a smooth value for money in "Let's Go" which opened its 10-week run at the South Parade Pier, Southsea, on Monday. They offer a half-hour spot in which glamour, vocal phrasing and gentle humour are agreeably blended. Their briefest but most topical number is "Icy Bicy Teeny Weeny Yellow PoKa Dot Bikini". But it is still "Green Fields" which highlights their performance. Arthur Haynes is the hard-working comic of this very enjoyable summer show.—G. Didymus.

Beat at Blackpool

LARRY PARNES' frantic beat show "Idols on Parade" opened its four-week matinee season at the Queen's, Blackpool, on Sunday. Rather nervous and Tommy Bruce sang his "Ain't Misbehavin'" but needs more microphone experience. Others appearing were rock singer Nelson Keene, pianist-organist George Fame, singer-composer Billy Raymond, and the mainly teenage audience demanding encores. Top-of-the-bill Joe Brown went over well with his cheeky brand of Cockney humour and flair for novelty songs. Lance Fortune appeared rather nervous and Tommy Bruce sang his "Ain't Misbehavin'" but needs more microphone experience. Others appearing were rock singer Nelson Keene, pianist-organist George Fame, singer-composer Billy Raymond, and the mainly teenage audience demanding encores.



JACKIE RAE WORKS HARD

It was a rather disappointed Jackie Rae who, supported by Dinah Dee and her Girls' Band and duettists Bill and Bert Landis, opened his summer matinee season at Blackpool's Palace Theatre last Thursday. Disappointed because of the sparse attendance and the consequent lack of atmosphere and response. But it was a sunny afternoon, and the really crowded holiday weeks in Blackpool are just starting. Jackie worked like a Trojan—introduced the show, the band and the singers, then closed the first half with a solo spot, marred only by too much personal chatter. He sang well and showed that a lot of time and thought had gone into the act. The second half of the programme was confined to a give-away "Musical Quiz" with a £25 jackpot prize. He was not very fortunate with his contestants, nor was there the tense audience excitement associated with heavy cash prizes. The show leaned heavily on Dinah Dee, who conducted and played piano. She will be happier when her girls have settled in to the necessary slick running of the quiz.—Jerry Dawson.

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Melody Maker

JULY 23, 1960

EVERY FRIDAY 6d.

Vaughan says 'No' to BBC show plug

FRANKIE VAUGHAN has refused to take part in a Light Programme airing from Brighton because his featured spot would not be a good representation of his summer show at the Hippodrome Theatre.

Due to be recorded before an invited audience on July 29 and broadcast on August 3 (7.30 p.m.), the 60-minute show titled "Seaside Nights" will

TWO DEBUTS AT JAZZ BAND BALL



New Dick Charlesworth singer, 25-year-old Jackie Lynn from Southampton, made her London debut with the band at the Hammer-smith Palais "Summer Jazz Band Ball" on Monday.



Another debut at Hammer-smith Palais on Monday was Cab Rags, pictured with bassist Kenny Napper during a session by the Fiveweather-Brown All-Stars.

14 DIXIELAND INSTRUMENTALS
TRUMPET • CLARINET • TENOR SAX • TROMBONE
 VOL. 1—COPENHAGEN • MILNEBERG JOYS • HIGH SOCIETY • etc.
 VOL. II—MAPLE LEAF RAG • SUGAR FOOT STOMP • etc.
 Each Vol. 3/6 or by post 3/10

FROM YOUR DEALER OR **FELDMAN'S** 64 DEAN STREET, LONDON, W.1

JIMMY JONES COMING

JIMMY "Handy Man" Jones—currently riding the No. 1 best-seller slot with "Good Times"—will tour Britain for three weeks from early October. TV dates are also being lined up.

The deal to present the 22-year-old Alabama-born singer-composer in Britain was clinched on Wednesday by promoter Arthur Howe in conjunction with London agent Harold Davison.

Heavy Sales

Jimmy Jones crushed into the American and British charts with his "Handy Man" recording on MGM. Sales passed the quarter-of-a-million mark in Britain alone.

At presstime, Arthur Howe was fixing up the supporting bill for Jimmy's series of one-night-stand sets for inclusion in singer Dean Rogers, 21-year-old painter from Stoke-on-Trent.

New discovery

Arthur has signed Dean "who looks like Elvis Presley's brother" to a six-month contract with an option for six years. He stopped the show at an Empire Four Sunday concert at the Waterloo Gardens, Morecambe, last Sunday.

Return Sunday concerts for Dean take place at Morecambe this Sunday and on August 14 (both starting Alma Cowan) and on August 2 when Emile Ford again tops the bill.

Film premiere

"In these circumstances, I'm not interested."

Artists already booked for the show include Roy Castle, Craig Douglas, the King Brothers, Adele Lesh and the Eric Delaney Band. Frankie's Hollywood film with Marilyn Monroe "Let's Make Love" opens at the Carlton, Haymarket, at the end of August. General release is set for September 19.

Coinciding with the premiere, Philips are hoping to issue the film and a single coupling the title tune with "Hey You, With The Crazy Eyes."

NEXT WEEK

Spotlight on ...

CLIFF RICHARD

FOLKWAYS LABEL FROM COLLET'S

THE entire American Folkways record catalogue is being released in Britain by Collet's Record Shop, 10, New Oxford Street, W.

There are some 700 LPs in the catalogue and Collet's will be selling the 12 in. albums at 45s. and 10 in. at 35s. Some Folkways discs have recently been selling at as much as three guineas in London jazz shops. Among the artists represented on Folkways are Memphis Slim, Big Bill Broonzy, Hank Johnson, Woody Guthrie, Pete Seeger, Leadbelly, Guy Carawan, Lightnin' Hopkins, Browne McGee, Sonny Terry and Snooks Eaglin. Collet's are also representing the American Monitor 10K catalogue in Britain.

McDermott Music for Mayfair Club

The Chico McDermott Latin Music quintet, resident at the Black Sheep Club, Mayfair, is to be augmented to a sextet for two broadcasts next month. Led by Chico McDermott (tpt.), the regular group comprises Lou Stevenson (dr.), Tony Corona (trs.), Al McCartney (tr.) and Sam Fontayne (pno.).

They will be joined by Johnny Spott (tr.), Ido Martin (tpt.), Vito (tr.), Ray Dempsey (tr.) and Brian Brocklehurst (bass), and will air on August 5 and 12.

PREVIN BAN

From Page 1

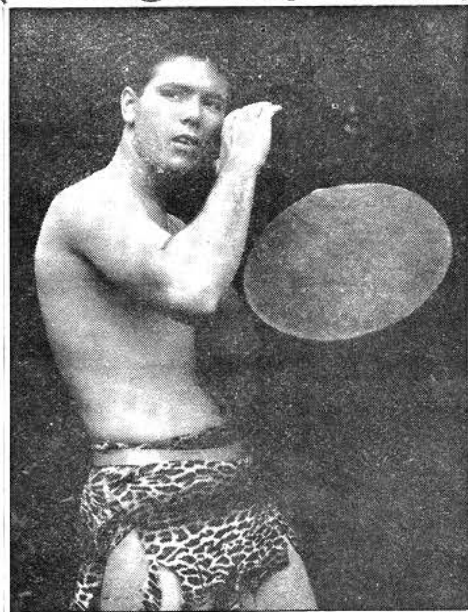
Hardie Ratcliffe, general secretary of the Musicians' Union, made the following statement to the MM on Wednesday:

"We drew the attention of the Ministry of Labour to published statements that Andre Previn described as a well-known jazz performer—was going to perform in Britain during a holiday visit."

"We thought that we should oppose the appearance here of this kind of performer unless there was a reciprocal arrangement."

"The Ministry reached their own decision without notifying us."

'Jungle Boy' Cliff



This is how eight million televiewers will see rock king Cliff Richard in his "Saturday Spectacular" show on July 30. Cliff was filming a satirical insert on ATV's current "Jungle Boy" series at a Hertfordshire country club this week. Yesterday (Thursday) he was among the artists who appeared on the charity show "Night Of A Hundred Stars" at the London Palladium.

BARBER BAND GETS L'OISEAU FROM STUDENTS

SOME 150 French students gave Chris Barber a rough passage at the White Rock Pavilion, Hastings, on Sunday.

Despite complaints from

staff and local jazz fans, the students jeered, whistled and clapped throughout the show.

'Reasonable, then ...' Barber's manager, Phil Robertson, told the MM: "They were reasonably quiet

during the actual numbers, but in between they seemed to go polly."

The band starts its annual holiday on Tuesday, playing its last date at the Leo Cliff Hall, Folkestone, on Monday. It returns to work on August 18.

Leaving Dankworth

Pianist Dudley Moore is leaving the Johnny Dankworth Orchestra after its appearance at the Beaulieu Festival over August Bank Holiday.

No replacement has been set for Dudley, who is to write and take part in a revue to be presented at the Edinburgh Festival in September.

DEADLINE WEDNESDAY

Jessie, the wife of MM stalwart Terry O'Gorman, gave birth to a baby girl—to be named Teresa—on Wednesday morning.

'GOLDEN GIRL' SOUND



Jack Jordan shows Katie Boyle the new disc.

JACK JORDAN, composer of "Little Red Monkey" and other hits, has written the theme and background music for the BBC-TV series "Golden Girl," which starts next Wednesday.

Starting in the show is Katie Boyle and former Radio Luxembourg deejay Peter Dineley.

Jack has also recorded the theme with an all-star band for Parlophone. Featured with Jack (pno.) are Bernie Fenton (tr.), Jack Cummings (tr.), Arthur Taylor (organ), Micky Greeves (dr.), Al Burke (bass) and George Elliott and Eric Kershaw (gtrs.).

Jazz singer weds

Jazz singer Kim Novell married Miss Wilks King a former East Coast Beauty Queen—at Clacton on Friday.

HOUSEWIFE WINS JINGLE CONTEST

THE Johnson's One-Step Car Polish TV jingle competition for £500 has been won by Mrs. Amy E. Morris, an Oswestry housewife. There were over 6,000 entries.

Mrs. Morris was presented with the winning cheque and a souvenir disc of the completed jingle by Peggy Cochrane (Mrs. Jack Payne) at a celebration luncheon at the Washington Hotel, London, last Friday.

Judges were Bill Cotton, Jack Payne, Paddy Roberts, Frank Patten (Dash Music and High Five Jingles Ltd.), R. F. G. Churchill (director of advertising for S. C. Johnson and Son Ltd.) and MM "Song-sheet" columnist Hubert W. David.

Paddy Roberts has been commissioned to write the music for the winning jingle.

Runners-up were A. Roberts of Essex Hall, Mrs. M. E. Marchbank of Edinburgh, and A. W. Layman of West Didsbury, Manchester.

Feldman to play Paris Blue Note

At the end of his current season at London's Ronnie Scott Club, British multi-instrumentalist Victor Feldman will play the Blue Note in Paris before returning to America.

He opens on August 4 for a three-week residency with the Kenny Clarke Quintet.

Hammersmith just wild about Harry

The Harry Gold Orchestra has had its contract at the Hammersmith Palais extended until the end of November.

Harry opened at the Palais in May on a four-month contract.

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