

ANDRÉ PREVIN BAN—Special Investigation—p. 3

Melody Maker

CLIFF RICHARD
PAGES 6 & 7

July 30, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

SAMMY DAVIS JNR. COMING BACK

Ship Ahoy!

Royalty Theatre season

NEW YORK, Wednesday.—Sammy Davis Jr. will be back in Britain in April for an eight-week season at London's new theatre, the Royalty in Kingsway.

Davis will do eight shows a week, probably with a chorus line and several supporting speciality acts.

The show is planned as a two-acter with Davis playing the second half.

The trip was confirmed this week by the William Morris Office in New York.

Davis has accepted the Royalty season after turning down offers to star in Variety at the London Palladium next year.

He will be in Europe in the near future—possibly in August—to start work in Paris on his next film, "Le Jazz Hot," in which he will have Marlene Dietrich and Gene Kelly as co-stars.

MAKE WAY FOR THE STARS



Make way for the stars... three bill-toppers on the BBC-TV series "Make Way For Music" are seen at last Tuesday's show. With glamorous singer Shelia Buxton are compere Roger Moffat and violinist Norman George.



Round the resorts—and this week the MM cameras focus on the North-East. Singer Ronnie Hilton and band leader Leslie Douglas are pictured in holiday mood at Bridlington. Hilton is appearing at the Grand Pavilion and the Douglers Orchestra's at the Spa Royal Hall.

FANTASTIC

Davis did fantastic business during his first London visit—his season at the Piccadilly Restaurant from May 17 to June 10 this year.

The 34-year-old "Mr. Versatility" was the biggest hit of the 1960 Royal Variety Show at London's Victoria Palace on May 16.

Matt Monro debut

Singer Matt Monro has been booked for his first season at London's Astor Club starting on Monday.



Over to Scarborough... stars appearing at Scarborough and at nearby Filey are seen before taking an air trip along the coast. From (l-r) they are plane owner Stan Sternets, playing at the Futurist Cinema, Frank Weir (Olympia Ballroom), Teddy Foster (Butlin's Filey) and Joe "Mr. Piano" Henderson (Floral Hall).

Ella, Mahalia tours —talks held

AMERICAN impresario Norman Granz was due in London for a few hours yesterday (Thursday) to discuss British tours for Ella Fitzgerald and Gospel singer Mahalia Jackson.

Jack Higgins, of the Harold Davison Office, told the MM on Wednesday: "Granz will have about an hour for talks.

"Ella will definitely be making a new British tour in 1960. She will come as a

'single' attraction—not with the Oscar Peterson Trio, as has been rumoured. "Mahalia Jackson is a possibility for next Spring, but I cannot say more than that."

Miles is next

The next American jazz tour will be the September visit by the Miles Davis Quintet, as reported in last week's MM. The itinerary has still to be set up.

Granz is also planning a November tour of the Continent for the new Gerry Mulligan Orchestra, but Britain will not be included in the trip.

MAX & TED WAX 'THIRTIES' LP

TED HEATH has cut another Decca LP with Max Bygraves.

Tentatively entitled "The Songs of the 'Thirties," it follows the pattern of their previous Decca LP, "Max and Ted—The Hits of the 'Twenties."

The disc will be released around October. Meanwhile, future commitments for Ted include an appearance on "Juke Box Jury" on August 13 and the completion of 13 BBC transcriptions.

These programmes are given worldwide BBC coverage to include South Africa, Australia, the Continent and America.

Promoter's switch

Jazz promoter Bix Curtis, who shares compere duties with Tony Hall at London's Flamingo Club, has been appointed publicity manager to Christopher Hobday Ltd., the well-known radio and electrical wholesalers.

Holiday for Jazz

IT'S holiday time—the time for sunshine, smiles and snapshots.

And to put you in the picture on the festive scene, the MELODY MAKER is always on the spot to bring readers the best up-to-the-minute news and features of the world's entertainment.

This week, the MM spotlight swings on the Beaulieu Jazz Festival. A

team of writers and cameramen led by Editor Pat Brand will be at Lord Montagu's Beaulieu residence to cover the three-day clambake.

In addition to the star band attractions, there will be Jive Contests every night; five heats and a final, with a Grand Final on Monday night.

For full details of Beaulieu turn to page 8, and the back page shows a picture of this

week's Press Conference held by the BBC.

A full report and pictures on Beaulieu will appear next week.

Still in holiday mood, the MM brings you a full report on the European Singing Contest at Knokke-le-Zoute, Belgium, on page 5.

REMEMBER, IF YOU WANT THE BRIGHTEST COVERAGE OF THE WORLD OF ENTERTAINMENT, THEN BE SURE TO READ THE MELODY MAKER EACH WEEK.

Johnny Keating is now A&R chief

Former Ted Heath arranger and trombonist Johnny Keating has been appointed A&R man for Triumph Records.

Johnny signed for the label last week and his first session will be a recording by a new group, Rex and the Minors, led by tenorist Rex Morris, next week.

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

Melody Maker charts service

Data supplied by over 100 record dealers

TOP TWENTY

- (2) PLEASE DON'T TEASE Cliff Richard, Columbia
- (1) GOOD TIMIN' Jimmy Jones, MGM
- (3) SHAKIN' ALL OVER Johnny Kidd, HMV
- (5) MAMA / ROBOT MAN Connie Francis, MGM
- (7) WHEN WILL I BE LOVED? Everly Brothers, London
- (-) MESS OF BLUES Elvis Presley, RCA
- (15) IF SHE SHOULD COME TO YOU Anthony Newley, Decca
- (4) AIN'T MISBEHAVIN' Tommy Bruce, Columbia
- (6) JOHNNY COMES MARCHING HOME / MADE YOU Adam Faith, Parlophone
- (11) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI Brian Hyland, London
- (8) LOOK FOR A STAR Garry Mills, Top Rank
- (13) BECAUSE THEY'RE YOUNG Duane Eddy, London
- (9) WHAT A MOUTH Tommy Steele, Decca
- (10) ANGELA JONES Michael Cox, Triumph
- (-) APACHE Shadows, Columbia
- (12) THREE STEPS TO HEAVEN Eddie Cochran, London
- (-) HELL HAVE TO GO Jim Reeves, RCA
- (20) LOVE IS LIKE A VIOLIN Ken Dodd, Decca
- (-) ANGELA JONES Johnny Ferguson, MGM
- (16) I WANNA GO HOME Lonnie Donegan, Pye

JAZZ PARADE

- (3) SEVEN AGES OF ACKER (LP) Acker Bilk, Columbia
- (1) CHAIRMAN OF THE BOARD (LP) Count Basie, Columbia
- (8) BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee, Capitol
- (7) TIME OUT (LP) Dave Brubeck, Fontana
- (2) BLUES IN ORBIT (LP) Duke Ellington, Philips
- (5) SIDNEY SIEGEL MEMORIAL ALBUM (LP) Fontana
- (6) BIRTH OF A BAND (LP) Quincy Jones, Mercury
- (9) TUBBY'S GROOVE (LP) Tubby Hayes, Tempo
- (4) KIND OF BLUE (LP) Miles Davis, Fontana
- (-) THE SOUTHERN SCENE (LP) Dave Brubeck, Fontana

TOP TEN LPs

- (1) ELVIS IS BACK RCA
 - (2) SOUTH PACIFIC RCA
 - (3) IT'S EVERY TIME Warner Bros.
 - (4) ELVIS'S GOLDEN RECORDS, Vol. II RCA
 - (5) OKLAHOMA Capitol
 - (6) MARIO LANZA SINGS CARUSO FAVORITES RCA*
 - (7) CAN CAN Capitol
 - (8) THE TWANG'S THE THANG Duane Eddy, London
 - (9) LATIN A LA LEON Peggy Lee, Capitol
 - (10) MY FAIR LADY Original Cast, Philips
- * This album also contains a free Caruso LP—"From The Best of Caruso."

TOP TEN EPs

- (1) STRICTLY FOR GROWN-UPS Paddy Roberts, Decca
- (2) STRICTLY ELVIS RCA
- (3) CLIFF SINGS, No. 1 Cliff Richard, Columbia
- (5) NINA AND FREDERIK, No. 1 Columbia
- (4) D'AMON EVERYBODY Eddie Cochran, London
- (6) EXPRESSO Adam Faith, Parlophone
- (7) CLIFF SINGS, No. 2 Cliff Richard, Columbia
- (8) EMILE FORD HIT PARADE Pye
- (9) THE LATEST GREAT BUDDY HOLLY Rego-Coral
- (10) LOVE IS THE THING, No. 1 Nat "King" Cole, Capitol

JUKE BOX TOP 20

- (1) GOOD TIMIN' Jimmy Jones, MGM
- (2) PLEASE DON'T TEASE Cliff Richard, Columbia
- (3) AIN'T MISBEHAVIN' Tommy Bruce, Columbia
- (4) ROBOT MAN Connie Francis, MGM
- (5) SHAKIN' ALL OVER Johnny Kidd, HMV
- (6) ANGELA JONES Michael Cox, Triumph
- (9) WHAT A MOUTH Tommy Steele, Decca
- (8) MADE YOU Adam Faith, Parlophone
- (7) THREE STEPS TO HEAVEN Eddie Cochran, London
- (16) WHEN WILL I BE LOVED? Everly Brothers, London
- (11) LOOK FOR A STAR Garry Mills, Top Rank
- (12) I WANNA GO HOME Lonnie Donegan, Pye
- (15) I'M SORRY Brenda Lee, Brunswick
- (10) CATY'S CLOWN Everly Brothers, Warner Bros.
- (-) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI Brian Hyland, London
- (15) IF SHE SHOULD COME TO YOU Anthony Newley, Decca
- (-) BECAUSE THEY'RE YOUNG Duane Eddy, London
- (17) YOU'LL NEVER KNOW WHAT YOU'RE MISSING TILL YOU TRY Billy Bland, London
- (18) LET THE LITTLE GIRL DANCE Supplied by the makers of the Music Maker Phonograph.

TWENTY TOP TUNES

- Supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.
- (1) LOVE IS LIKE A VIOLIN (F/B) (2/4) Keith Prowse
 - (2) PAPER ROSES (A) (2/4) Belinda
 - (6) PLEASE DON'T TEASE (B) (2/4) Blossom
 - (3) A SUMMER PLACE (A) (2/4) Southern
 - (4) ANGELA JONES (A) (2/4) Feldman
 - (14) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI (A) (2/4) Feldman
 - (5) THE SINGING PIANO (B) (2/6) Hit Songs
 - (9) HELL HAVE TO GO (A) (2/4) Campbell Connolly
 - (12) I WANNA GO HOME (A) (2/4) Macmelodies
 - (11) MAMA (F) (2/4) Montclair
 - (-) SHAKIN' ALL OVER (B) (2/4) Mills
 - (18) STANDING ON THE CORNER (A) (2/4) Joy
 - (13) ROBOT MAN (A) (2/4) Montclair
 - (16) WHAT A MOUTH (B) (2/4) Francis Day
 - (7) GREEN FIELDS (A) (2/4) Good
 - (10) CRADLE OF LOVE (A) (2/4) Philmic
 - (-) LOOK FOR A STAR (B) (2/4) Philmic
 - (-) GOOD TIMIN' (A) (2/4) Connolly
 - (15) SIXTEEN REASONS (A) (2/4) Shindon
 - (-) LOOKING HIGH, HIGH, HIGH (A) (2/4) Robbins
- A—American; B—British; F—Others. (All rights reserved.)

AMERICA'S TOP TEN

- As listed by "Variety"—issue dated July 27, 1960.
- (6) ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI Brian Hyland (Leader)
 - (2) ONLY THE LONELY Roy Orbison (Monument)
 - (4) I'M SORRY Brenda Lee (Decca)
 - (4) ALLEY OOP Hollywood Argyles (Lute)
 - (5) MULESKINNER BLUES Fendermen (Soma)
 - (7) TELL LAURA LOVE HER Ray Peterson (RCA Victor)
 - (9) IMAGE OF A GIRL Safaris (Edgo)
 - (3) EVERYBODY'S SOMEBODY'S FOOL Connie Francis (MGM)
 - (-) IT'S NOW OR NEVER Elvis Presley (RCA Victor)
 - (10) WHEN WILL I BE LOVED? Everly Brothers (Cadence)

SHOW UP!

Andre Previn, famous jazz pianist and Hollywood MD, will not appear on Television during his current British visit. Here, key figures in the music world discuss the controversy with Louvie Henshaw

ANDRE PREVIN escaped the horrors of the Hitler regime—but he failed to buck British red tape.

That's the grim truth behind the jackboot kick in the face Previn received on his first visit to Britain. And a honeymoon trip that brought not a bouquet of welcome, but a harsh refusal of a working permit that, if granted, could have brought pleasure to millions and maybe work for British musicians. And the irony is that if Previn could sing, he might still have been allowed to appear on that one-spot on Granada TV. But he just plays piano—brilliantly. And because he happens to play jazz, that red tape bound him in an inexorable web from which there is no escape. If Previn had been classified as an entertainer, he would have been allowed to play in Britain. For it is under such a debatable classification that Nat "King" Cole, Buddy Greco, Nellie Lutcher, Rose Murphy and a string of similar jazz performers have managed to escape the Ministry of Labour and Musicians' Union net.

No one outside an MU official or a Whitehall bureaucrat would contend that any one of these artists is anything but a jazz performer. But, with various degrees of ability, they all sing. And that's why they are allowed into Britain. Did anyone mention Armstrong? Save your breath. Of course he sings. But he is a musician. And where the MU and M of L are concerned, that is the governing consideration.

Different

Try to get Satchmo here as a solo entertainer, and just see how far you would get. Even an agent of Harold Davison's sagacity and experience wouldn't try to put that one across the MU. But with King Cole and Co. it's different. Different when viewed through the red-tape tinted glasses of the MU and M of L—but less clear-cut when viewed by ordinary MELODY MAKER readers who are not concerned with hair-splitting degrees of pigeon-hole classifications. As one heart-cry from a

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Look For a Star	4/6	Caribbean Housymoon	4/6	Meet For Breakfast	4/6
Never Let Go	4/6	Happy-Go-Lucky Me (QB)	4/6	Sooth On The Rocks	4/6
What A Mouth	4/6	Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini	4/6	Coming Thru The Break	4/6
Zombie Nuts Beatin'	4/6	Blue Low Sweet Charlie	4/6	I Enjoy Being a Girl	4/6
Yas-Hoo (QB)	4/6	Cradle Of Love	4/6	Jack The Ripper	4/6
Enduring Charms (Wp)	4/6	Looky Five (QB)	4/6	Bring Me Back	4/6
Mama	4/6	Stand On The Corner	4/6	Fall In Love With You	4/6
Angela Jones	4/6	Don't Leave This World Behind	4/6	Satchmo's Somersets	4/6
Good Times to Beatin'	4/6	Oh Oh	4/6	Standing On The Corner	4/6
Marching Home	4/6	The Honch	4/6	Flies Ain't Wet They Used	4/6
Mr. Lucky	4/6	Galby's Crown	4/6	Looking High High Oh	4/6
Wise Johnny Cotton	4/6	Tamam	4/6	PULL SAND ARKID	4/6
Let Little Girl Dance (QB)	4/6	The Madonn	4/6	Comptrol For The Count	4/6
Lily Little Tune	4/6	Steady O A Steady Girl	4/6	Be No Noise From Wichita	4/6
Blue Star	4/6	Love Is Like A Violin	4/6	Kerry Dancer (Over)	4/6
Door	4/6	Singing Piano (W)	4/6	Basie's Count	4/6
She's Like An Angel	4/6	Someone Else's Baby (QB)	4/6	Turning The Page	4/6
Aretha Mae (Wp)	4/6	Amourous Waltz	4/6	Tessie Brock	4/6
That's you	4/6	Six Six To Go (Viv)	4/6	Richard Diamond Theme	4/6
		Footsteps	4/6	Satin Doll	4/6
		Do You Miss	4/6	Night Train	4/6
		Love Look Away	4/6		

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	Stan Getz Album	
	Swing & Sings	
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Beat debut goes with a bang

ALTHOUGH Dickie Pride was delayed en route, and missed the first night, and another guitarist failed to turn up, "Meet the Beat"—the Larry Parnes offering starring Billy Fury—opened on schedule at the Britannia Theatre, Great Yarmouth, on Sunday.

It is booked for four weeks of matinee and Sunday shows.

The first night went with a bang with houses packed by happy teenagers.

Livelier

Screams, stamps and whistles apart, it was not so much Billy Fury's night. He was energetic and slick—but Davy Jones was far more lively, and Vince Eager, who had a show stopper in "Only Make Believe," was the highlight of the show.

Johnny Gentle's versions of "Hell Have to Go" and "I Need You Love Tonight" came over well, but Keith Kelly and Julian were almost swamped by the Beat Boys at their first show.

Of this group, 18-year-old Kenny Packwood, of Norwich, shone on lead guitar. This is a bright, noisy show which will suit teenagers.—J. Kitson.

Ronnie Hilton

—all-rounder

RONNIE HILTON'S new HMV recording, "Mission Bell"/"I'd Do Anything," is selling well in Brighton. And one of the reasons is Ronnie's versatile performance in his summer show at the Grand Pavilion.

Apart from his song spot he makes several appearances in comedy scenes and sketches.

Ronnie has signed for the Christmas season in pantomime at the Empire Theatre, Newcastle.—Jerry Dawson.

PREVIN PLAY?

'I've learnt never to buck the unions—anywhere'

reader this week pleads: "Is there no one on the side of the people who really enjoy good entertainment?"

That comment from Miss S. Skinner, of Putney, sums up the reader reaction to last week's exclusive MM story that Britain had banned André Previn.

Previn was to have taped one show for Granada TV on Wednesday. It would have been shown to millions of viewers in "The Variety Show" programme on Wednesday next.

▶ No British

And Previn had expressed the wish to "play solo jazz piano with just a British rhythm section." He added: "I'd like to have Victor Feldman, too, on vibes, if I can."

Well, now there's going to be no Previn. And whether or not it fitted in with the Granada producer's plans, there could be no British rhythm section or Victor Feldman on vibes.

For that TV show has had to be drastically reshuffled following the work permit refusal. It meant a major headache for the producer of the show.



American pianist Carmen Cavallaro (above) appeared on Granada TV's "Chelsea at Eight" show on April 30 last year.

As I recall, says Laurie Henshaw, the MU did not wave the big stick on that occasion. Yet he is not known as a singer, either. So how did he get on TV when Previn couldn't?

threw the American and British offices of the Music Corporation of America—Previn's agents—into a turmoil, and hardly endeared Britain to Previn, who checked into the Savoy Hotel with his wife Dore on Tuesday.

Over to Eddie Pola, director of Light Entertainment for Granada TV.

Eddie Pola sounded like a man who had been grappling with the Great Unknown when he spoke to MM on Tuesday.

"I don't understand it," he said. "We're told André is classified as a jazz pianist and not as an entertainer. And this, despite the fact you can point out that he plays concerts, night clubs and theatres in the States as a single act."

▶ No permit

"All this trouble blew up four weeks ago when we were told to submit evidence to the Ministry of Labour that Previn was an entertainer. We said we couldn't do that—but that the Music Corporation of America would."

"MCA were fairly hopeful the permit would be granted. Then, a fortnight before the show was due to go on, it was refused."

"It was too late to bring in anyone else for Previn. Anyway, how do you 'replace' a man like André? He was to have been given a big spot. So we just had to cut the show and jig it around."

A spokesman for MCA in London commented: "We tried everything. When Ministry of Labour was approached for a working permit, we had no idea there would be any trouble."

"Then, when it all blew up, we contacted our New York office. We asked them to supply press cuttings proving that André was a solo entertainer."

"Unfortunately, not enough material was forthcoming, so we couldn't prove our point."

"It's all very unfortunate—and we think very prejudiced."

Last week, Hardie Ratcliffe, general secretary of the Musicians' Union, admitted to the MM that it was the MU that "drew the attention of the Ministry of Labour to published statements that André Previn—described as a well-known jazz performer—was going to perform in Britain during a holiday appearance."

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

Then Hardie Ratcliffe added: "The Ministry reached their own decision without notifying us."

▶ 'No proof'

The general secretary refused to admit that the M of L had therefore acted upon the MU's communication—or "recommendation," as the MU put it to him.

"You've no proof of that," he said.

Maybe. But it is reasonable to assume that Previn—whose LPs are unlikely to be required playing in Whitehall—may still have been granted a work permit IF the MU had not acted with such alacrity. And, doubtless, with such conscientious regard for the welfare of its 30,000 members.

But before we put the MU in too bad a light, let's go over to Harold Davison, a man who has been the kingpin of band exchanges between Britain and the States.

Says Davison: "We would all like to see a free exchange—without restrictions—between artists, entertainers and musicians throughout the world."

"And as an agent, nothing would personally suit me better."

▶ 'No reason'

"But the MU has to safeguard the interests of its members. There may be inconsistencies in their attitude at times, but if they did not insist on musicians being brought on an exchange basis, we would be flooded with American players."

"I have to agree with the MU's attitude to André Previn. If he were allowed to televise here, then there's no reason why I should not bring in one of 100 American jazz pianists for a similar spot. Or any other solo jazz artist for that matter."

And, let's face it, Previn is a jazz artist. It is for this reason that he was refused a working permit."

Then how about Nat King Cole, Buddy Greco and those others?

Says Davison: "They are, of course, entertainers. It's really a question of how the public considers them."

"The fact that Nat Cole and Buddy Greco happen to play fine jazz piano is really incidental to their act as a whole."

"It may be a fine point of distinction, but it is one that the MU has to make."

▶ No support

"It would be nice to have Armstrong here as an entertainer. But I would be the first to agree that he is first and foremost one of the world's greatest jazz artists."

"He is known to the public as this—and is, in fact, a historical Jazz Great."

"Broadly it's the same with Previn. Whatever his attributes as a conductor and composer, he is known as a jazz pianist."

"After all, hasn't he had a best-selling jazz LP of 'My Fair Lady'?"

When I pointed out that Teddy Wilson had played concerts in Britain, Davison added:

"Admittedly this was an ex-

ception to the rule. But when the MU found out that Teddy Wilson had been granted a work permit, British musicians were instructed not to play with him."

"Everyone is making a hullabaloo about Previn's not playing here. They don't seem to show the same concern about British jazz artists being booked into the States."

▶ No Dill

"Would I be allowed, say, to present a Dill Jones on American TV?"

"Certainly not. The American Federation of Musicians would never permit it. And what's sauce for the goose is sauce for the gander."

"I say in this instance the Musicians' Union is right."

Let the gander have the last word.

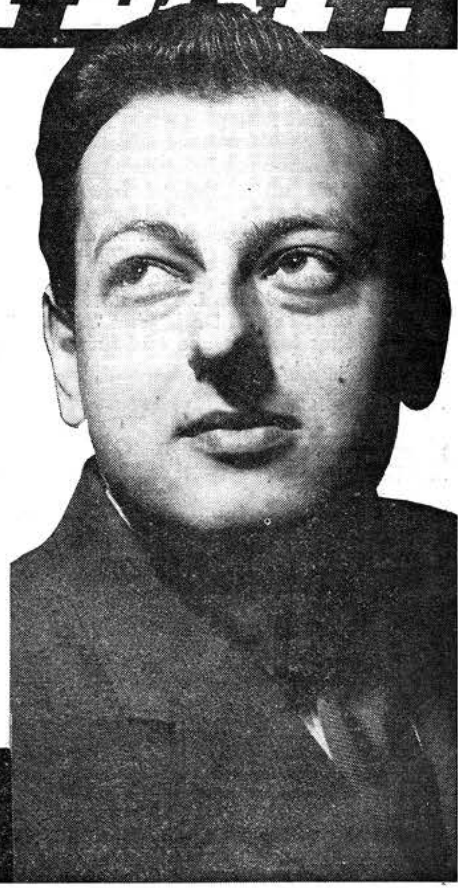
Sadly, Previn told the MM as he was unpacking at his London hotel:

"I've learned that to try and buck the musicians' union anywhere in the world is like banging your head against a brick wall."

"I'm very disappointed at their decision, but I'm hoping for better things next time."

The MELODY MAKER and readers will hope so, too. And, we hope, not in vain.

I'm hoping for better things next time . . .



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ON THE BEAT...

WELL, it's all explained now. America knows what to do. And I can foresee an immediate dash for vocal tuition on the part of such people as Miles Davis, Charlie Mingus and Thelonious Monk. There'll be a new chair at Berklee and Juillard. Soon AFN will be pumping out "Lemon Drop" and "Airegin" as vocal vehicles for Coltrane and Junior Mance.

Next step will be an appearance on British television. Because then they'll be "entertainers." Till then, they're barred. Because the Union does not appear to regard purely instrumental jazz as "entertainment."

Popaganda
RED faces at Fontana's Paris offices. Following the banning in Algeria of their recording of "Mustapha," one of this year's top French pops. Not because of the song, but because of the sleeve. Upon which Fontana had reproduced an Arab text, taken from a Lebanese newspaper. Which nobody had bothered to translate.

But which the military authorities realised was part of an article by a rebel chief, violently anti-French, anti-USA and pro-Red China. I often wonder what we should hear if we were able to translate some of the rock lyrics drowned by amplified guitars and echo.

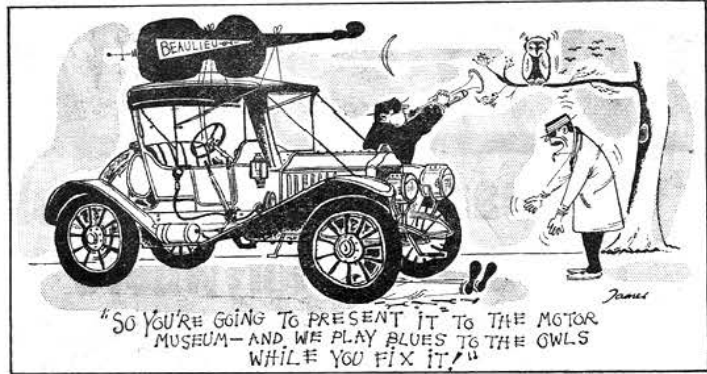
When?
JUAN-LES-PINS erects a statue to Sidney Bechet. Hank Mancini's home state



honours him with a scroll citing him as "Pennsylvania's favourite son" for his outstanding contribution to musical scoring. When, I repeat, is Bristol going to erect a statue to Acker Bilk? When, for that matter, is the Hatters Guild of Great Britain going to erect one?

Bubble
ONE thing this weekend's Festival has done is to crystallise such variations in pronunciation as "Becoloveo" and "Belp!" into the accepted and correct "Bewlee."

Soon, visitors to the Palace House will learn that Jeroboam is neither third sax in the Northern Dance Orchestra, nor any relation to Charlie.



It is, in fact, a bottle, eight times normal size, which, in this case, will contain Moët Chandon champagne—the prize for the Grand Finals of the jive contests that will take place at the Beaulieu Festival. Consolation for those who fail to survive the night's heats: this year in the grounds there's a Champagne Bar. It remains to be seen how "pop" mixes with jazz...

Knock-out
LIBERTY Records have put out a version of "Look for a Star" that does not sound too dissimilar to the Rank recording by Garry Mills—using an artist called Garry Miles...

Maybe I was being a little too kind to Liberty when I wrote that six weeks ago. I should probably have written that Liberty purposely went out of its way to knock Garry Mills out of the American market by choosing an artist with an almost identical name and producing a direct copy of the British boy's record. That they succeeded is history. Their disc has been Miles ahead from the start—though Mills has had the field to himself in this country. But I now find that there is no such person as Garry Miles.

Next?
LIBERTY went the whole hog, picked a guy called James Cason, and gave him a

new name purposely designed to create confusion in the public's mind. All of which makes Britain's efforts at covering US hits a little lame. And makes one wonder how soon we'll be getting records from the States by people like Cliff Pritchard, Tommy Bruse and Andy Newley.

Come in!
THEY seem to have had their union squabbles in Mexico, too. While Petrillo was in charge of the American Federation of Musicians, Mexico banned foreign bands. Now all is forgiven. Kenton has just finished nine days there. Next to go is Harry James. Two weeks for a mere £10,000, plus transportation fees...

Lost
I LIKE Eddie Cox's advertisement in the current "Guild News"—official organ of the Songwriters' Guild of Gt. Britain. In it, he lists the amenities of his 142 Club ("Rendezvous of the Music World"). Bar Lounge—open 2 p.m. to 10.30 p.m. TV Lounge—open 2 p.m. to 10.30 p.m. Meditation Room—open 2 p.m. to 10.30 p.m. Bar Billiards Room—open 2 p.m. to 10.30 p.m. As you may gather, the club opens at 2 and closes at 10.30.

But the advertisement gives you no idea of the time it takes roaming about all these rooms looking for a guy you've come to meet.

Eh?
VIOLINISTS are likely to be spared one item of essential expenditure when tackling rock sessions—cost of surgical plaster (fingers, for the protection of). This follows (with a sigh of relief) John Barry's published announcement: "Those plucking strings are out!"

SONGSHEET by HUBERT W. DAVID

THE type of song "suitable for sophisticated revue" often prompts readers to ask: "What is sophisticated revue?" Good examples are "Pieces of Eight," "For Amusement Only" and "Twopence Coloured." Such a show rarely spotlights any one star. The cast usually consists of a dozen or so versatile artists, all of whom can sing, dance and clown. And the show may have a series of song cameras and "black-out sketches."

Naturals
So the songs are written for specific situations and seldom become natural hits. There have been exceptions. "These Foolish Things," for instance, was a "show" song which survived to become a real money spinner. Noel Coward, Vivian Ellis and Sandy Wilson have produced similar songs. In general, it is the lyric which governs a song's use. For example, one can never imagine "Looking High, High in My Old Man's Arms" being featured in a revue.

Proprietary
On the other hand, Paddy Roberts' "The Ballad of Bethnal Green," Ivor Novello's "And Her Mother Came Too" and Noel Coward's "Don't Put Your Daughter on the Stage, Mrs. Worthington" are worthy examples of the specialised type of song "suitable for sophisticated revue." So although this type of song, classed as proprietary material, is tied to the show in which it was originally performed, it can still be a paying proposition. For if a songwriter produces enough of these songs to construct a successful revue, he will draw a percentage of the box-office receipts for the run of the show.

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. An must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.2. The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until August 13, 1960, for readers in Britain, until August 27, 1960, for overseas subscribers.

WHY DOES TRAD SELL? BECAUSE IT ENTERTAINS

YOU certainly stirred up a hornet's nest with your "Why does trad jazz sell?" article, last week.

But why all the sour grapes from the mainstreamers and modernists? They have their full share of air time and records, and just because they see six guys on a stage and 400 in a hall having a ball, they feel their world is collapsing about them.

Surely they know that the function of any entertainer in any sphere, is to entertain. And that doesn't mean entertain his fellow-musicians or the critics—it means the public who are paying for it. And what's all this funny hat business? As far as I can see, only Bilk, Wallis and Charlesworth wear an eccentric uniform.

Ask Kenny Ball, Chris Barber or Terry Lightfoot what keeps their date book full six months ahead. The answer is: they enjoy playing for a crowd who enjoy listening and dancing. Eddie Condon sums it up: "Jazz is no more an art form than shelling peas!"—Dave Backhouse, Manager, Kenny Ball Jazzmen, W.1.

Inventive?
I COULD not agree more with Bunny Lewis's and Sandy Brown's opinions on traditional jazz. But as for Sandra Hilton's comment—"It's inventive"—how could any person in possession of their faculties say that about the same old worn-out, dull, immature rubbish puffed out over and over again?—L. Horton, Staines, Middx.

Stardust
AFTER reading "Why does trad jazz sell?" can I ask Memphis Slim if he's slowed

MAILBAG

down enough to hear the Danny Moss version of "Stardust," from the Dankworth LP. "The Vintage Years"? If not, his argument is invalid.—N. Rumsey, East Bergholt, Colchester.

Speechless
AS a fan of "The Voice," reader Harrison's suggestion that Frankie is not in the same street as Sammy Davis leaves me speechless—almost. I admit that Sammy Davis is no mean performer—his impersonations, in particular, are first-class. But behind a very good stage technique lies a very ordinary voice.—E. H. G. Long, Sunderland.

Difference
OF course Sinatra isn't in the same class as Sammy Davis! As the only real professional left in the game, he's in a class on his own—way above everyone else.—Janet Wright, Sheffield.

The last
WHILE Sammy Davis is probably the world's greatest entertainer, he isn't in Sinatra's class as a singer.—S. J. Johnson, Cottingham, Yorks.

Just jazz
CONSIDERING that teenagers are supposed to be without feeling or love for jazz—why is "Saturday Club" so very popular? Surely 75 per cent. is just jazz. Maybe teenage taste has



The Bob Wallis Storeville Jazzmen are the latest trad recruits to the "funny hat" school.

altered from nothing but pops. to pops mixed with jazz.—Eileen Badley, Ripon, Yorks.

Thanks, John
I'M sure many jazz lovers will feel they owe a debt of gratitude to John Hammond (and to Top Rank Records in this country) for the appearance of the "Spirituals to Swing" albums.—Hector Stewart, W.1.

More, please
WHAT happened to the concerts in aid of Christian Action? How about organising another one soon, with those great musicians, Harold McNair and Victor Feldman. That should be a draw!—Allen Elliott, Dagenham, Essex.

Folkways
YOUR report that Collet's Record Shop is to release the entire American Folkways record catalogue should make it clear that Collet's are acting as distributors and that these

records are available to and from all leading record dealers. We, ourselves, so far as we know, were the first record shop to offer Folkways records at the new low prices of 45s. for 12 in. and 35s. for the 10 in. albums.—Ken Lindsay, Dobell's Jazz Record Shop.

The point
I WAS amazed at E. Tickle's letter about jazz festivals. Certainly a vast majority of jazz enthusiasts go along to these festivals to have a good time. Surely that is the whole point of these things?—Ivor P. Coleman, Reading, Berks.

● LP WINNER

Garrick Four
DID you hear the Michael Garrick Quartet on "Jazz Club" last Thursday? Why can't this musically sensitive group gain proper recognition, or even critical support, when similar groups in America are fully appreciated?—R. A. Ramchandam, Fulham, S.W.6.

The MM goes to the European Song Contest

BRITISH TEAM HIT BY ODD MARKING

OH, what a Shokke we had at Knokke! British team eliminated in the first round. British team only forcing a draw with the Germans in the second. Yet that second match brought only relief.

After meeting their Waterloo against the French, our singers were convinced that they just couldn't win. It wasn't so much losing as the ignominy it brought. They had been humiliated by a whole 21 point deficit. That was on Friday. Much has happened since. But on Friday evening there was consternation, disbelief and much sardonic muttering. And it certainly wasn't brought about through over-confidence.

No match

Now that my own high feeling has subsided, I can say simply that a good, well-balanced team went down before a moderate one. In terms of pure vocal quality, the French were not our match. Nor, with two exceptions, did their five-strong contingent offer a great deal in the way of style as we understand it, nor of dramatic projection. "What," we demanded of ourselves, "are the judges judging



TONY BROWN

reports from Knokke-le-Zoute, Belgium

on?" Well, as in all events of this nature, backstage gossip is prolific of suggestions.

Wally Whyton singing American folksy songs was incomprehensible. Matt Munro deeply offended two of the international judiciary—(1) for sounding too much like Bobby Darin and (2) for sounding too much like Frank Sinatra.

One judge gave the British team only 14 points out of a possible 60. Fantastic.

Back to reality. If one discounts the rather self-interested antics of one of the party, we had a team. Nerves, but no internecine outbursts.

I'd watched Steve Martin biting his fingernails in agitation during rehearsal. But he accepted the tough job of first singer on for opening night without complaint.

And what a magnificent send-off Steve gave us with "Begin the Beguine" and "Stranger In Paradise"! He should be singing at the Palladium.

Professional admirers here just wouldn't believe that he has no recording contract and has to work as a song plunger.

Matt Munro was rather badly served for amplification. But he has no recording contract and has to work as a song plunger.

Professional admirers here just wouldn't believe that he has no recording contract and has to work as a song plunger.

Jimmy Lloyd has a remarkable voice and persisted in exercising it on consecutive and generally slow renditions of his ballads. He had the best audience reaction.

I'm still trying to forget that Valerie Masters had to sing "Banjo Boy"—and the way she handled "Airmail Special" is helping.

Derivative

Doing an Ella is tempting fate for sure. But those who can maintain spot-on intonation over the whole range of vocal gymnastics deserve all credit. She was great.

Let's be fair, and admit that much of the British material was derivative in approach and content. We could have dropped marks there.

While the French chanson is something quite indigenous and full of gallic character.

But this was a vocal contest—not one of national song styles.

The French songs were varied and colourful but performances, with the exception of those of Carole Vernay and Jean Renard, didn't rise above the competent.



The Five British singers—Jimmy Lloyd, Matt Munro, Valerie Masters, Steve Martin, and Wally Whyton. Knokke will remember them, says Tony Brown.

On the second evening, we all felt that the German team would lick the French.

Inge Brandenburg has the makings of a first-class jazz singer; Udo Jurgens—singing his own composition, "Jenny," at the piano—is a very slick and personable artist.

Frank Forster doesn't register too well on a beat song. But on a ballad, his rich resonance and virility are engaging qualities.

Well, they drew with us on top form and beat the French on the third evening with a less convincing display.

It has led to a rather interesting situation. Two points were awarded for a win, one for a draw.

So the Germans, now awaiting the victors of the Italy versus Holland match, have garnered three points. The French have two and our singers one.

But aggregate marks have been published. Germany collected 733, England 735 and French 718. Yet England will only achieve third place in the contest if by some odd chance the Italian and Dutch teams knock-up modest totals.

Or so they tell me. The mathematics of British adjudication are sometimes illogical. I find those of Knokke a blank mystery.

Don't imagine, though, that this has been a trip of tears and frustration. There was praise on all sides for the accompanying orchestra directed by Henri Segers. It mastered the arrangements and fairly jumped along.

Shattered

Yesterday, we all romped on the beach, sandcastles and all. In the evening, we hit the night spots. Or, more accurately, team manager Johnny Franks shattered them.

Both he and Steve Martin have done much to preserve morale and the Brown chons are still aching from unaccustomed hilarity.

Air hostesses have backed away apprehensively from threateningly amorous advances. Slave waiters have tottered away from our table, dignity in tatters.

Johnny has sung to appreciative audiences like Modugno, Jean Sablon and Jolson and paralysed them with his hot fiddleling ("It's about time we showed 'em we know how to fiddle, too").

All in all, they've shattered myths about English reserve. Knokke will never forget them.



British team members in action—l-r—Steve Martin, Jimmy Lloyd, Valerie Masters and Matt Munro. A good, well-balanced team.

WALNUT BRAINS

WHY does Tchaikovsky's Fifth Symphony sell? What is the secret of Handel's Largo or "Sheep May Safely Graze" which has kept them for so many years at the top of the classical Hit Parade?

We should be guilty of inanity if we didn't consider these questions when inquiring into the popularity of Trad.

Jazz isn't the only music to suffer from the insistent demands of the box-office. Concert impresarios for years have had to live with the fact that full halls and fruitful profits come only from stuffing the programme with familiar favourites like Beethoven's Seventh or the Hungarian Rhapsody—high-brow equivalents of "The Saints" and "Mama Don't Allow."

Plug

I treasure in my memory a Housewives' Choice request which asked for "the first side of Tchaikovsky's Piano Concerto No. 1."

This was in the days of 78s when clueless and philistine ladies could walk into a shop and buy one record out of a symphony or a concerto and then mentally subdivide them into the A and B sides.

What a bit of luck for Beethoven that the opening of his Fifth Symphony was chosen as the signature tune for

World War III! With a daily plug, how could it miss? Whether we're talking about classical "pops," pop "pops" or jazz "pops," the answer to the secret of mass popularity is the same.

The mass audience—a fairly new species—resembles the dinosaur in that its head is minute in proportion to the rest of its body.



says Humphrey Lyttelton

Inside that head is a brain like a tiny walnut into which ideas can filter one by one in just one idea—and stick to it.

In a popular song, all that it requires is a melody—or a rhythm or a funny accent—which will slip straight into it, by-passing all the normal processes of thought and understanding, and stick there.

In all forms of show-business, from politics upwards, which aim at the mass, un-specialised audience, this is the secret of success. Hit on just one idea—and stick to it.

Chamberlain's umbrella, Winston's cigar, Sir Malcolm Sargent's high collar and

trailing tail-coat, and Adam Faith's "by-buh," Elvis's pelvis, Bill's bowler—they're all of course, Sir Winston has done more in his lifetime than just chain-smoke enormous cigars. Of course, Acker does more than flaunt a bowler.

But these are the ideas by which the massive and de-judged dinosaur recognises them. Trad jazz is redolent with such simple trademarks. The word itself is an asset. "Bebo" has an eccentric, foreign sound about it—but TRAD is comfortably Anglo-Saxon.

Plonk

What with "The Saints" "Petite Fleur," the steady plonk of the banjo and time-honoured sartorial gimmicks, we need look no further for the secret of the music's success.

There is nothing to Trad's discredit. Some of it is excellent, some dire, but that's beside the point. More subtle and profound jazzmen, be they traditional, mainstream or modern, can resign themselves to a career of comparative obscurity among their select and specialised audience.

Complexity, profundity, intellect, emotional depth—these, coupled with mass popularity, constitute a contradiction in terms. The walnut brain just won't take them in.

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Reviews by the Pop Panel



TOMMY SANDS

Another 'Mack the Knife'?

IT'S over six months since Bobby Darin made his name with his driving version of "Mack the Knife."

Now, that same dramatic format has been recruited by Tommy Sands with his version of The Old Oaken Bucket (Capitol CL15143).

With the orchestra conducted by Jimmie Haskell, the disc sounds just like that Darin special.

Spectator

The "Old Oaken Bucket" is the only spectator to a lovers' meeting by a well—a meeting which ends in trouble when the girl's husband arrives packing a pistol.

And this Tommy Sands disc could take off with the impact of the pistol shot. It has all the right ingredients.

Backing is a ballad—These Are the Things You Are.

★ Diana Trask

LONG AGO LAST SUMMER/Turn To Me (Philips PB1046). This 19-year-old American discovery has not the prettiest of names—but she has a very pretty voice. And a very good one, too. Last summer is an attractive song with strong romantic appeal and Diana projects it with something of the vocal quality and intensity of Eydie Gorné.

★ Jerry Wayne

HALF-HEARTED LOVE/Ten Thousand Miles (Vogue V9169). Vocalist Wayne wrote both these numbers. First is dolled with cooing, girlish second packs more vitality, and is the sort of number that would provide good material for Frankie Laine. Jerry scores more points with this one.

★ Ray Conniff

SMOKE GETS IN YOUR EYES/Paradise (Philips PB1048). With the Hit Parade in a summer rut at the moment, it would be nice to see Ray Conniff's name there to brighten it up.

Both these sides seem to have all the ingredients—a fresh sound, good beat, and good melodies. Don't miss giving this a spin.

★ Carl Mann

SOUTH OF THE BORDER/I'm Comin' Home (London HLD9170). That oldie from way back gets a 1960 beat vocal styling complete with amplified guitar breaks. It all adds up to a foot-tapper that could catch plenty of plays. Flip, also an up-tempo piece, rocks along to shuffle beat. Nothing sombre about these two sides.

★ The Baby Dolls

QUIET!/Hey Baby! (Warner Bros. WB16). The Baby Dolls sing in the coy manner their name suggests. Quiet! has some gimmick value, but little else. The reverse is so over-the-top with echo that it is difficult to tell what the song is all about. Those Baby Dolls should be tucked up for the night on this sad showing.

★ David Macbeth



UNHAPPY/Once Upon A Star (Pye 7N.15274). Unspatiated delivery of this simple doo-wopper with choir and electric guitar trimmings, has undeniable appeal for the young. The second side is an almost perfect match.

★ Lyn Cornell

WHAT A FEELING/Teaser (Decca FL1260). The girl who made many sit up and take notice with her cool, provocative styling of "Like Love," comes through with two encores in similar idiom. They're not quite a match for the first effort, but the cute Miss Cornell is still a girl to watch. Certainly she has assimilated the know-how of lyrical projection.



RAY—heart-wringing

★ Johnnie Ray

DON'T LEAVE ME NOW/Tell Me (Philips PB1047). The heart-throb lyric of the first title is ready tailored for the heart-wringing style of Johnnie Ray—and he makes the most of it. The song gets an appropriately sympathetic accompaniment from Frank De Vol. This one takes priority over the flip—a Ray original.

★ Mills Brothers

I GOT YOU/Highways Are Happy Ways (London HLD9169). We have the greatest admiration for those old stagers, the Mills Brothers, but we just can't see them edging into the Hit Parade with these efforts. Both are way behind the times. But their mellow voices are showcased to some effect on the bouncily I Got You.

★ The Skyliners

PENNIES FROM HEAVEN/It Be Seeing You (Polydor 66 951 B). The Skyliners are unlikely to coin much cash from their dull Pennies. And the lead singer of this vocal group has a disconcerting habit of shedding his aspirates. Reverse sounds like the Platters on an off day. Sorry, no marks for these.

★ Jerry Lloyd

BE FAITHFUL, BE TRUE/Sooner or Later (Top Rank JAR411). Jerry Lloyd has one of those resplendent clean-cut voices which wraps itself round a ballad. Both sides keep you interested right the way through mainly due to the unobtrusive rhythm section backing. With some good plugs, the disc could cause a lot of late-night listening.

★ Pete Fountain

SENTIMENTAL JOURNEY/Sentimental (Coral Q72404). Sentimental

the MM

I'm not

THE King was in his counting house counting out his money. Well, not exactly, but Cliff Richard—still Britain's King of rock-'n'-roll was in his comfortable dressing room in Show Business's biggest counting house—the London Palladium.

By BILL HALDEN

And around him were some of the attributes of his success story—dozens and dozens of telegrams from some of the thousands of fans who have made his latest single, "Please Don't Tease," the fastest selling disc in the country.

A PARTY

I reminded Cliff that his success spiral was now about two years old.

"August 9, 1958, was the date when we first started out," recalled Cliff—and he turned to his secretary to make a note to hold a party on the day.

"What mistakes do you think you have made during those lightning years?" I asked.

"Everything has gone so well that I don't think we can have made any," Cliff said happily. "Anyway everything has happened so fast we haven't had time to worry about them."

"What about the next

two?" was the next question. "Now I want to concentrate on films," he replied. "I reckon there are three distinct types of audience—the jazz audience, the rock audience and filmgoers."

"Through films, I can introduce myself to an adult and new audience besides entertaining teenagers."

Cliff is still star-struck over Laurence Harvey with whom he appeared in "Expresso Bongo."

"When you appear with someone as great as he is, you can't help realising you've got to learn," he said.

OTHER AIM

Cliff's other aim is to get back to a life of touring. "A lot of people don't seem to like it, but to me visiting a different town, each night or each week is what I like doing. That is really the way to meet your fans. You meet new ones every time. Have a different audience and get much more of a kick."

POP SINGLES

★ Jess Conrad

UNLESS YOU MEAN IT/Out of Luck (Decca FL1259). Jess Conrad is one of the most promising of the up-and-coming brigade of beat singers.

Unless You Mean It could be the one to give him Hit Parade recognition. It has a good background and the catchy repetition of the title phrase could bring it out of the rut.

★ Dorothy Squires

THIS PLACE CALLED HOME/Trust In Me (Decca FL1262). Dorothy Squires is back with two ballads styled in the manner that made her famous a few years back. Helped by two first-class backings from MD Ian Fraser, they could earn some deejay plays.

★ Semprini

THEME FROM "THE APARTMENT"/Isle Of Humming Birds (HMV Pop 765). Another of those concerto-styled film themes, tuneful enough and containing a short dramatic movement or pianistic fireworks against orchestral background. Humming Birds is attractively languorous.

★ Alan Fielding

I'LL NEVER UNDERSTAND/I Love Suzie Brown (Decca FL1261). Understand is a large-sized weepie unlikely to earn anything else than tears. The lighter Suzie Brown is the better side, although still not a world-beater.

COMMENT by DIZ



I've just fixed up Tommy's version of the new death disc. We've got an invited audience of undertakers!

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Names in the news

deserting the beat

says **CLIFF RICHARD**

But touring is quite a while off for Cliff. For the next six months he is firmly entrenched in his ivory castle of the Palladium. Only outings are a few Sunday concerts—such as last week-end's trip to Blackpool—and some TV dates.

MUMS AND DADS

Is he worried about being stuck with the Mums and Dads of the Palladium audience for so long? "Well, I don't mind admitting it is a long season," he says, "but on the other hand, I think we needed a prestige booking like this. It is a great honour. As much as I like touring we had been at it for almost two years and we had been visiting some towns twice in a space of only a few weeks.

"After this season is over and I have made another film I think—and hope—we will

get a really tremendous reception."

Cliff still stoutly defends the much-maligned rock. "Even now," he says, "95 per cent. of teenagers like rock-'n'-roll in some form.

"But they won't buy it just because it is rock—you have only got to look at the Hit Parade for that.

"People keep writing and accusing me of deserting rock-'n'-roll but that's ridiculous. I love it but the trouble is that really good rock numbers don't grow on trees. They are very hard to find these days."

ROCK SINGER

Cliff is not enamoured with an "all-round entertainer" title.

"I can't see myself purposely going out to do all sorts of things and trying to please all types of audience."

"I have been accepted—



Cliff in his Palladium dressing room

thank goodness—as a rock styled singer. That is what I like to do. If people like what I am doing, all well and good. If they don't well . . ." and Cliff shrugged his shoulders. "It's no good alerting your style to please everyone. Once you start trying to please the other side there is a big danger you will fall right over the wall."

At the moment Cliff

Richard—now only 20—does not seem in danger of falling anywhere. As I left, teenagers were waiting for his autograph. And the next night I watched him earn cheers from the celebrity-packed audience of theatre-land's "Night of a Hundred Stars."

Recognition like that does not come easily to a teenage pop star.



DELANEY—cool, clean

Eric Delaney band stops the show!

BANDLEADER Eric Delaney really does deserve to "stop the show" with his latest LP "Swingin' Thro' the Shows" (Parlophone PMC1120).

With a really cool, clean new sound, Delaney and his Five Sidenes recapture the hits of "Oklahoma," "South Pacific," "The Most Happy Fella," "Carousel," "Guys and Dolls," "Flower Drum Song" and "My Fair Lady."

If you enjoy the theatre and modern music, then this is for YOU.

Dean Hightower

WITH his "Guitar—Twangy with a Beat" LP (HMV CLP1360), American guitarist Dean Hightower presumably aims to topple Duane Eddy from his best-seller pedestal. If so, he'll have to do better than this. The guitaristry is not much better than Eddy's efforts (which leave a good deal to be desired), and the beat is definitely less emphatic than on the Duane discs.

Titles include "Peg O' Mu-

Heart," "Sweet Georgia Brown," "Star Dust" and "Goodnight, Sweetheart."

Martinas

MARTINAS and his Music gives a hip-twitching L-A beat to a selection of evergreens on the "Rhythm in Colour" LP (Columbia 33SX 1242).

The choice of titles is unorthodox for this type of South-of-the-Border beat, but the

LP session

tracks go with a swing that provides an irresistible urge to get up and dance.

Martinas is the colourful nom-de-plume for EMI MD Geoff Love. Which is just another name for musical quality all round.

Don Ralke

AND here's another album for lovers of Latin-Americana. It's the intriguingly titled "But You've Never Heard Gershwin With Bongos" by Don Ralke and his Orchestra (Warner Bros. WM4001). Maybe Gershwin takes a back seat to the borgos operator—and to a promising vibes performer who tantalises with his fill-ins—but at least the LP lives up to its title. And it swings in parts. Titles include "Fascinating Rhythm," "How Long Has This Been Going On?" "Love

Is Here To Stay," "Love Walked In," and "A Foggy Day."

Roger Williams

THE smooth, sophisticated piano playing of Roger Williams is one of the biggest selling factors in the American LP market.

This young pianist-arranger has already earned an impressive array of single and LP hits with his quiet, unobtrusive playing.

In his latest album "Always" (London HA-R2252) Williams turns his keyboard charm on standards such as "Stardust," "Stranger in Paradise," "Moonlight Sonata" and the best track "Till the End of Time."

Top Pops

HIT Records are often a passing fancy. But included in an LP out this week are a batch of Golden Discs which, even after such a length of time, still retain freshness and vitality.

They are part of the LP, "The Millionaires" (Coral LVA-9126) and the tracks include Teresa Brewer's sparkling "Ricochet," Debbie Reynolds's "Tammy," Billy Williams's distinctive "I'm Gonna Sit Right Down and Write Myself a Letter," Buddy Holly's "Peggy Sue," and Pearl Bailey's "Takes Two To Tango." Definitely a "pick of the pops" album.

ITALIAN SERENADE

A BUMPER week, indeed, for fans of the Italian approach to song. Selection is wide. That accomplished romanticist Aurelio Fierro gets to emotional grips with Neapolitan songs and some of the all-time favourites are here—"Core 'Ngrito," "Maria, Mari" and others. ("Fiero Sings Neapolitan Songs"—Durium Mono TLU 97029). "Italian Holiday Souvenir" ("Durium Mono TLU 97027") is an odd mixture but is representative of the impact of America on a country with older musical traditions. It includes a fair proportion of rock-influenced pops put over with considerable electronic gimmickry, progressive sound-

ing accompaniments, and indigenous love songs. Marino Marini and the Radar Quartet are among those who lend their talents to this parade. More nostalgic to local Italo-philis, surely will be "Rino Salviati and his Guitar" (Durium Mono DLU 96042). Salviati is no mean performer in the finger-style mode and he is locally in his element in a series of variations on the love theme. "Cha Cha Cha Italiano" (Durium Mono DLU 96041) is all that the title suggests. But the comic spirit that intrudes vocally here and there will not be to everyone's taste.

THE HIT VERSION

GARY MILLER

'MISSION BELL'

today's TOPPERMOST TEN

- GARRY MILLS**
Look For A Star
JAR 336
- CRAIG DOUGLAS**
Oh! What A Day
JAR 406
- BERT WEEDON**
Apache
JAR 415
- PETER ELLIOTT**
Waiting For The Robert E. Lee
JAR 390
- JIMMY CLANTON**
Another Sleepless Night
JAR 382
- FREDDY CANNON**
Jump Over
JAR 369
- BERT WEEDON**
AND HIS HONKY TONK GUITAR
Twelfth Street Rag
JAR 360
- THE BROOKS BROTHERS**
When Will I Be Loved
JAR 409
- DOROTHY COLLINS**
Tintarella Di Luna
JAR 401
- JACK SCOTT**
Burning Bridges
JAR 375

BRAND NEW AND POPPERMOST

- PRESTON EPPS**
Bongo Bongo Bongo
JAR 413
- DAVID KINNAIRD**
Buttered Bannocks
JAR 414
- STEVE LAWRENCE**
Say it Isn't True
JAR 416
- AL MARTINO**
Why Do I Love You
JAR 418
- JOSH McRAE**
Talkin' Army Blues
JAR 290
- DANNY RIVERS**
Hawk
JAR 408
- THE FENDERMEN**
Mule Skinner Blues
JAR 395
- DIG THE SWINGING TOP RANK**
PLATTER SHOW ON 208

SUNDAY - MIDNIGHT
TUESDAY - 11 p.m.
THURSDAY - 11 p.m.
SATURDAY - 10.30 p.m.

TOP RANK RECORDS

70 NORTH ROW, LONDON W.1.

Il set vasion

on at 4 p.m. and 6 p.m., to coincide with trains, and back again at 11.30 p.m. There will be Jive Contests every night with the Grand Finals on Monday.

On Sunday afternoon, Lord Montagu's XI will be playing a cricket match against a team of jazz and show business personalities led by bandleader Vic Lewis.

On television

BBC-TV cameras will be covering the proceedings from 10.45 p.m. to 11.25 p.m. on Saturday, and again from 9.55 p.m. to 10.40 p.m. on Monday.

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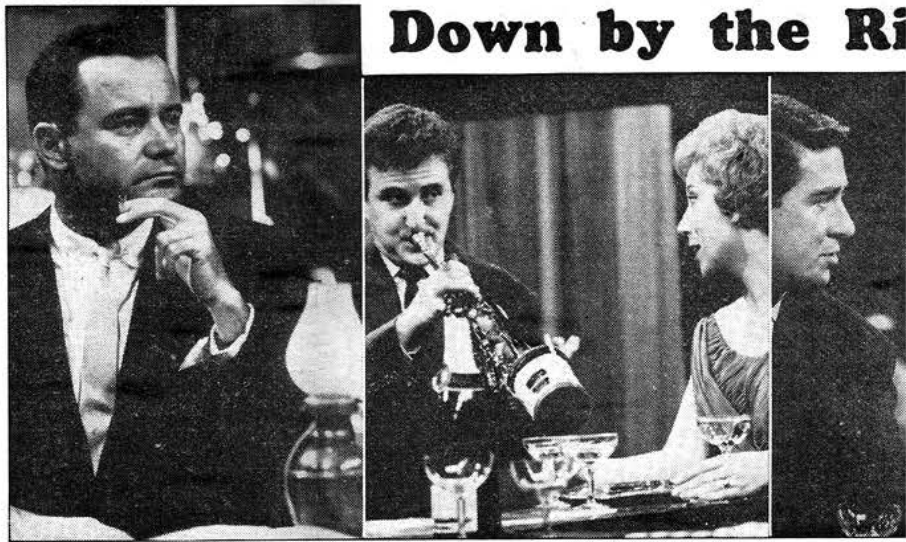
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After many months on the Continent, Bob Weedon is now in Majorca as resident cocktail pianist at the Hotel Maribel, Palma. In October he expects to move to Madrid.



Jack Lemmon enjoys some British jazz.

Otilie Patterson sings, backed by Pat Halcox.

Tony Hall

For BBC-TV Jazz Session

THE BBC-TV's Riverside Studios were turned into the plushier type of jazz club last Tuesday for the tele-recording of a "Jazz Session," produced by Christian Simpson.

The show, which will be screened on August 6, features the Chris Barber Band, with Otilie Patterson, the Tony Kinsey Quartet, pianist Eddie Thompson and American blues artist Memphis Slim.

VIP visitors

Among the distinguished guests interviewed for the programme by compere Tony Hall, were the Duke of Bedford, Lord Montagu, American film star Jack Lemmon, actor John Le Mesurier, poet Christopher Logue and film producer John Paddy Carstairs.

News Spotlight

NELSON KEENE — the newest member of the Larry Parnes rock stable — this week cut his first disc for HMV.

Titles are "Image Of A Girl" and "Ocean Of Love." Release date is August 5. Keene, a 17-year-old former TV mechanic, is currently appearing in "Idols On Parade" at the Queen's Theatre, Blackpool.

Cliff Richard is one of the stars in the Light Programme's "Saturday Club" on August 6. Others include Dinah Kaye, Johnny Wade, the Red Taylor Four and the Alex Welsh Band.

Adele Leigh flies to the States after her summer season at Brighton Hippodrome in September to sing with her husband, James Pease, in the New York City Opera.

Murray Campbell makes his band-leading debut on August 24, when he starts a season at Mecca's new Locarno Ballroom, Birmingham. Trumpeter Murray will be leading a sextet.

Bryan Lock 25-year-old singer who recently made his bow on BBC-TV's "Malcolm Mitchell Show," has a return booking on August 7.

Edmund Hockridge stars at the Pavilion, Sandown, this Sunday, followed by Douglas (August 14), Petula Clark (21st) and David Hughes (28th).

Dick Charlesworth and his City Gents and Mickey Ashman's Ragtime Band appear on the Light's "Jazz Club" on August 11.

Richard Allen who sings on the soundtrack of "Doctor In Love," will make a one-night-stand tour of Rank Cinemas in Greater London during the showing of the film for three weeks commencing August 13.

Robert Earl has recorded a Showcase album of his most popular songs for Philips. He is now working on an LP of titles containing the word "Heat."

Johnny Franks bandleader and agent, has been presented with a daughter, to be named Ruth Elaine, by his wife Nanette.

Adam Faith is to make three weekend trips from Blackpool to London next month to record 12 numbers for a Parlophone LP. First session will be on August 11.

Eric Delaney and his Band has a booking on the Light's "Saturday Club" on August 13. Other stars appearing include Johnny Duncan and the Blue Grass Boys, Billie Anthony and the Viscounts.

Dennis King pianist and youngest member of the King Brothers was given a surprise party to celebrate his 21st birthday on Monday by Frankie Vaughan and other artists in "Let's Be Happy" at the Brighton Hippodrome.

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These deals result from a transatlantic tie-up between Frankie Vaughan's manager Paul Cave and Hollywood impresario George Greif, who manages these and many other pop artists.

Paul Cave and George Greif met recently in Las Vegas, and they believe that this is a unique agreement for personal management as opposed to the usual agency representation.

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ITSY BITSY TEENIE WEENIE
YELLOW POLKA DOT
BIKINI
Brian Hyland
45-HLR 9161 London

JOSEPHINE
Bill Black's
Combo
45-HLU 9156 London

Little
Tony
KISS ME, KISS ME
45-F 21247 Decca

Everly
Brothers
WHEN WILL I BE LOVED
45-HLT 9157 London

Elvis
Presley
THE GIRL OF MY BEST FRIEND;
A MESS OF BLUES
45/RCA-1194 RCA

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NEWSBOX

Jerry Dawson

EDDIE CALVERT, who arrived in Blackpool for his Opera House summer season direct from a five-and-a-half-month continental tour, will be going abroad again early next year.

He is planning to take up outstanding offers for himself with drummer Bobby Adrian and the Three Wise Guys to visit Argentina, Israel and Egypt.

"I can't refuse these offers," says Eddie. "The money is too big—much more than we get over here!"

SEASIDE.—Former Gerald, Johnnie Gray and Frank Weir, also in the Olympia, are leading a quartet for dancing and cabaret at the Watersplash Restaurant, Scarborough. Following work after a two-year illness, vibist Tom Johnson, his pianist-wife Tina and his brother Johnny on bass, are appearing for the summer at Combe Haven Caravan Club, Hastings.

... COULD BE ...

BANDLEADER Frank Weir, returning at the Olympia Ballroom, Scarborough, is playing a lot of clarinet these days. Could he be getting in trim for a return to the West End at a famous restaurant in the autumn.

NAMES.—Dick Charlesworth and his City Gents take over for three days from tonight (Friday) on the Isle of Arran while the Clyde Valley Stompers visit Beaulieu Jazz Festival. The City Gents then visit Ayr, Nairn, Eight, Huntley and Fraserburgh. Eric Delaney's Band plays on in "Summer Masquerade" at Brighton Essoldo and also appears in the pit, augmented by Arthur Mounsey (dr.), Nat Stone (tnb.), John Taylor (drs.) and pianists Kay Laing and Frank Butler.

... A NEW SOUND

A £200 outlay on a harp-sichord has paid for West Michael Hill, his "new sound" Farlowone disc show "Joey's Song," coupled with "Juke's Jingle," is selling well. Mike is resident at Galiland, Scarborough.

NEW.—Ken Poppell's Band is spending a month at the Gaumont, Bradford, while the resident Bert Bentley Band takes a two-week holiday and a further two weeks as holiday relief for Billy Hey's Band at the Majestic Ballroom. . . . New-comer to the Billy Hey Band is trumpet-arranger, Ross Brandon in place of Peter Yates, who has joined Bert Bentley. . . . When the Larry Farlowone rock show opened at the Queen's, Blackpool, 17-year-old Johnny Goode, from Leigh, Lancs, asked for an audition. He sang one number and was booked for the remainder of the run.

JAZZMEN.—The Bob Wallis Storyville Jazzmen and the Clyde Valley Stompers share a concert bill at the Free Trade Hall, Manchester, on September 18. . . . On August 5, Mick Mulligan travels to Dumfries for the first of three Scottish dates, following with Kelson on the 6th and Ayr on the 8th. . . . Midlands jazz promoter Tony Cuck was married on Saturday to Miss Frances Harrington, of Quinton. Best man was jazz drummer Geoff Wakeliam.

Beaulieu all set for jazz invasion

LORD MONTAGU expects to welcome well over 12,000 jazz fans this weekend to his home, Palace House, Beaulieu—the New Forest scene of the fifth Beaulieu Jazz Festival.

12,000 was the attendance figure for the three-day 1959 Festival, but advance bookings indicate that that record will be broken this year.

The biggest ...

Britain's biggest jazz clam-bake opens tomorrow (Saturday) with the bands of Acker Bilk, the Fairweather-Brown All-Stars, Clyde Valley Stompers, Mick Mulligan, the Jazz Five, the full Johnny Dankworth Orchestra and American blues artist Memphis Slim. Sunday's attractions include

Three-day Festival

the bands of Humphrey Lyttelton, Nat Gonella, Bruce Turner, Wally Pawkes, Ross-Courtley Jazzett and the Dill Jones Trio with guest stars Don Rendell and Keith Christie. The final session, on Monday, presents Victor Feldman, Ronnie Scott Quintet, Tubby Hayes Quartet, Joe Harriott Quintet, Dankworth Orchestra, Dill Jones Trio, singer Elaine Delmar and a second American bluesman, singer and pianist Little Brother Montgomery making his first appearance in Britain.

Compre Alan Dell

On each of the three evenings the music will last from 7.30 p.m. to midnight and the artists will be introduced by Alan Dell. Transport from Brockenhurst Station to Beaulieu is being laid

on at 4 p.m. and 6 p.m., to coincide with trains, and back again at 11.30 p.m. There will be Jive Contests every night with the Grand Finals on Monday.

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There will be prizes each week for the winner or winners.

BILK AND GONELLA FIXED TO TOUR

THE Acker Bilk and Nat Gonella bands are to make a joint tour of Scandinavia and Germany in September. Organised by Metronome Records, the tour will feature the

Shelley in cabaret at the Satire

Singer-composer Shelley Moore, recently returned from the States, opens in cabaret at the Satire Club, W., on Monday. She appeared this week at the Whiskey a'Gogo, Wardour Street. Shelley left for the States in April for a two-week tour with the V. Lewis Orchestra, but was heard by Ray McKinley and booked to sing with his Glenn Miller Orchestra for three months. She is featured on an Esquire album of her own compositions, entitled "Portrait of Shelley."

Gonella & Humph

There will be further German dates fixed between September 20 and 24.

Gonella's Georgia Jazz Band will also be going to Dortmund with the Humphrey Lyttelton Band for open-air concerts in the Westfalenpark, organised by the Dortmund city authorities, on September 16 and 22. The Lyttelton Band takes its annual holiday from August 5 to 19.

Disc stars to line the 'Silver Mile'

FRANKIE VAUGHAN, Eric Winstone, Roy Castle, the King Brothers, Ronnie Carroll, Millicent Martin, Anthony Newley and other stars of show business will be giving their services during the coming week in connection with "The Silver Mile" organised by the Variety Club of Great Britain.

Visiting band

It is hoped a mile of silver coins will be laid on the pave-

DISC DOUBLE

Piano duettists Rawicz and Landauer, currently appearing at Bournemouth's Winter Gardens, have made another LP for Philips. Titled "The World's Favourite Piano Music," the disc will be issued in September. Just out is their latest single, "Seashore" and "The Bahama Rumba."

ment from the Peace Statue boundary of Brighton and Hove starting today (Friday), and proceeds will be donated to handicapped children.

Eric Winstone and his Band will make the trip from Butlin's Holiday Camp, Bognor Regis, to appear on Tuesday, and Frankie Vaughan will be there from the Brighton Hippodrome on Wednesday.

'NEWS' SHOW TO BE RESIDENT AT THE CAMBRIDGE

AFTER a three-week Provincial tour, the new revue "Here is the News" opens at London's Cambridge Theatre on August 25.

The show stars Cleo Laine—making her first appearance since the birth of her son—Valentine Dyall, Richard Goodall, Sheila Hancock, Lance Percival, Robin Ray and Kathryn Keeton.

Opening at the Coventry Theatre on Monday for one week, the revue follows with weeks at the Theatre Royal, Nottingham, and New Theatre, Oxford, before coming to London.

BFN to celebrate 15 non-stop years

The British Forces Network in Germany—which has been on the air some 18 hours a day since 1945—celebrates its 15th anniversary today (Friday).

A special edition of "Housewives' Choice" (BBC Light) will feature requests for housewives in Britain, in Germany, and BFN in Cologne will also celebrate the occasion with a broadcast from 7.30 to 11.30 p.m. tonight.

Artists to be heard include Harry Secombe, Joan Regain, Cliff Richard, Russ Conway, Edmund Hockridge and Anne Shelton.

The other artists will appear when engagements permit, and may be supplemented by Russ Conway and Cliff Richard, whose replies to the invitation are awaited.

Donations from artists and fans unable to attend will be welcomed by the Variety Club of Great Britain, c/o the Grand Hotel, Brighton.

SPANISH COCKTAIL

After many months on the Continent, Bob Weedon is now in Majorca as resident cocktail pianist at the Hotel Maricel, Palma. In October he expects to move to Madrid.

DATES WITH THE STARS

(Week commencing July 31)

- John BARRY**
Season: Hippodrome, Blackpool
- Shirley BASSEY**
Season: Winter Gardens, Bournemouth
- BEAULIEU JAZZ FESTIVAL**
Sunday, Monday, Palace House, Beaulieu, Hampshire
- BEVERLEY SISTERS**
Season: South Parade Pier, Southsea
- Eddie CALVERT**
Season: Opera House, Blackpool
- Alma COGAN**
Season: Opera House, Blackpool
- Russ CONWAY**
Season: London Palladium
- Adam FAITH**
Season: Hippodrome, Blackpool
- Emile FORD**
Season: Hippodrome, Blackpool
- Joe HENDERSON**
Season: Floral Hall, Scarborough
- KING BROTHERS**
Season: Hippodrome, Brighton
- LIBERAGE**
Season: Hippodrome, Birmingham
- Ruby MURRAY**
Season: Palace Theatre, Blackpool



- RAVERS C.O.**
Sunday: Henden (2.30)
Monday: Paxel (11.30)
Thursday: Goodmayes (2.30)
- Joan REGAN**
Season: London Palladium
- Cliff RICHARD**
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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WHEN WILL I I
45-HLT 9157 Lo

Down by the Riverside



Ottilie Patterson sings, backed by Pat Halcox.



Tony Hall interviews the Duke of Bedford.



The show's American guest star, Memphis Slim.

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Other vocal stars due to

New agency deal

come over before the end of the year include singers Billy Eckstine and Gogi Grant.

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Paul Cave and George Greif met recently in Las Vegas, and they believe that this is a unique agreement for personal management as opposed to the usual agency representation.

Eckstine for London

George Greif, who has been in the management side of show business for about 12 years, has just formed a partnership with disc jockey and manager Sid Garris, who discovered and handles several recording stars, including the Four Freshmen.

First of Paul Cave's artists to engage the attention of George Greif will be Frankie Vaughan and the King Brothers.

Meantime, with a TV date being discussed for the Kirby Stone Four, Paul is working on a big offer in London for Billy Eckstine and various suggestions for Gogi Grant.

Fast-tempo favourites, the Kirby Stone Four are familiar to disc buyers in Britain notably for their novelty song "Baubles, Bangles and Beads."

Latin Quarter date

Recording for Philips, they currently have two LPs and four EPs on the market and are now headlining at New York Latin Quarter.

Gogi Grant is best known for her hit discs of a few years ago—"That Wayward Wind" and her soundtrack and LP of the film "Both Ends of the Candel," based on the life of Helen Morgan. She is at present at the Thunderbird Hotel, Las Vegas, and tops at the Hollywood Bowl from August 8.

HOUSEWIVES' CHOICE

Pete Murray will be the host in the Light's "Housewives' Choice" for a fortnight from August 8.

TV cameras focus on Stapleton show

CYRIL STAPLETON and his Show Band and other artists from the summer show at Weymouth Pavilion Theatre will be seen in a BBC-TV excerpt

Cyril has a busy day on August 23 when he opens Lyme Regis Regatta and does a concert with his band at Bournemouth Pavilion.

Jazz stars

Alto-saxist Bruce Turner, booked a short notice to play opposite Cyril Stapleton in the Pavilion Ballroom for the summer season, is fronting his regular sextet, familiar to jazz club fans throughout the country.

It is completed by Johnny Clifton (tp), Johnny Munford (trb.), Colin Bates (pno.), Johnny Armitage (drs.) and Jimmy Bray (bass).

BEVS TO DECIDE ON TV CHANNEL

The Beverley Sisters will make their first LP in the Autumn for the Columbia label.

"It may seem impossible that we have never made an album, after all the years we have been recording," said Joy, "but we've never had time to get around to it."

After their summer season at Southsea's South Parade Pier for Harold Fielding, they will play a week at Bournemouth in mid-September.

Approached by the BBC and ITV to do another TV series of "Those Beverley Sisters" they are at present considering which offer to accept. Their last series was for ITV, after five for the BBC.

Little Brother Montgomery arriving for tour

AMERICAN blues singer and pianist Little Brother Montgomery is due to arrive at London Airport tomorrow (Saturday) for his first British tour.

His first date is at the Beaulieu Jazz Festival on Monday, and he has been booked for a Light Programme "Jazz Club" airing on August 4.

'Barrelhouse man'

Other dates set so far include: Morden Jazz Club (August 2), Jazzshows Jazz Club (3rd, 5th, 14th, 17th, 20th, 24th, 29th, 31st), the Dome, Brighton (6th), Woolwich Jazz Club (7th), Bromley Jazz Club (23rd) and Nottingham Jazz Club (24th).

Little Brother, whose real name is Eurreal Montgomery, was born in Kentwood, Louisiana, on May 17, 1907, and has been described as "one of the last of the barrelhouse men."

TWO BANDS OF FISHERMEN!

Members of the Chris Barber and Alex Welsh bands are forming an Angling Society among musicians.

They plan to buy the fishing rights to a stretch of water, and interested musicians should write to Don Adridge, c/o the Chris Barber Office, 37, Sono Square, London, W.1.

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Height 36ins. Width 53ins.
Depth 22ins. approx.



The BIRD ELECTRONIC ORGAN is ideal for use on public premises. Its unique styling (in colours to harmonise with your decoration scheme) makes it a centre of attraction, and its performance wins instant admiration from players and listeners alike. Even amateur pianists soon feel at home with it—it is so simple to play, and normal piano-techniques can produce deep rich bass notes. It can be easily moved from room to room, for it weighs only 156 lbs. and is quickly dismantled, as shown above.

At 298 Guineas it is indeed a sound investment!

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Light

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Sey T FRIEND; UES

Little Tony

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Hawdon's progress

IN his eleven years behind a trumpet, Dickie Hawdon seems to have conducted his own swift tour through the history of jazz.

Starting with a group known as the Royal Garden Quartet, and then the Yorkshire Jazzband in his native Leeds, Dickie came to London in 1951 and, after a brief spell as a bandleader, joined Chris Barber.

From Barber to the Christie Brothers Stompers was a simple stylistic step, but the next move, to Don Rendell's group, left his followers aghast with horror.

A spell with Tubby Hayes was followed by his first big band experience with Basile Kirchin.

For the past three-and-a-half years he has worked with the Johnny Dankworth Orchestra, first in the Seven and now with the new band, as lead trumpeter. Dragging him away from Tuesdays test match commentary I asked Dickie how he felt to be leading a section for the first time.

"As a matter of fact,



• Dickie Hawdon
—from trad to modern

FIRST heard of Little Brother in 1941, when Albert McCarthy lent me a stack of what were then called Race records.

Among these valuables, brought from America by enthusiastic seamen, was a Bluebird reissue coupling Pinetop and Lindberg's "East Chicago Blues" with a piano solo titled "Fارش Street Jive."

Fanciful

The latter was by Little Brother, of Louisiana, and from this one record it was possible to tell that Burreal Montgomery—to give him his full name—was a pianist of distinction.

It was fanciful, rather than

by Bob Dawbarn

it is the first time I have played in a section," said Dickie. "I like it very much indeed, though it certainly needs a lot more concentration—and everything else—than I have been used to."

Great times

Had his experience as a traditionalist helped his playing as a modern jazzman? "I don't think it either helps or hinders me," he said. "I wouldn't have missed it for the world, though. They were great times."

Apart from "the musicians everybody likes, like Bird, Louis, Diz and Miles," Dickie's favourites include Clark Terry and Charlie Shavers.

"I don't think any of them have influenced me, although when I started bebopping I listened a lot to Clifford Brown," said Dickie. "No doubt you think there is not much Hawdon in Hawdon's playing."

Advantages

Before I could get out my denial, another wicket had fallen and I left him to his television set, realising that being a professional musician does have its compensations.

deep, blues music; a strange kind of boogie wogie, more melodic than the orthodox variety, which showed a rag-time influence in the treble.

From then on, I kept an eye open for Little Brother records. I collected "Shreveport Farewell" and "Crescent City Blues" highly original solos, and later his first local release—the 1930 "Vicksburg Blues" ("No Special Rider" (Jazz Collector L44), which introduced his stark singing.

I didn't really expect to be seeing such a gin-mill performer as Montgomery in person. But with Jazzshows importing a stream of blues talent this summer, the unexpected becomes almost commonplace.

And thus, tomorrow (Saturday), Little Brother arrives here to take over the blues spot at Jazzshows Jazz Club for August, and to appear at the Beaulieu Festival on Monday.

Memphis Slim, who has just finished at the JJC and who performs at Beaulieu tomorrow, knows Montgomery well and says we shall enjoy his playing.

This World of Jazz BY MAX JONES

"I think, for sure, he's one of the best piano players to come over here. Oh yes, definitely," Memphis assures me. "He plays very good boogie, and then again he can play Dixieland—what you call 'Traditional' here."

Chicago

FROM Jonathan Fenby, Andrew King and Peter Jenner—who describe themselves as regular readers of this column—comes an account of "the Chicago wanderings of three English jazz fans." All three are young, 17 or 18.



British trumpeter Stan Sowden, now in Germany, sends this picture of an international jam session at Stuttgart's Atlantic Club. With Stan Benny Waters (tenor; USA), Lorrie Frydysack (clt.; Germany), Johnny Langland (pno; Scotland) and Bjorn Jensen (bjo; Denmark), Benny Waters, featured nightly at the Atlantic Bar with the Allea Poulton band from London, plays tenor, clarinet and soprano.

and have up till now listened mostly to modern jazz, with mainstream on the side. A stay in the United States has, they say, considerably broadened their jazz interests.

"We journeyed to Chicago from Pekin, Illinois, and spent two exhilarating days seeing Miles Davis, Muddy Waters and others," they write. "The next day we met Bob Koester, who owns the Delmar label and runs Seymour's Record Mart on Wabash, and spent the afternoon listening to records at his shop."

"In the evening, we went to Smitty's Corner, on 35th and Indiana, to hear Muddy Waters. Muddy has taken up guitar again—he has played very little in the last few years—and Otis Spann is still with him on piano.

James Cotton played harmonica and sang in an urban blues style close to R and B. And the group was completed by a loud but good drummer, a second guitarist and an electric-bass player.

Exciting

"The unit is popular on the South S. side, and Muddy appears to enjoy working in bars around there, getting extra money from his records.

"His band makes a powerful noise, and on record might seem crude. But in its proper setting it is really exciting.

"Among the latter, the night we were there, was collector John Steiner—the present owner of the Paramount label. And at the next table was Paul Oliver, sitting with St. Louis Jimmy and Little Walter.

"So maybe Muddy worked extra hard; whatever the case, his music was irresistible and had a reforming and eye-opening effect on us.

"This process was continued next day, spent with Paul Oliver and Bob Koester down on Maxwell Street, when the first person we heard was Blind Al Grey, who plays steel guitar with tremendous skill.

Amplified

"Nearby was Stovepipe Watson, who plays harmonica and guitar and once recorded for Vocalion in the 'twenties. And on the next block were two groups of young blues men who used only amplified instruments and played in an R & B vein.

"We also heard, on Maxwell Street, a washboard band playing in the Kansas City style, with aggressive electric guitar and an appalling trumpet player.

"It is obvious that the blues are anything but dying, although that Maxwell Street is the Chicago centre for the blues. There, we heard unself-conscious performers which would lose much if they were transferred to a stage."

jazz on the air

(Times: GMT plus 1)
SATURDAY, JULY 30:
12.30-12.44 p.m. A 1: Sim Copans.
3.04-9.0 R: Goodman 4.15-9.0 Q:
"Jazz at its Best." 5.05-3.0 C 1: Jazz
Session. 5.30-6.0 J: This is Jazz.
6.25-6.55 DL: Charles Melville. 6.30-
8.0 X: Monk (5). Newport '58—
Taylor, Charles, Mulligan, Inter-
national J.B. 8.0-8.30 W: Jazz Time.
8.15-9.0 T: Popular. 8.0-9.0 H: La
Nuit du Jazz (2)—details as last
week. 9.15-10.0 T: Pau Norton; Jazz.
10.35-11.0 Y: Jazz Gallery. 10.45-
11.45 U: Jazz Concert. 10.50-11.15 X:
Jazz in the Night. 11.15-11.0 a.m. J:
Dancing on Two Continents. 12.30
app-1.0 Q: Jazz Concerts 1958-59.
12.30-1.15 T: Nightly repeat of 9.15
VOA Programme.

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SUNDAY, JULY 31:
5.15-5.45 p.m. 1: Miles D. plays
Porgy and Bess. 7.30-8.30 X: Duke,
Red Allen, Buckner, Dameron, Bush-
ing, May. 8.15-9.0 T: Popular. 9.0-
9.30 W: Acker Bilk. 9.15-10.0 T: Paul
Norton; Jazz. 10.10-10.30 A 1 2: Best
of Joy. Rev. Campbell, Victory Baptist
Chorale. 10.10-12.0 S: For Jazz. 10.10-
11.00 T: Popular. 10.10-11.0 A 1 2: Jazz Actual-
ities.

MONDAY, AUGUST 1:
11.15-11.30 a.m. B-347, 359m: Jazz Re-
quests. 12.0-12.30 p.m. B-347m: Claude
Luter Ork. 8.15-9.0 T: The Duke in the
Fanz. 9.0-9.15 W: Helander, Guests.
10.0 T: New—first of five consecutive
programmes presenting the new jazz
discs. 10.30-10.45 S: Horace Silver. 9.45-
10.0 R: The A 1 2: Jazz Studio—Oscar
Petford. 10.30-10.45 H: Jazz Date.
10.30-11.30 app. K: Jazz at Skansen—
Domenicus Ork. Helander, Guests.
10.50-11.15 A 1 2: Jazz in the Night.
11.0-11.30 V: The Jazz Corner. 11.5-
1.0 a.m. J: Nightly D-J Shows.

TUESDAY, AUGUST 2:
8.15-9.0 p.m. T: Cole, Mancini, Shere-
Norvo, Gooden, Bostic, Herman,
Hettli. 9.15-10.0 T: New Discs (2).
9.30-10.0 U: Rollins and Holman Big
Jazz. 10.30-10.55 J: Disciples of Jazz.
10.30-11.15 I: S. J. Orleans, Blues
10.30-10.50 F 3: Jazz Without Fron-
tiers. 10.50-11.15 A 1 2: Jazz, Latitude
49. 11.30-11.55 C 1: Rhythm All
Stars.

WEDNESDAY, AUGUST 3:
4.0-4.23 p.m. B: Stuff Smith. 5.0-5.30
Y: For Jazz Fans. 5.5-6.0 U: Jazz—
Made in Germany. 6.30-7.0 F 1:
Carlos de Radtitzky. 6.30-7.0 DE:
Jazz Session. 8.15-9.0 T: Bing's Musi-
cal Autobiography 1941-4. 9.15-10.0
T: New Jazz Discs (3). 9.30-10.30 F
3: Jazz for Everyone. 10.20-11.0 Q:
N.Y. "Down Beat" Concert. 10.30-
11.0 F 4: Brounny. 11.2-2.0 app.
W-1293m: Charles Delaney. 11.15-
12.0 Q: Jazz Journal. 12.10-11.0 M:
1: Kotler-Petford, Mulligan, Cluffie
Krupa Combo. (Karisruhe Concert.)

THURSDAY, AUGUST 4:
5.30-6.0 p.m. G 1: Heath. 5.15-9.0 T:
Belafonte at Carnegie. 9.15-10.0 T:
New Jazz Discs. (4). 6.40-10.0 F 2:
Ellington, Kenton. 10.40-11.30 DL:
Jazz Club. 11.0-12.0 P: Big Bands.
FRIDAY, AUGUST 5:
12.30-1.0 p.m. G 2: Ray Conniff. 4.40-
5.0 R: Ellington. 4.40-5.10 L: Jazz.
8.15-9.0 T: Belafonte at Carnegie (2).
9.15-9.45 D-232m: "Jazz mit Joe."
9.15-10.0 T: New Jazz Discs (5). 8.30-
10.0 B-258m: The Real Jazz. 9.55-
10.15 C 1: Pin Jacobs Trio, with Rita
Reys. 10.30-10.55 J: Jazz is my Beat.
10.35-11.0 T: Jazz at Newport. 10.50-
11.15 A 1 2: Jazz, Latitude 49. 11.0-
12.0 U: Swing Serenade.
Programmes subject to change.

Key to stations

- A: RTP France 1: 1-1829, 48.30, 2-193.
- B: RTP France 2: 347, 218, 318, 359, 379, 445, 498.
- C: Hilversum: 1-402, 2-298.
- D: BBC: B-484, T-130, 247.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- G: CBC Montreal: CKNC 16.84m.
- H: Radio Eireann: 50m.
- I: SWF B-Baden: 295, 363, 195, 41, 29.
- J: RTF: 344, 271, 547.
- K: SBC Stockholm: 1071, 255, 245, 306, 506, 49 band.
- L: NR: Oslo: 1376, 337, 228, 477, 19, 25 or 35 band.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 162, 49.75.
- Q: HR Frankfurt: 506.
- R: RAI Rome: 355, 230, 269, 207.
- S: Europe 1: 1677m.
- T: OVA: 8.15 and 9.15-49, 31, 19m. bands. 11.30-1734m. (LW).
- U: Bremen: 221.
- V: Saarbrücken: 211.
- W: Luxembourg: 208, 49.28.
- X: RTP France: (FM only): 85.9 Mc's, 90.35 Mc's, 88.7 Mc's.
- Y: SBC Lugano: 539m.
- Z: SBC Geneva/Lausanne: 391, 31 band.

I hear...

• Graeme Bell, now resident in Sydney, is assembling as many of his original bandmen as possible for a forthcoming Melbourne concert. It will be the first time the men have worked together since '53.

• Guitarist Wally Richardson has joined Ram Ramirez, Rudy Rutherford and Ronnie Cole at Minton's.

• Al Casey, a fine guitarist formerly with Fats Waller for many years, is currently working for tenorman King Curtis.

• Blues singer Wynonie Harris, who has been running a Brooklyn tavern in recent years, plans a comeback.

• Alto saxman Tab Smith is set to return to the recording scene via King Records.

• Bandleader Jean Goldkette, a big name in the 'twenties, will shortly hit the road with a new 14-piece. His RCA Camden LP caused enough talk to induce him out of retirement.

• Hazel Scott has been signed for a starring role in the Langston Hughes play, "Tambourines to Glory," which breaks in soon for a week at Westport.

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ART PEPPER personalities in focus

A RELAXED DOZEN FROM PEPPER 12

ART PEPPER PLUS ELEVEN (LP). "Modern Jazz Classics." Move (c); Groovin' High (b); Opus De Funk (a); Round Midnight (a); Four Brothers (c); Shave and Shout (b); Bernie's Tune (c); Walkin' Shoes (a); Anthropology (b); Aargan (a); Walkin' (c); Danna Lee (b). (Contemporary 12 in. LA01229—36s. 8d.)

(a)—Art Pepper (alto, tenor, clarinet). Pete Candoli, Jack Sheldon (tpits.); Dick Nash (tmb.); Bob Enevoldsen (tr.); Vince De Rosa (French horn); Herb Caller (alto); Bill Perkins (tr.). Mad Flory (bar.); Russ Freeman (pno.); Joe Mondragon (bass); Mel Lewis (dr.). (b)—(a) except Al Porcino (tp); replaces Candoli, and Bud Shank (alto) replaces Caller. (c)—(a) except Charlie Kennedy (alto) replaces Shank, and Richie Kamuca (tr.) replaces Perkins. 12-4-59.

ART PEPPER, 12 of the best jazz standards of the past 16 years and a reasonably swinging group of West Coasters add up to some 38 minutes of pleasant listening. Although obviously stemming from Parker, Pepper is sufficiently original to maintain one's interest and there are also good solos from Jack Sheldon, Bill Perkins and Russ Freeman. All the tunes have been arranged by Marty Paich who also conducted the group. Pepper is heard on tenor and clarinet as well as his more familiar alto. There are few modern clarinetists that I find really satisfying. Pepper, although adopting the apparently obligatory cool tone, is one of the best. On all three instruments he is a restrained, though thoughtful performer, and the LP has a relaxed air.—Bob Dawbarn.

Efficient

SHELLY MANNE and his MEN (LP). "Volume 6." Concerto for Clarinet and Combo (a); Sophisticated Rabbit (b); My Old Flame (c); Bags' Groove (c). (Contemporary 12 in. AD1228—36s. 8d.)

(a)—Shelly Manne (dr.), Bill Smith (cl.), Stu Williamson (tp.), Bob Enevoldsen (tr.), Vincent De Rosa (French horn), Charlie Mariano (alto), Jack Mont-

CAPSULE REVIEWS

BILLY TAYLOR (LP). "Taylor Made Piano." Just Squeeze Me (b); Feeling Frisky (a); Makin' Whoopie (c); Thoro (c); Moonlight Saving Time (c); Cu-Bi (c); I'm Beginning to See the Light (a); All the Things You Are (a); Lady Bird (a). (Vogue LAE1292—36s. 8d.)

THESE tracks, all made in 1951 and 1952, make a neat and attractive tour for piano jazz enthusiasts although solo honours are stolen by Mingus's bass on the (a) tracks. The (b) titles include Mundell Lowe's guitar, Jo Jones and varied percussion including Zoot Sims on maracas, Chuck Wayne (gtr.) and more kitchen equipment show up on the (c) tunes.—B. D.

MJQ-esque

THE MASTERSOUNDS (LP). "The Mastersounds Concert." The Foolish Things; Somebody Loves Me; Love for Sale; Stompin' at the Savoy; Two Different Worlds; In Sentiments; Moon; Our Very Own; Star Eyes. (Vogue 12 in. LAE1228—36s. 8d.)

A TYPICAL Mastersounds set—competent musicianship wasted on derivative ideas. The resemblance to the MJQ is more marked than ever, although the Mastersounds completely lack Lewis's originality.—B. D.

rose (tr.), Bill Holman (bar.), Russ Freeman (pno.), Monty Budwig (bass), 21.6.57. (b)—Manne (dr.), Williamson (tp.), Mel Lewis (alto), Freeman (pno.), Budwig (bass), 25.7.57. (c)—Manne (dr.), Williamson (tp.), Vince Lombardi (tr.), Freeman (pno.), Leroy Vinnegar (bass), 6/12/55.

THE whole of the first side of the latest Manne LP is taken up with Bill Smith's "Concerto for Clarinet and Combo." Smith is a Juillard graduate who was with the Erskine Quartet between 1947 and 1953. He later studied at Columbia University and the Paris Conservatory and has since been engaged mainly in teaching and writing, both jazz and "straight" music. I find his Concerto, and his playing, coldly efficient with little real substance. It is all so dated, polite and ineffectual. Side two has three good tunes—the fast "Sophisticated," a good ballad in "Flame" and Milt Jackson's most famous blues, "Bags' Groove." Bill Holman and Russ Freeman are the best of the soloists.—Bob Dawbarn.

Appealing

ARCHIE SIMPLe TRIO (LP). "Jazz for Young Lovers." I'll Be Seeing You; What'll I Do?; Deep Sleep; Back in Your Own Back Yard; My Foolish Heart; Poor Butterfly; Lullaby of the Leaves; She's Funny That Way; Blues for Messner; The One I Love; They Didn't Believe Me; Confession. (Columbia 12 in. 33SX1240—34s. 14d.)

SimpLe (cl.); Fred Hunt (pno.); Jack Fallon (bass). London. 27-28/1/60.

THIS isn't a stirring record, and I assume that it wasn't meant to be. The music comes into the "late night" category, and is likely to have a soporific effect on today's young lovers. Archie SimpLe is a good clarinetist, an interesting jazz player with an appealing sound which has grown out of Pee Wee Russell's style, with some fertilisation from Edmond Hall and others, and developed along its own lines.

Here, he confines himself to improvising solo around a set of handsome tunes, including in a kind of thoughtful doodling which reveals a high degree of musical sensibility.

Fred Hunt and Jack Fallon bring considerable taste and skill to their supporting roles. Tempos are kept down, and the playing is generally under wraps. But enough swing is suggested to prevent things becoming too sluggish, and—although the temperature is seldom allowed to rise above tepid—the music doesn't ever degenerate into complete background jazz.

I found myself nodding during "Foolish Heart," one of the drowsier items, but listening attentively to the artistic treatment of "Poor Butterfly" and "Backyard," and to the inclusive playing on Archie's own "Deep Sleep."

I suppose the record's weakness in the eyes of most jazz buyers, will be monotony of mood and an excessive relaxation bordering at times on flabbiness. This is in keeping with the aim of the album, but it imposes limitations on Semple which have the effect of making his playing seem more mannered and restricted than it is.—Max Jones.

Excellent

JAZZ INC. (LP). Caravan; Bo-Bah; Lullaby; Reelin'; L'I' OI' Pottsville; Jamba; I Let a Song Go Out of My Heart; Summertime. (Timeo 12 in. TAP 30—36s. 54d.)

Tony Crombie (dr., leader), Al

Newman (alto, cl.), Bobby Wellins (tr.); Harry Klein (bar.), Les Calvert, Les Condon (tpits.); Stan Tracey (pno.), Kenny Napier (bass). London, 6/1/60.

ONE of the saddening, and perplexing, features of the British modern jazz scene is that a group like this Tony Crombie Orchestra lasted only three months as a regular unit.

Was it too "advanced" for the fans or did it lack sufficient star names for the promoters? Who knows? On the evidence of this excellent album it deserved considerable success. All the arrangements are first rate—Stan Tracey being responsible for his own "Boo-Bah," "Pottsville" and Ellington's "I Let a Song Go Out of My Heart" scores his original "Lullaby" and Crombie wrote the remaining charts as well as taking composer credits for "Reelin'" and "Jamba."

As a whole, the group gets its personality from the strong musical characters of Bobby Wellins and Stan Tracey who are also the best of the soloists—although Harry Klein is another asset.

Wellins shows tremendous promise, my only reservation being that he sometimes sounds too self-consciously "far out."

With Napier on bass, the rhythm section couldn't help swinging and indeed achieves a full "American" sound most of the time.

For an octet, the ensembles have admirable depth and the two trumpets are never less than adequate in the brass team although neither says a great deal in solos.

A thoroughly satisfying British LP which ranks among the best July buys for the modernists.—Bob Dawbarn.



ART PEPPER—at home on alto, tenor and clarinet.

A must for blues students

"BLUES FELL THIS MORNING" (LP). Lewis Black; Gravel Camp Blues (b); Bob Campbell; Scariation Farm Blues (1); Barbecue Bob; Chococat to the Bone (d); Stovepipe No. 1 and David Crockett; Court Street Blues (a); Texas Alexander; When You Get to Thinking (1); Tallahassee Tight; Tallahassee Blues (a); Peg Leg Howell; Skin Game Blues (c); Texas Bill Day and Billkin Johnson; Elm Street Blues (1); Barfoot Bill Bad Boy (1); Kansas Joe and Memphis Minnie; When the Levee Breaks (a); Blind Boy Fuller; When You Are Gone (1); Bukka White; Strange Place Blues (1); Henry Williams and Eddie Anthony; Lonesome Blues (1); Otis Harris; Waking Blues (1) (Philips BRL7369—35s. 94d.)

(a) — Stovepipe No. 1 (voc., stovpipe); Drocket (gtr.), Atlanta March 1927. (b) — Black (voc., gtr.), Dallas 1927. (c) — Howell (voc., gtr.), Atlanta, 9/11/27. (d) — Barbecue Bob (voc., gtr.), 12-4-28.

(e) — Williams (voc., gtr.); Anthony (voc., vin.), Atlanta 20/4/28. (f) — Harris (voc., gtr.), Dallas 8/12/28. (g) — Kansas Joe (voc., gtr.); Memphis Minnie (gtr.), 12/6/29. (h) — Alexander (voc.), Loma Juncion (gtr.), Chicago, 27/11/29.

(i) — Day (voc., gtr.); Johnson (voc., unknown pno. Dallas 8/2/28. (j) — Barfoot Bill (voc., gtr.), Atlanta, 20/4/30. (k) — Tallahassee Tight (voc., gtr.), 18/1/34. (l) — Campbell (voc., gtr.), 1924. (m) — Fuller (voc., gtr.), Chicago 19/6/40.

(n) — White (voc., gtr.); unknown washboard. Chicago, June 1940.

PAUL OLIVER chose these 14 performances from the treasury of blues recordings available to Philips.

They form a useful adjunct to his recent book, "Blues Fell This Morning," telling us a great deal about early blues and, through their lyrics, something of American Negro life in the 1920s and before.

But they have a value of their own, and the LP need not be approached as a musical document illustrating a book.

In this and other respects, it is similar to Sam Charters' "The Country Blues" compilation, which tied up with his book of the same name. And there is no doubt that the Charters' book will help towards an understanding of how these records came to be made.

Unrefined

Lewis Black, an itinerant worker from Arkansas who White sings morbid and irregular verses about his mother's grave. Blind Boy Fuller, Bukka White, Texas Alexander and Otis Harris (who made only one record) are among the most interesting of the folk artists here. Authenticity is manifestly present, but not contrast. Though students will find the collection engrossing, ordinary jazz buyers may grumble about the number of rather repetitious vocal-and-guitar tracks.—Max Jones.

Bob Campbell sounds only a little more schooled, but his guitar part is better formed and his verses are relatively worldly.

"I know my dog, if'n I hear him bark."

And "I know my woman if I feel her in the dark."

Barbecue Bob, who recorded more than 50 songs in Atlanta between 1927 and 1930, was a different proposition again—less rough in vocal texture, more of the entertainer, though his colour-biased sentiments would hardly entertain a Negro audience today.

Stovepipe

Still B.B. (real name Robert Hicks) was a distinctive singer with a fascinating style on 12-string guitar.

On Court Street, we hear a man named Sam Jones grunting away on stovepipe and singing, among his lyrics, a version of the well-known "Gonna get me a picket off a graveyard fence" couplet.

On "Strange Place," Bukka White sings morbid and irregular verses about his mother's grave. Blind Boy Fuller, Bukka White, Texas Alexander and Otis Harris (who made only one record) are among the most interesting of the folk artists here. Authenticity is manifestly present, but not contrast. Though students will find the collection engrossing, ordinary jazz buyers may grumble about the number of rather repetitious vocal-and-guitar tracks.—Max Jones.

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Fri. 12th City Centre, Tottenham.

Sat. 13th City Centre, Tottenham.

Sun. 14th City Centre, Tottenham.

Mon. 15th City Centre, Tottenham.

Tue. 16th City Centre, Tottenham.

Wed. 17th City Centre, Tottenham.

Thu. 18th City Centre, Tottenham.

Fri. 19th City Centre, Tottenham.

Sat. 20th City Centre, Tottenham.

Sun. 21st City Centre, Tottenham.

Mon. 22nd City Centre, Tottenham.

Tue. 23rd City Centre, Tottenham.

Wed. 24th City Centre, Tottenham.

Thu. 25th City Centre, Tottenham.

Fri. 26th City Centre, Tottenham.

Sat. 27th City Centre, Tottenham.

Sun. 28th City Centre, Tottenham.

Mon. 29th City Centre, Tottenham.

Tue. 30th City Centre, Tottenham.

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Aug. 5. Skegness and All Nighter at Nottingham

Aug. 6. Norwich

Aug. 8. Golden Green

Aug. 9. Barnet

Aug. 10. Catford

Aug. 11. Guildford

Aug. 12. Manor House and All Nighter at Aylesbury

Aug. 13. To 26. Hammersmith

Aug. 27. Stoke Newington

Aug. 28. Liverpool

Aug. 29. Jazzshows Jazz Club

Aug. 30. South Harrow

Aug. 31. St. Albans

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Tue. 16th Reading Olympia Ballroom.

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Thu. 18th Luton, L.U. Hall.

Fri. 19th Bournemouth on Windermeres.

Sat. 20th Kendal.

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Tue. 23rd Aylesbury, Grosvenor Ballroom.

Wed. 24th Enfield, Howard Hall, Ponders End.

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Don't marry a musician!

There are quite a few of us. What are we? You could call us "Orchestra Wives."

There was once a film about us (not a bit like the real thing), though you could probably dream up another, perhaps more typical title, which would not be nearly so glamorous. Like "Mrs. Gerardo," or "Mrs. Ted Heath," or me—"Mrs. Alan Clare."

What do we do? Just what any other wife does most of the day, though it's a little more difficult most of the time, as our husbands work such odd hours that any sort of routine is usually out of the question. Of course, there are times when we can go along on the job with our husbands. Then we just hang around, either finding another wife to sit and talk to, or talking to someone vaguely connected with the gig who feels kind of obligated to answer us.

Speaking for myself, I don't enjoy that. It makes me feel a bit like Eddie Thompson's guide dog, who just lies under the piano until Eddie finishes, and then takes him home. People come up and pat him sometimes, and say a few words to him, too. And yet there are still girls

around who envy us. People say to me: "It must be lovely having your husband home with you all day." But are they really with us? They are usually too tired to get up early in the morning, and there is the problem of keeping the kids quiet so that they won't disturb daddy. And then there is the problem of what music to listen to all day.

Dirty word

Of course, this depends on what music pleases your spouse. In our house, rock-'n'-roll is a dirty word. The children, however, love it, and it is a source of argument and even tears at times. I like the kind of music my husband plays. I might even say I am a fan of his. But I don't like jazz all the time, and I must say that one thing I

have learned from being married to a musician for 13 years is how to know what I really like. This is very awkward, as one rarely hears anything they really like, and anyway musicians are so very critical about what they listen to that this narrows the field down considerably as to what is good. One thing I like about this life is that you do of course meet interesting people. Like Duke Ellington, whom we both think is the greatest. And Cab Calloway, who still sounds good to me. And Stephanie Grappelly, who at one time was a regular visitor.

And, of course, the main thing I like about my life as a musician's wife is my husband. I guess that is the reason for it all. But my advice to any girl about to take the plunge is—Don't marry a musician!

Are religious songs just rubbish?

WHAT do you think about religious pop songs? Are they a sincere attempt to find a place for Christianity in the modern music scene? Or are they profane rubbish, cheapening the Scriptures?

The Four Jones Boys, who have featured "The Book" for six years, are qualified to answer these controversial questions, which occasionally get them a whipping from the Press.

When their current season in "Hot Ice" opened at Brighton Palladium, the local "Evening Argus" castigated them for including the song, and delivered the puzzling verdict that, on ice, it was an even greater sin.

POP SONGS

"Goodness knows what difference an environment makes," contends Johnny Harrison. "What about the Salvation Army? They stand on street corners singing religious words to pop songs like 'I See The Moon.'"

Answering the cry of commercialism, Ron Robson replies: "Obviously, it makes a contribution to our salaries, but we are paid for a complete performance, and the only answer would be to leave it out. It would be different if we were asked to record it, which could reasonably be described as personal gain."

REQUESTS

"We sing the song because we honestly feel the words so deeply, and receive constant requests for it. We would gladly sing it in church just for the pleasure it would give us." For final judgment, the Four Jones Boys refer their critics to the Archbishop of Iran and Iraq, who was so impressed with the beauty of the song and the intensity of their interpretation, that he asked them to make a private recording, and carried it triumphantly home.—Chris Hayes

Round the jazz clubs

BRITISH altoist Derek Numble takes a short holiday from Germany's Kurt Edelhagen Band to play London's Ronnie Scott Club tonight (Friday) and the evening and all-night sessions tomorrow. Sunday marks Victor Feldman's final appearance at this club before appearing at the Blue Note in Paris.

COMPLAINTS from neighbours mean that the Stud Club, Edinburgh, must move from St. James' Park at tomorrow night (Saturday) session. Secretary Jim Young is considering various new premises.

TROMBONIST Mike Harries leads a seven-piece traditional group at the Mavis Jazz Club, Cardiff, where membership has risen to 3,000 in two-and-a-half years.

Birmingham

TRUMPETER Ken Rattenbury departs with the Second City Jazzmen at the Grand Jazz Club, Birmingham, while Alan Hewitt is on holiday next week.

CLARINETTIST Wally Fawkes starts his holidays after appearances with the Troglodytes at the Beauties Festival on Sunday and his own Trog's Club, Chelsea, on Monday. The band will continue at the club during his absence, under the leadership of trumpeter Spike Mackintosh.

THE Yorkshire Jazz Band are booked for the Cavern, Liverpool, tomorrow (Saturday). Sunday the Clyde Valley Stompers and singer Fiona Duncan pay a return visit to the club. They will be supported by the Bluegenes.

DAVE GILL'S Trio, formerly at Cardiff's Estonia Club, is now at the Aster Jazz Club. Pianist Dave Leonard Davies (bass) and Tony Denton (drs.).

AUGUST attractions at the Albemarle Jazz Club, which meets on Wednesdays at the White Hart, Uxbridge, include: Southall, Middlesex, are: Bob Wallis (3rd), Micky Ashman (10th), Dick Charlesworth (17th). Stms-Wheeler Vintage Jazzband (24th) and Cy Laurie (31st).

Norwich

THE Cardinal Jazzmen end their tour of Norfolk with a session at the Riverside Jazz Club, Studio 1, Norwich, tonight (Friday).

TERRY LIGHTFOOT'S New Orleans Jazzmen are booked for six all-night sessions in the next seven weeks. These are at London's Lyceum Ballroom, tonight (Friday), Nottingham (August 5), Aylesbury (12th), Chelmsford (September 2), Birmingham (9th) and Liverpool (17th).

THE Les Harries Hot Six and the Iron Deer Jazz Club, Liverpool, this week-end. Next week the club presents the Kenny Ball Band on Friday and Saturday (August 5 and 6).

MIKE MESSENGER'S Jazzband plays Eding Jazz Club tonight (Friday). On the band solo Fair Parade, the recent played about the foot entered by the Tropicana and Peperama Clubs.

CHARLIE GALL'S Jazzmen are booked for Croydon Jazz Club, tonight (Friday), followed by dates at Haverhill (Saturday), Purley (August 3), Brighton (5th), Doreley (6th), Windsor (12th) and Hornchurch (14th).

MIKE PETER'S Jazzband returns from its annual holiday for dates at Uxbridge Jazz Club, tomorrow (Saturday), and Cook's Jazz Club, Chingford (Sunday).

THE Pete Ridge Band share the stand with Nat Gonella's Georgia Jazzband at Dorking Halls, Dorking, tomorrow (Saturday). Other jazz club dates for Pete include: Welwyn Garden City (August 1), the Ivy Lane Club (2nd, 4th, 10th and 11th), Marquee (3rd), Manor House (5th), Uxbridge (6th), Hornchurch (7th) and Jazzshows (9th).

THE West Side Jazz Band, resident on Wednesdays at the Dartmouth Club, West Epswich, is temporarily without one of its two clarinetists, Noel Warr, due to illness.

JAN BELL'S Jazzmen travel North this week-end for dates at Bradford Students' Club, tomorrow (Saturday), and the Mardi Gras, Liverpool, on Sunday. On August 2 the jazzmen will be supporting American blues singer Little Brother Montgomery, at Morden Jazz Club.

COVENTRY Jazz Club presents the Fairweather-Brown All-Stars on August 5.

London

THE New Jazzmakers, led by drummer Allan Ganley and trombonist Keith Christie, make their debut at the Ronnie Scott Club on August 1.

THE Kris Ellington Quintet play the Unity Club, Mile End Road, E., on Sunday. Kris (drs.) leads Dick Heckstall-Smith (tr.), Graham Bond (alto, vcls.), Brian Dee (pno.) and Malcolm Cecil (bass).

THE Zenith Six plays Crewe Jazz Club on Sunday.

CLUB Southside, in Manchester, enrolled its 5,000th member last week. He was Tony Carter, of Northwich, who was given an LP voucher.

MANCHESTER'S 2 J's Jazz Club features the Red River Jazzmen tomorrow (Saturday) and Sunday.

TRUMPETER Frank Cropper, T back from holiday at the European Jazz Festival, has resumed leadership of Manchester's East Side Jazzmen.

STOCKPORT'S Jazz Matters are the attraction at Muddersfield Jazz Club tomorrow (Saturday).

THE Cy Laurie Band plays for Lancashire Society of Jazz Music at the Rodeo, Manchester, tomorrow (Saturday).

Manchester

THE MJ Quintet are resident at the Rendezvous Club, in Manchester, each Thursday.

THE Allan Ganley - Keith Christie New Jazzmakers are at Manchester's modern Club 43 on Saturday, August 6.

MANCHESTER'S Zenith Six have a four-day tour of London in September—at Catterd (7th), Bracknell (8th), Windsor (9th) and Wood Green (10th).

THE Clayton Jones Jazzmen and the Peter Fielding Band will play for the Combined Midlands Sub-Aqua Club's Flipper Dance at the Star and Rooms, Nottingham, on August 22.



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Melody Maker

JULY 30, 1960

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Vaughan film to aid Boys' Clubs

PROCEEDS from the British premiere of the Frankie Vaughan-Marilyn Monroe film "Let's Make Love" are to be donated to the National Association of Boys' Clubs.

The premiere has been brought forward to August 25 and will be staged at the Carlton, Haymarket. The performance is timed for midnight to enable several of the stars to make personal appearances.

Miss (Emile) Ford

Emile Ford's wife Monique gave birth to a seven-pound baby daughter in a London nursing home on Sunday night. Emile rushed by train from Blackpool to London on Tuesday to see his wife and daughter.

He returned to Blackpool—where he is appearing at the Hippodrome—the next day.

Marilyn, too?

Frankie, currently at Brighton Hippodrome, will have a fast car waiting for the 50-mile dash to London. Marilyn Monroe has been asked to fly over from Hollywood.

Vaughan plays cricket on August 7 for the Keystone Cops—a group of businessmen—against a team of sporting and entertainment celebrities at Ascott House, Wing (Beds.).

'INFORMAL' TALKS



The BBC held a "very informal" press reception for Lord Montagu at the Springbok public-house, Shepherd's Bush, on Tuesday. Lord Montagu is pictured discussing arrangements for his Revue Festival with TV producer Peter Rabe (l) and Jazz Club's producer Terry Henebery (r) who will be handling excerpts from the Festival. (See page 8.)

French students in Barber 'encore'

FOR the second time in eight days the Chris Barber Band ran into trouble from French students when it played a concert at the Lees Cliff Hall, Folkestone, on Monday.

During the second half of the show some 20 to 30 of the students kept up an incessant babble of talking and cheering and drifted about the hall (reports Roger Norman).

To the rescue

It looked as though a major disturbance might break out when one French boy refused to sit down. However, a large English fan changed his mind for him, and he returned to his seat.

After the show, Barber told the MM: "You just have to accept it. It might not be the custom here, but it is in France. It is generally just natural enthusiasm, and as long as that is the cause I don't mind."

'Angry'

One French fan said he was "angry" with his companion's behaviour, and added: "They would not be so impolite in France. They might create a disturbance between numbers, but they would not try to stop the music or interrupt the announcements."

The Barber Band, now on three weeks holiday, is due back in Folkestone on August 22.

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BBC-TV STOPS POPS...

BBC television has put the brake on new pop music series.

This week, the BBC announced that the new teenage series "Sugar Beat," scheduled for a 13-week autumn run, had been slashed to one show.

"But if the initial show is a success, then it will probably develop into a series," a BBC spokesman told the MM on Wednesday. "We are not getting cold feet about new music series—just being cautious."

Producer Russel Turner commented: "I think that the dearth of pop music series may be due to lack of fresh ideas."

"But I am hoping our one 'Sugar Beat' show will be so good that the BBC will call for a series straight away."

Set for the "Sugar Beat" show on September 16 is the Johnny Spence Orchestra and singers Sandra Gale, Sheila Southern, Ray Noon and Paul "Ray Bitty" Handford. Composer is Paul Carpenter.

Two new members



Two bandleaders who made their BBC "Jazz Club" debut last Thursday—Michael Garrick (l) and Ronnie Keene are pictured during a break in rehearsal. Ronnie, who led his Octet on the show, is resident leader at the Embassy Ballroom, Welling.

...BUT 'GO MAN GO' KEEPS GOING

"GO MAN GO"—the Light Programme's fast-moving beat series—has been contracted to continue until the end of the year. This will mean a two-years' run for the show.

NEW STORYVILLE OPENS TONIGHT

BRITISH bands will be featured at a new German jazz club, the Storyville, which opens in Cologne, tonight (Friday).

The club is being opened by John Marshall and Carlo Bolander, who operate the Storyville Club in Frankfurt.

Marshall told the MM that the club would present "the top quality in British jazz, such as Kenny Ball, Graham Stewart, Ken Colyer, Alex Welsh, Joe Harriott, Dil Jones and Jerry Bruden."

Producer Terry Henebery told the MM: "The accent is now much more on the Traditional kick, and there have been personnel changes helping to bring this about."

The changes are trumpeter Bernie Sharpe and trombonist Harry Brown for Bill Turner and Tony Mabbett. "Go Man Go" stars the Rabin Band, directed by David Edie, singers Lorie Mann, Colin Day and Ray Pilgrim, guitarist Don Saward, tenorist Rex Morris and the Hound Dogs.

208 DEBUT

New Radio Luxembourg disc jockey Ernie Williams makes his 208th debut in "Wednesday's Requests" on August 3.

Jackie Wilson tour?

New York, Wednesday—Jackie Wilson, Detroit-born singer who hit the best-sellers with "Reet Petite" is in line to visit Britain for TV and concert appearances in September.

STOP PRESS

KNORKE, Thursday.—K NORKE at Knokke-le-Zoute song contest still confused but final later today will be between Holland and Germany. It is doubtful whether England will gain even third place.

Stars in panto

THE Tom Arnold Office on Wednesday announced details of star bookings for five of their pantomime productions this Christmas. They are:

- **LONNIE DONEGAN** in "Cinderella" at the Theatre Royal, Nottingham.
- **HARRY SECOMBE, ROY CASTLE and GARY MILLER** in "Humpty Dumpty" (Palace, Manchester).
- **BRUCE FORSYTH and ELIZABETH LARNER** in "Robinson Crusoe" (Empire, Liverpool).

U.S. SONGWRITER DIES AT 58

NEW YORK, Wednesday.—Songwriter Al Hoffman has died here at the age of 58. Hoffman, one of the most successful pop songsmiths of the past three decades, wrote many hits, including scores for stage and film productions.

He wrote the musical score for Walt Disney's "Cinderella" and music for over 20 other films. His earlier hits included "Heartaches," "Aut. Wiedersehen," "My Dear," "Fly, Fly, Fly," "Saw Stars," "I Apologise" and "Mairzy Doats."

Teaming up with Dick Manning in the late 40s, he was associated with such further successes as "Hot Diggity," "Papa Loves Mambo," and "It Takes Two to Tango."

'THE BRIGHT HOPES OF LONDON JAZZ'



Trumpeter Stu Hamer made his debut at London's Flamingo Club on Sunday with his new Quintet which he hopes will "inject

fresh blood into the club scene." Seen (l-r) at the Club are Gerry Skilton, Peter Baker, Hamer, Tony Archer and Vin, Parker.

Basie L-A Band at the Spa

The Basie Thomas Latin-American Band opened on Monday at the Grand Spa Hotel, Bristol, as relief group to the Reg Wale Orchestra.

MELODY MAKER

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