

ELLA sings GERSHWIN—by MAX JONES (P.15)

Melody Maker

March 26, 1960

FIRST AND FOREMOST

Every Friday Gd.

BOBBY DARIN
See Page 3



● CLIFF RICHARD



● SHIRLEY BASSEY



● RUSS CONWAY



● EMILE FORD



● ALMA COGAN



● DAVID JACOBS

TOPS in POPS!

THIS week, the MEL-
ODY MAKER is
proud to announce its
readers' verdict on the
1960 Pop stars of Great
Britain.

Votes in this exciting
new Poll have flooded in
from all parts of the
country. They cover 12
categories embracing the
key aspects of the Pop
entertainment scene.

CLIFF DOUBLE

To Cliff Richard, 19-
year-old "mean and
moody" disc star, goes a
double honour. By a vast
majority, readers have
voted him Top Male
Singer, and nominated

1960 POLL RESULTS

his "Living Doll" the Top
Vocal Disc of the Year.

The Polka Dots vocal
group has followed up its
recent win in the MM Jazz
Poll by taking first place in
the Pop Vocal Group section.
Russ Conway walked away
in the Instrumentalist sec-
tion, and Emile "Slow
Boat" Ford confirmed his
recent disc successes by
being voted Brightest Hope
for 1960.

Closest contest for first
place was in the Instrumental
Disc section. Chris
Barber's "Petite Fleur" just
pipped Russ Conway's "Side
Saddle" for the top spot.

TOP DISC JOCKEY

David Jacobs just beat Pete
Murray for the Top Disc
Jockey honours, and "Sun-
day Night at the London
Palladium" star Bruce For-
syth was voted Top TV
artist.

It was ABC-TV's "Boy
Meets Girls" that captured
the Top TV Show slot.

The BBC can be proud of
its success in the Radio



● BRUCE FORSYTH

Back Page, Col. 4

DONEGAN DISC SETS OFF ROW

LONNIE DONEGAN'S
smash hit, "My Old
Man's a Dustman," is
kicking up a dust—and
not only saleswise.

A dispute has blown up in
Tin Pan Alley over the origin
and copyright of a song,
published in 1922, entitled
"What Dyer Think of That,"
and subtitled "My Old Man's a
Dustman."

Last week, a letter went from
Bill Ward, executive of Law-
rence Wright to David Platz, of
Essex Music.

Says Bill Ward: "We merely

drew attention to the fact that
we own the copyright of a song,
published in 1922, entitled
"What Dyer Think of That,"
and subtitled "My Old Man's a
Dustman."

Copy sent

"We are not saying that this
is an infringement of copyright,
but we do say that the Donegan
song—which carries the
credit of 'New words and new
music by Lonnie Donegan and

In Tin Pan Alley

P. Buchanan—is based on our
publication. We have sent him
a copy of our song."

Evidence

David Platz, of Essex Music,
told the MM on Wednesday:
"We are producing document-
ary evidence this week-end
that Lonnie's version of 'My
Old Man's a Dustman' is actu-
ally based on a traditional Eng-
lish song entitled, 'My Old
Man's a Fireman.' In our
opinion, this song existed long
before the Lawrie Wright song."
● See also page 10.

DUANE EDDY SET FOR SOLO WEEK

DUANE EDDY, a sensation of
the Bobby Darin package
show, will go solo when
Darin flies back to the States
following his "Sunday Night at
the London Palladium" spot on
April 10.

Heading a star bill, Eddy will
play a week at the Finsbury
Park Empire from Monday,
April 11—including Good Friday
(15th).

The Leslie Grade Organisation
was planning another week's en-
gagement for Eddy as the MM
closed for press.

Star masquerade

Craig Douglas and Eric Delaney
and his Band will co-star with
comedian Cyril Fletcher in
"Summer Masquerade," opening
at Brighton Esplanade on July 11
for a minimum of seven weeks.



● THE POLKA DOTS

Beverly Sisters moving to EMI

THE Beverly Sisters this
week revealed that they
are leaving Decca Records—just
a week after Vera Lynn an-
nounced that she had severed
her 25-year association with the
label.

Teddie Beverley, one of the
twins, told the MM on Wednes-
day:

'Terrific figure'

"Our contract with Decca
ends on April 30. We are sign-
ing a two-year contract—with
options—at a really terrific
figure with Columbia—the label
we started on."

It was EMI A&R chief Newell
who made the Beverleys' first
disc, "Teasin'."

Says Newell: "My early days
as a recording manager were
helped and inspired by the
friendship and encouragement
of the Beverley Sisters."

'Very happy'

"They are superb artists and
great friends. I'm very happy
to have them back again."

Harry Lewis, manager-hus-
band of Vera Lynn, told the
MM at press-time:

"Vera is considering a very
big offer. But nothing will be
decided until the week-end."

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

THINGS are SWINGIN'

ONCE again the "Melody Maker" brings you the liveliest
news and views about the entertainment world.

This week's issue is again packed with star names. Bobby
Darin, Duane Eddy, Lonnie Donegan, Cliff Richard and Ella
Fitzgerald are just a few. And, of course, there are the full
results of our first-ever Pop Poll. **ALSO:**

● **DANCE BANDS:** Further details about the MM arrang-
ing competition are on page 26.
● **TV JINGLES:** Have you tried to write a TV jingle?
Read how you can win £500 on page 11.

NEXT WEEK

● **HILK v. BARBER:** Who is the King of Trad? Find out
by ordering next week's issue NOW.
● **EVERLY BROTHERS:** This hit duo starts its tour next
Saturday. Read the exclusive interview with Ren Grevatt
in New York.

NEW HITS

JOHNNY and the Hurricanes
BEATNIK FLY
HLI 9072

JAMBALAYA
BOBBY COMSTOCK
45-HLE 9080

45 RPM **LONDON RECORDS**

RECORDS MAGAZINE—There's a full colour portrait of Anthony Newley on the cover of the April issue. 20 pages of pictures and features; details of all Decca top ten hits and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

LONDON RECORDS division of The Decca Record Company Ltd. Decca House, Albert Embankment, London SE 11

Many thanks....

BARRY ALLDIS
DON MOSS
and TED KING

for making **LONNIE DONEGAN'S**
"MY OLD MAN'S A DUSTMAN"
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CURRENT "POP" ORCHESTRATIONS S.O.

Delaware (Q5) .. 4/6	Where Or When .. 4/6	Mask The Knife (Q5) .. 4/6
Beatnik Fly .. 4/6	Old Step (W5) .. 4/6	Benedicta (W) .. 4/6
Girl With The Curl (Q5) .. 4/6	Smuggler .. 4/6	I'm Glad I'm Not Young .. 4/6
My Anore .. 4/6	Why .. 4/6	Thank Heaven Little Girls .. 4/6
Pluckin' What They Used .. 4/6	Starry Eyes .. 4/6	FULL BAND AREA
I Can't Say Goodbye .. 4/6	Poor Me .. 4/6	Selma Blue .. 4/6
Be The Top .. 4/6	Silver The Amazing Gold .. 4/6	Crumpets For The Count .. 4/6
Valencia .. 4/6	Formula For Love .. 4/6	Victorian Funnies .. 4/6
Be The Top .. 4/6	There Is Still Time (Q5) .. 4/6	Beat The Beat .. 4/6
Rock On! (Q5) .. 4/6	Oh So Wonderful .. 4/6	Let's Rock .. 4/6
Looking High (H5) (Q5) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
When The Thrill Has Gone .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Pluckin' Hats (Q5) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Love Me A Little .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Monna Coma (Q5) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Battle Hymn Of Repulse .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Silver Shoes .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Who Could Be Bigger .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Royal Royal (Q5) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Hit and Miss .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
La Mer (The Seal) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Harbour Lights .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
How Best To Chime .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Voice In The Wilderness .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Love .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6
Summer Set (8-pcs) .. 4/6	Some Kinda Earthquake .. 4/6	Rock On! (Q5) .. 4/6

RECENT NEW ARR. 4/- EACH. Suitable from Trio to full Orch.

Always (W5)	Foxy Day	I'm In Mood For Love	Base Washington Sq
Are I Blue	For You (W5)	It Happened In Monterey	Said In My Shoes
Begin The Beguine	Ghost Of A Chance	It's Alright With Me	Sin To Tell A Lie (W5)
Blues To The Night	How About You	Latin From Manhattan	Stains In The Rain
Blue Moon	How Am I To Know	Laura	Skyline
Body And Soul	I Can't Get Started	Leander Blue	Steady Lesson (W5)
Brotherly Love	I Didn't Know What	Love Is Here To Stay	Song Is Ended (W5)
Brotherly Melody	Time It Was	Love Me Or Leave Me	That's What You Do
Chattanooga Choo-Choo	I Was Wrong About	Lullaby Of Broadway	Tempation
Cosmo Girl (W5)	If You Were Only Girl	Maybe	They All Laughed
Cosmo Girl (W5)	I'll Get By	Midnight Bay	To Each His Own
Cosmo Girl (W5)	I'll Never Say Never	My Kind of Music	Too Many Words To
Continental (W5)	Love You For	Night And Day	That's Entertainment
Dance With Me	Love You For	Once In A While	Unforgettable
Dance With Me	Love You For	On Your Toes	What Did A Day Make
Dance With Me	Love You For	Pagan Love Song (Q5)	

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST. GR. 3885

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Melody Maker charts service

TOP TWENTY
Week ended March 19, 1960.

- (1) **RUNNING BEAR** Johnny Preston, Mercury
- (2) **MY OLD MAN'S A DUSTMAN** Lonnie Donegan, Pye
- (3) **DELAWARE** Adam Faith, Parlophone
- (4) **POOR ME** Adam Faith, Parlophone
- (5) **THEME FROM "A SUMMER PLACE"** Percy Faith, Philips
- (6) **WHAT IN THE WORLD'S COME OVER YOU?** Jack Scott, Top Rank
- (7) **FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE** Cliff Richard, Columbia
- (8) **YOU GOT WHAT IT TAKES** Mary Johnson, London
- (9) **ON A SLOW BOAT TO CHINA** Emile Ford, Pye
- (10) **WHY?** Anthony Newley, Decca
- (11) **BE MINE** Lance Fortune, Pye
- (12) **A VOICE IN THE WILDERNESS** Cliff Richard, Columbia
- (13) **HANDY MAN** Jimmy Jones, MGM
- (14) **BEATNIK FLY** Johnny and the Hurricanes, London
- (15) **FINGS AIN'T WOT THEY USED T'BE** Max Bygraves, Decca
- (16) **PRETTY BLUE EYES** Craig Douglas, Top Rank
- (17) **WHO COULD BE BLUER?** Jerry Robbins, Parlophone
- (18) **COLETTE** Billy Fury, Decca
- (19) **DA YOU MIND?** Anthony Newley, Decca
- (20) **WILD ONE** Bobby Rydell, Columbia

JAZZ PARADE

- (1) **SEVEN AGES OF ACKER (LP)** Acker Bilk, Columbia
- (2) **KIND OF BLUE (LP)** Miles Davis, Fontana
- (3) **GONE WITH THE WIND (LP)** Dave Brubeck, Fontana
- (4) **BACK TO BACK (LP)** Johnny Hodges and Duke Ellington, HMV
- (5) **CHRIS EAGER IN BERLIN (LP)** Chris Eager, Columbia
- (6) **HAVE TRUMPET—WILL EXCITE (LP)** Dizzy Gillespie, HMV
- (7) **THIS IS JAZZ (LP)** Ken Colyer, Columbia
- (8) **LIFT TO THE SKY** Miles Davis, Fontana
- (9) **MORGY AND BESS (LP)** Miles Davis, Fontana
- (10) **BREAKFAST DANCE AND BARBECUE (LP)** Count Basie, Columbia

TOP TEN LPs

- (1) **SOUTH PACIFIC** Soundtrack, RCA
- (2) **THE EXPLOSIVE FREDDY DANNON** Top Rank
- (3) **SONGS FOR SWINGIN' SELLERS** Peter Sellers, Parlophone
- (4) **CLIFF** Cliff Richard, Columbia
- (5) **THE FIVE PENNIES** Soundtrack, London
- (6) **THE TWANG'S THE THANG** Duane Eddy, London
- (7) **MY CONCERTO FOR YOU** Russ Conway, Columbia
- (8) **GISTY** Soundtrack, MGM
- (9) **MY FAIR LADY** Original Cast, Philips
- (10) **THIS IS DARIN** Bobby Darin, London

TOP TEN EPs

- (1) **STRICTLY ELVIS** RCA
- (2) **EXPRESSO BONGO** Cliff Richard, Columbia
- (3) **STRICTLY FOR GROWN-UPS** Paddy Roberts, Decca
- (4) **MINA AND FREDERIK** Columbia
- (5) **TRONTO** Decca
- (6) **A TOUCH OF GOLD, NO. 1** Elvis Presley, RCA
- (7) **CLIFF SINGS, NO. 1** Cliff Richard, Columbia
- (8) **CLIFF SINGS, NO. 2** Cliff Richard, Columbia
- (9) **THE LATE, GREAT BUDDY HOLLY** Vogue-Coral
- (10) **A TOUCH OF GOLD, NO. 2** Elvis Presley, RCA

JUKE BOX TOP 20

- (1) **WHY?** Anthony Newley, Decca
- (2) **WAY DOWN YONDER IN NEW ORLEANS** Freddy Cannon, Top Rank
- (3) **POOR ME** Adam Faith, Parlophone
- (4) **RUNNING BEAR** Johnny Preston, Mercury
- (5) **ON A SLOW BOAT TO CHINA** Emile Ford, Pye
- (6) **LOOKING HIGH, LOOKING HIGH (B) (2/-)** Michael Robbins
- (7) **PRETTY BLUE EYES** Craig Douglas, Top Rank
- (8) **BEYOND THE SEA** Bobby Darin, London
- (9) **STARRY-EYED** Michael Holley, Columbia
- (10) **HARBOUR LIGHTS** Michael Holley, Columbia
- (11) **SUMMER SET** Acker Bilk, Columbia
- (12) **WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?** Emile Ford, Pye
- (13) **DELAWARE** Perry Como, RCA
- (14) **YOU GOT WHAT IT TAKES** Mary Johnson, London
- (15) **WHAT DO YOU WANT** Adam Faith, Parlophone
- (16) **EL PASO** Marty Robbins, Fontana
- (17) **HEARTACHES BY THE NUMBER** Guy Mitchell, Philips
- (18) **WILD ONE** Bobby Rydell, Columbia
- (19) **I'LL NEVER FALL IN LOVE AGAIN** Johnnie Ray, Philips
- (20) **IT'S TIME TO CRY** Paul Anka, Columbia

Returns from 2,000 MUSIC MAKER juke boxes throughout Britain.

TWENTY TOP TUNES

This copyright list of the 20 best selling songs for the week ended March 19, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (3) **DELAWARE (A) (2/-)** Leeds
- (1) **WHY? (A) (2/-)** Debnar
- (2) **LOOKING HIGH, LOOKING HIGH (B) (2/-)** Michael Robbins
- (4) **ROYAL EVENT (B) (2/-)** Noel Gay
- (8) **RUNNING BEAR (A) (2/-)** Southern
- (6) **A VOICE IN THE WILDERNESS (B) (2/-)** Chappell
- (5) **SLOW BOAT TO CHINA (A) (2/-)** Morris
- (7) **BEYOND THE SEA (F) (2/-)** Chappell
- (11) **SUMMER SET (B) (2/-)** Cromwell
- (9) **FINGS AIN'T WOT THEY USED T'BE (B) (2/-)** World Wide
- (12) **A SUMMER PLACE (A) (2/-)** Blossom
- (18) **POOR ME (B) (2/-)** Mills
- (13) **HARBOUR LIGHTS (B) (2/-)** Michael Robbins
- (14) **PRETTY BLUE EYES (A) (2/-)** Maxana
- (12) **WAY DOWN YONDER IN NEW ORLEANS (A) (2/-)** Lawrence Wright
- (15) **ON A SLOW BOAT TO CHINA (A) (2/-)** Emile Ford
- (16) **HEARTACHES BY THE NUMBER (A) (2/-)** Joy
- (14) **WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? (A) (2/-)** Emile Ford
- (13) **STARRY-EYED (A) (2/-)** Lawrence Wright
- (20) **YOU GOT WHAT IT TAKES (A) (2/-)** Leeds

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

AMERICA'S TOP TEN

As listed by "Variety"—issue dated March 29, 1960

- (1) **THEME FROM "A SUMMER PLACE"** Percy Faith (Columbia)
- (2) **HILLARY GO** Jim Reeves (RCA Victor)
- (3) **HANDY MAN** Jimmy Jones (Cub)
- (4) **WILD ONE** Bobby Rydell (Cameo)
- (5) **PUPPY LOVE** Paul Anka (ABC-Paramount)
- (6) **BABY, YOU GOT WHAT IT TAKES** Dinah Washington (Mercury)
- (7) **SWEET NOTHING'S** Brenda Lee (Decca)
- (8) **BEYOND THE SEA** Bobby Darin (Atco)
- (9) **TEEN ANGEL** Bobby Darin (MGM)
- (10) **WHY DO I LOVE YOU SO?** Johnny Tillotson (Cadence)

Triumph
THE TEENAGER RECORDS
MADE FOR THE
HIT-PARADE

RGM 1002

Joy & Dave

LET'S
GO SEE GRAN'MA

RGM 1008

THE FABULOUS
Flee-Rackers

YOU
ARE MY SUNSHINE

RGM 1007

YOLANDA
WITH
THIS KISS

TRIUMPH RECORDS
Empire Yard, 538 Holloway Road,
London, N.7. ARChway 6777

SHOW REVIEW

Valerie:
solo
début

LAST week at Rolls Restaurant, Manchester, 19-year-old Valerie Masters made her debut as a solo artist. She left the Ray Ellington Quartet the previous Saturday after two years with the group.

And despite a natural nervousness, her act was great, perhaps the outstanding feature being the fact that she is in no way typed.

Valerie told me that her personal preference is for



● **Valerie Masters**

slow ballads. But she made an excellent job of her beat numbers and, despite some tricky routines, amply demonstrated her ability to sing in tune. It was not a sensational opening, but one which augurs well for Valerie's future as a solo attraction once she has the requisite experience.

Her choice of numbers showed considerable thought, and she looked the proverbial million dollars in a sparkling blue crinoline dress.

Full marks, Val. Here's wishing you luck.—Jerry Dawson

Hooligans nearly ruined the opening Darin concerts—

BAN THOSE BOMBHEADS!

A LIVID, white-faced Bobby Darin stormed off the stage after his British debut at Lewisham on Friday, shaken after his duelling with a small group of barrackers.

It should have been a night to remember—the first show in Britain of the "Mack The Knife" star. Instead, a small bunch of youngsters almost wrecked the show for the 4,000 packed house. It all started when Darin went into his slow version of the standard, "My Funny Valentine."

After an evening of beat music, and after 20 minutes of the twangy guitar sound of Duane Eddy, a handful of hooligans in the circle took advantage of the lull to make themselves heard.

If someone in authority had moved in quickly it would have been all over before it had started.

Instead, the wreckers were allowed to carry on.

Had it been any other artist than the talented Darin, the consequences might have been more serious.

As it was, Darin's quips won the day—to the cheers of the other 99 per cent. of the audience.

At the second house, the running order was moved so that Duane Eddy closed the first half and a number from the Bob Miller Band preceded Darin's entrance.

Barrackers

Even so, a few barrackers once again chipped in on "Funny Valentine." But Darin soon brushed them off—to the applause of the packed house—with: "I thought you people lived on the other side of Town."

This was just an isolated instance at Lewisham. The next night at Edmonton, Darin really wowed the packed houses.

And you could have heard a pin drop during "Funny Valentine." And the same went for Leicester on Sunday.

But Lewisham was one case too many. Surely the time has come when cinema managers have got to get tough with these bombheads—youngsters who only go to pop con-



DUANE EDDY—sounds better on stage



CLYDE McPATTER—opens the show

SQUEALS AT GLASGOW

BOB MILLER set the pace for the Bobby Darin show at the Glasgow Empire this week with a special popped-up version of "In The Mood." Darin started with "Kansas City Here I Come" and gave the teenagers their money's worth by quickly working through "I Want A Girl To Call My Own," "Glenview," "La Mer" and "All Night Long." There were plenty of appreciative "oohs" when he glided smoothly into "My Funny Valentine." Although the show had the teenagers squealing with delight and brought out extra police inside the theatre, there were no wild scenes—LARRY CANNING.



Bob Miller

says BILL HALDEN

It isn't fair to thousands who want to hear their disc favourites

certs to entertain themselves, and not to be entertained. They spoil it for the thousands who have travelled miles to see their disc favourites.

This is the best pop package show that has hit Britain. Altogether, there are four disc stars on the bill.

Opening the show is Clyde McPhatter, the star who came to the front after forming his own group, the Drifters.

He is now solo, and the best number in his act is his current release, "Think Me A Kiss."

Promising

From Britain there is Emile Ford—surely one of the most promising disc stars of today.

Then came twangy guitar star Duane Eddy. And Eddy is the surprise of the show.

He achieves something that hardly any other U.S. disc star has managed to do—sound even better than his records.

This is due to the fact that he has been allowed to bring over the whole of his group—Larry Knechtel (pno.), Jimmy Traxel (drs.), Truman Campbell (bass) and his co-star-saxist Jim Horn.

But if Eddy is the hit of the show as regards the beat music, Darin must surely be the most impressive for pure talent. He dominates all the time.

'Hambone'

He is a natural-born performer although, as he admitted back-stage, he has not had much training. "I guess it's just that natural hambone in me," he said.

All this makes the unfortunate incident at Lewisham even worse. Said Bobby Darin's school friend and accompanist Dick Behrke after that first house:

"This show really hurt Bobby. If this had happened in the States, Bobby would have shrugged it off. But this was going to be something special and the audience really shocked him."

Bob Miller

But both Darin and Dick Behrke heaped praises on the Bob Miller Band, which managed to recreate the spectacular Darin arrangements perfectly.

Said Behrke: "This band is much better than the bands we usually get when we go on tour."

LET'S HOPE THE REST OF BRITAIN MANAGES TO MAKE UP FOR THE BAD MANNERS AND HOOLIGANISM OF LEWISHAM.

New Darin disc out

THAT folksy old gal "Glenview" is taken for a roller-coaster ride by teenage darling Bobby Darin on his latest single release (London HLK9086).

This swinger is right out of the "Mack the Knife" stable and Darin urges himself—and his powerhouse band backing—along with the "hups" and "whoops" which are now part of his trademark. And he even does a Basic "one more time" coda for good measure. It clicks all the way.



BOBBY DARIN—he duelled with hooligans

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Sponsor wanted!

THE other week I went out to the Downbeat Club at Manor House to hear the Tubby Hayes big band.

In a sense, of course, it isn't a band at all; it's a large rehearsal unit.

There is no reason to suppose—nor, I am sure, would Tubby claim—that 13 keen, skilled musicians who spend their professional lives in other bands and other groups could play together in that crisp, telepathic way which marks the teamwork of a permanent band. Nevertheless the idea is excellent, and if publicity is of any help, I make it present of some here and now.

Justification

The keen jazz fan, even in the capital city, has very little opportunity to hear a large-scale jazz combination, and the rapid attention of the crowd at Manor House is alone sufficient justification.

The jazz fans are by no means the only people to benefit, however.

British jazz arrangers and composers need just such a band for their experiments, and apart from the sheer fun of playing in the thick of a Big Sound, individual musicians can develop their solo abilities to a surprising degree with the support of a brass and sax section.

From every point of view, Tubby Hayes's band is doing noble work for jazz and for its supporters.

On the road

The trouble is that no-one short of a Greek ship-owner can afford to run a band like that without bread and butter. In short, without going "on the road."

All right then, you may suggest: go on the road. Let the fans in Bradford and Cardiff and Aberdeen have the opportunity to hear those driving scores.

Unfortunately, it can't be done. Bobby Pratt, Jimmy Deuchar, Phil Seaman, Terry Shannon and the rest—not to mention Tubby himself—are human beings with homes and families, not nomadic circus-performers, with nothing more permanent over

ON THE BEAT

QUESTION: What is the formula for success?
ANSWER: Not to work to one! So contends Oscar Hammerstein II.

He was speaking at a dinner for the Songwriters' Guild of Gt. Britain in tribute to the Rodgers and Hammerstein partnership on the eve of their "Flower Drum Song" opening.

And in giving this answer, Oscar also perhaps gave the answer to why "popular"

with Pat Brand

creative art in this country so often lags behind America.

"If Dick and I were to work to a formula," he said, "we'd be doomed to failure. It would bore us to follow form. And we'd end up by boring you."

We had, unfortunately, already been bored by a 20-minute speech from Sir Alan Herbert. Who only too closely followed form.

In revealing the bitterness and jealousy existing here against American success.

And in constantly harking back to "the good old days."

Typical, I fear, of the approach of so many British songwriters—who nevertheless madly follow the lead of their American counterparts—and the reason why so few of them strike lucky.

"Every Rodgers and Hammerstein play," the latter pointed out, "has been an experiment."

In fact, all the great hits have been conceived with an element of risk."

So let us—writers, publishers, recording executives—remember that this is 1960 and to hell with 1950 (let alone 1938, referred to in Sir Alan's speech!).

And risk getting on the ball as it rolls TODAY.

It could pay off.

Modernised

It seems they're revising the old Show Business adage about meeting the same people going down as those you met going up.

Nowadays the fashion seems to kick the same people going down as you kicked going up. Especially if you get a fat newspaper fee as well.

Definition

HARDEST question to answer in this game has always been:

"A GREAT ARRANGEMENT... BUT LEAD TRUMPET SHOULD WATCH THAT FIRST # OF THE BRIDGE!"



"What's the difference between jazz and pop? Isn't jazz popular? Or what?"

Maybe the answer's in a new definition of the word "pop." In other words, for "popular," read "populace."

So that we get: Pop—music for the populace, the man-in-the-street; easy to listen to, dance to, remember.

Or don't you agree?

Strange

NOTHING succeeds like success. But success so often depends upon someone taking a

chance—whereupon other people rush to leap on the bandwagon.

Bryan Johnson sings the winning British Eurovision entry. Five recording companies suddenly clamour for him.

Matt Monro startles listeners on "Songs for Swinging Sellers." He gets a new recording contract. Hit-writer Les Vandyke writes special material for him.

After two years' absence from the screens, he makes two TV appearances in two days (this "Sunday Break," Monday's "Dial for Music").

Strange, isn't it? Because they've both been singing that way for a long time.

Reaction

REACTION to that shilling-per-title copyright levy on imported discs has been swift.

I have in front of me a letter from the Eltron Export Company of New York, addressed to our Advertisement Dept.

"You have no idea how successful my ad. was in your paper..."

[But] under the circumstances, we feel that it is better not to insert the ad. again.

"If they [the Mechanical Copyright Society] succeed with their plans, there will not be a single record imported any more into Britain..."

Afterthought

I LOVED the speech with which Richard Rodgers replied to Sir Alan Herbert (who persistently twisted it to Hammerstein and Rodgers, if he mentioned the composer at all):

I give it—in full. I am grateful to the Songwriters' Guild to be allowed into the company of Sir Alan Herbert and Oscar Hammerstein."

Eh?

OVERHEARD in Ronnie Scott's Club: "What's all this jazz, calling me 'dad, man?' I don't dig that crazy talk. And anyway—I'm not your father."

says STEVE RACE

their heads than a sheet of canvas or the roof of a bus.

The best players won't go out of town, and indeed, have to right to ask that they should.

This being so, it becomes clear that if the Tubby Hayes big band is to exist it can exist only in London... and then only with a sponsor.

If the swish hotels cannot support a large band on their prices, there is little hope for a residency where the Haysemen are concerned.

A band of this type is so necessary to jazz, to its listeners and to its performers, that one wonders if a sponsor could not be found.

BBC and ITV?

How about the BBC? Could some of the colossal takings from its Albert Hall ventures be devoted to financing an experimental band, which in turn would seek out and train the jazz writers and soloists of a new age?

Could the commercial television companies spare a pound or two?

How about the gramophone companies, or even the Musicians' Union?

I have a feeling that if Tubby looked around a bit, he might find it possible to draw up some kind of a subscription list. Certainly the modern jazz world would be forever in his debt if his courage and enterprise were to result in the establishment of a permanent all-star band, dedicated to the proposition that this country has jazz talent—and in abundance.

My apologies, Tub, for bringing up the matter in print, rather than over a quiet spaghetti-bolognese in a Soho café.

Yet who knows?—maybe there's a millionaire ship-owner among the readers of the MELODY MAKER just waiting to do something really worthwhile for jazz.

We'd even let him sit in on bongos, wouldn't we, Tub?

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THE famous American songwriting team of Rodgers (at piano) and Hammerstein was the guest of the Songwriters' Guild of Great Britain at the Savoy Hotel on Sunday. Speakers included Sir Alan Herbert, Paddy Roberts (Chairman, SWC) and the Rt. Hon. Lord Boothby, KBE. Among those present to welcome them to Britain and wish success to their new musical, "Flower Drum Song," were representatives of the Arts Council, the BBC and Independent Television companies, the Performing Right Society and the Press.

Songsheet

OUR hopes will be riding high, high, high when Bryan Johnson presents "Looking High, High, High" as Britain's entry in the Grand Finals of the Eurovision Song Contest, to be staged at London's Festival Hall on Tuesday.

If our song gets the No. 1 spot this time, it will win great prestige for British songwriters. Last year Britain took second place with "Sing Little Birdie."

Top News

The Eurovision Song Contest now rates as top world news, and British writers could well do with some of the gravy which can be earned in other lands.

I can think of no more popular figure than Bryan Johnson for Britain's ambassador of song. It would also be a feather in the cap of publisher Alan Harman, of Robbins Music. Though representing an American house, Alan has sponsored many big British hits.

The value of song competitions can never be over-emphasised, particularly for unknown writers. It is from chances like

by HUBERT W. DAVID

these that new lyricists and composers are found.

"Cruising Down the River" came right out of the blue through the Hammersmith Write-a-Tune Contest, while "A Letter to a Soldier" (Dave Toff) and "Rock Bobbin' Boats" (Dash Music) became Hit Paraders through Melody Maker's Song Competitions.

In all these cases (and a dozen others) the writers gained the coveted Performing Right Society membership, and all are traceable in the first instance to a song competition. It was as simple as that.

But new writing opportunities are always cropping up. When commercial television first started, writers over here were warned by the advertising agencies that it would not be much good muscling in on that strictly American product—the television single. We all know what happened! The agencies had to eat their

words, for the single business is now 100 per cent. British! And now the makers of Johnson's One-Step Polish are offering a prize of £500 for the best television single written for their product.

Preliminary details are given on the back page. Full details will appear next week, when I will also be making some suggestions to help you towards winning that £500 and a free weekend in London.

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until April 9, 1960, for readers in Britain; until April 23, 1960, for overseas subscribers.

MM writer Tony Brown winds up his 'Truth About Teenagers' series. He has talked to hundreds of young people all over Britain. He ends by putting the finger on—

The real CULPRITS

THE only arguments I've had since I started this personal survey of teenagers have been with adults.

by **TONY BROWN**

Even those apparently intelligent curl up spitefully like springs at the mere mention of teenagers. I haven't had time nor is there space here, to cross words with that bitter humorist Humphrey Lyttelton, who regards the young as "spotty-faced little horrors."

Lamentably, our Humphrey seems to be developing all the arrogance of the self-made man.

"They're delinquent," say the adults. "Look at the figures." "It's a new race we've bred, Teddy Boys and their molls. I've seen them."

But have they actually spoken to them—or do they feel that a judgment based on appearances, plus the lurid accounts of newspapers, is good enough?

Colleague Chris Hayes wasn't particularly well-disposed toward youngsters before he undertook to carry out a little research on the South Coast. Some "characters" that he met in a jazz club looked and sounded odd.

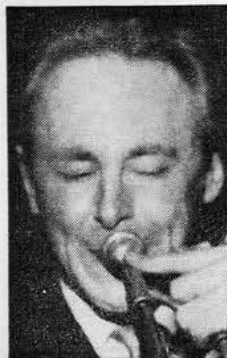
HARMLESS

"But I felt, after speaking to them, that they are harmless. Two typical Teddy Boys at Brighton's Casino Ballroom made some good points.

"They like spending their money on 'all the gear' and don't see why they should be condemned for it. The girls expect them to wear 'the gear' or be 'square.' And they insisted that they weren't trouble-makers."



ELLA FITZGERALD juke box favourite



CHRIS BARBER—club favourite

Working came in for some knocks. The younger generation called it a "bath-chair area." The elderly inhabitants don't like teenagers, don't like noise.

TROUBLE

How are youngsters supposed to keep off the streets? There is only one coffee-bar. The only dance hall closed because of lack of support.

Why? The band was "old-fashioned" and the atmosphere "cold." Why not book Chris Barber or others of that kind?

I'd rather pay heed to Mr. D. W. Clift, manager of Brighton's Regent Ballroom and with thirty years of experience in the business, than any newspaper sensationalist.

Says Mr. Clift: "Teenagers are a good lot on the whole. Only a minority cause trouble."

And Mr. Clift feels that many of those are in an older age-group. Teenagers themselves tend to think and talk big rather than act.

POPS

I spoke to one young clarinet player in Crawley New Town. He ran a "mainstream outfit," yet confessed that he could also take Cliff Richard. Crawley has upwards of two thousand teenagers and that number will increase steadily as the huge infant population grows up.

Attempts there to cater seriously for young people are negligible. There is one cinema and no public dance hall.

At Croydon Jazz Club last Friday, unspotted youngsters who liked Acker Bilk and Chris Barber, listened quite happily to the music of Humphrey Lyttelton.

"Pops? Yes, I buy them sometimes — 'Summer Place' and that Anthony Newley record."

PING-PONG

"Youth clubs? Oh, they're all right if you like ping-pong and rock. But give me a place like this for atmosphere."

One girl couldn't see how it was possible to like both the pops and jazz. "I mean, not if you take a serious interest in jazz."

The answer is that not many of them take such a serious interest. Jazz and pops are contemporary forms of music. They aren't very interested in history and tradition. To them, these musical forms are not for scholarship but for enjoyment.

Is that wrong? Two girls at Ronnie Scott's jazz club in London's West End admitted that they were "tradies." You have to listen to a lot of this stuff to appreciate it, I like it though. But trad, is better to dance to. We travel miles to hear Acker Bilk."

PATRONS

In the 2's Coffee Bar I wondered why so many young people could put their sixpences in the juke-box at three in the afternoon. One lad told me that he was "waiting to start a new job." Many of the patrons drop in



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'Trad's best for dancing'

on their way home from work, enjoying the close proximity of the not-quite-famous. ("See that chap over there? He was on the telly last week.")

As in other coffee houses, the juke-box here had a fair proportion of musically worthy items — Ella, Sinatra, Sarah Vaughan, Bobby Darin and others. Ella and Sinatra were played while I was there.

Nearly all the youngsters I spoke with had between a pound and two pounds pocket money every week.

Few bought more than one record a week and most only bought a disc occasionally, as fancy took them.

SICK

It could be Bilk, Sinatra or Fabian.

The teenagers have been made the scapegoat of our sick society. Some of them buy flick knives and welcome rock as the bugle call for hooliganism.

But teenagers don't make and sell knives, nor do they find, exploit the rock stars and push them into radio and TV.

If you want to put a finger on the real culprits, look for the men who regard all ventures as a failure unless they pay huge dividends, the men who relate success in entertainment, not to artistic attainment but to the biggest listening figures.

These are the people who are the traitors to civilisation, who threaten to turn popular entertainment into the greatest garbage-disposal system the world has ever known.

AND TAKE MY WORD FOR IT, YOU WON'T FIND A TEENAGER AMONG THEM.

Reviews by the Pop Panel

ANKA'S AWAY AGAIN!

YOUNG Paul Anka has made himself into a teenage millionaire by writing songs for himself and others to sing. Rarely does one of his ditties fail to click.

But last week TV's "Juke Box Jury" gave the thumbs down sign to his latest effort, *Puppy Love*, a plaintive heart-cry about teenage romancing (Columbia DB4434).

This Pop Panel is not so sure especially as the number is leaping in the American charts. Anka could easily be away again!

Paul also penned the reverse, Adam and Eve, a swinger from the film "The Private Lives of Adam and Eve."

★ Fontane Sisters
THEME FROM "A SUMMER PLACE" (Mercury HLD9678). The somewhat metallic voicing of the Fontanes rings out on the appealing *Summer Place* theme. But neither side contains much Hit Parade potential.

★ Davy Jones
A M A P O L A / Mighty Man (Ipye 7415254). Harlem-born Davy Jones, who resembles a harsher Fats Domino, offers a beat styling of the oldie, *Amapolita*, that could catch attention. *Mighty Man* follows the pattern of Jimmy Jones's "Handy Man," and packs an infectious beat.



Paul Anka pictured in Paris with glamorous film actress Mylene Demongeot—and surrounded by French fans.

POP SINGLES

★ Mike Preston
A GIRL LIKE YOU/Too Old (Decca F11222). "Mr. Blue" has a good follow-up with *A Girl Like You*. It may take longer to get away but, when it does, it could score heavily with teenage romantics. Flip is in similar vein.

★ Gary Stites
LAWDY, MISS CLAWDY/Don't Wanna Say Goodbye (London HLL9082). Gary Stites turns the Little Richard classic *Lawdy, Miss Clawdy* from a wild 'n' to a more commercial proposition. He still keeps the tune but not the wildness. And there's strong support from the flip—a slow blues number complete with choir and solid beat.

★ Peters Sisters
WELL GATHER LILACS/Pop The Question (Columbia DB4435). Ivor Novello's Lilacs gets a groovy setting that the late composer never had in mind. But the honeyed voices of the Peters Sisters rather applause for this new styling of the song. *Pop The Question* swings all the way to a lively backing from the Great Love Orchestra.

★ Joni James
YOU BELONG TO ME/I Need You Now (MGM 1064). Belong, memorably recorded some years back by Jo Stafford, gets an effective revival from Joni James, who is richly backed by orchestra and chorus conducted by Geoff Love.

★ Kingston Trio
EL MATADOR/Home From The Hill (Capitol CL15119). *El Matador* is a stirring, Flanocystyled song that affords the Kingstons plenty of scope. Hit-wise this is no "Tom Dooley," but it could register with the arty-crafty set.

The group gets a lush string backing on the reverse, which comes from the film of the same title.

★ Bruce Forsyth
WAVE YOUR LITTLE HAND/KELCHIE / It's Spring Again (Parlophone R4637). It's got to come—a record hit for Bruce Forsyth. This is a good disc but seems to lack the necessary kick for either the teenagers or the Mums or Dads. And remember—they're in charge!

★ Patti Page
TWO THOUSAND, TWO HUNDRED, TWENTY-THREE MILES/Promise Me (Mercury AMT1089). Patti Page is back in that multi-track groove on *Two Thousand*, which is redeemed by an infectious backing. *Promise Me*, a rocking blues, features electric guitar figures and a cooling choir. This is the one to set the feet tapping.

★ Crash Craddock
I WANT THAT/Since She Turned Seventeen (Phillips PB1006). American singer Crash Craddock could crash the best-sellers with *I Want That*, a number that packs a powerful beat. Crash's rhythmic vocal, allied to a fat tenor sax sound and hand-clapping, makes this a natural for living.

The MM Best of

"If it hadn't been for my brother Teddy," said Bryan Johnson, winner of the British heat of the Eurovision Song Contest, "I might have become an opera singer."

Dressed impeccably in a dark suit and grey waistcoat, and possessed with good looks and an actor's enunciation and bubbling personality, 33-year-old London-born Bryan settled himself down comfortably as he went on.

"I started as a newspaper boy, became a boy soprano in *Variety*, then turned to acting. I did rep. and then joined Donald Wolf's Shakespearean company. And by 1942 was doing musical comedy."



by MAURICE BURMAN

GERALDO
"Then a few years later, Teddy got a pop hit and he persuaded me to join Geraldo as a band singer. "I wasn't very good," he went on. "I was really square and used Old Vic method in my songs."

"At one point you were quite big as a pop singer weren't you?" I queried.

"No. I was too much of a ballad singer when Johnnie Ray and Frankie Laine were the big boys. However, I then left Geraldo, and since then I have been joggling happily until this happened."

He paused and sipped his tea thoughtfully.

"This" referred to the Song Contest, and "joggling along" means that Bryan does two radio shows a week, is a disc jockey on Radio Luxembourg and is a vocalist in "The Night And The Music" on BBC.

He also does a lot of West

★ Bert Weedon
BIG BEAT/BIG BOOGIE/Theme from "A Summer Place" (Top Rank JAR300). Now we get commercials with pop discs! *Big Beat Boogie* is being used for a commercial film to be shown around Rank cinemas. And this disc comes complete with full page picture of Bert Weedon and ads for the products involved.

Summer Place makes for a good instrumental and *Big Beat Boogie* could catch the ear of juke box addicts.

★ Frankie Avalon
DON'T THROW AWAY THOSE TEARDROPS/Talk, Talk, Talk (HMV727). *Teardrops* is a pleasant piece of whimsy that could go places. *Talk* backs it up well.

★ Sarah Vaughan
DON'T LOOK AT ME THAT WAY/Sweet Affection (Mercury AMT1087). Strange, but Sarah reflects the Frankie Vaughan vocal timbre in part on *Don't Look*, a number that goes with a swing.

The attempt to sidetrack Sarah to the contemporary idiom on the reverse does her less than justice. *Verdict*: a "miss" for Miss Vaughan on these showings.

★ Johnny Carson
FRANCE/ I Wish I Were You (Fontana H 145). These titles mark the solo debut of 19-year-old Johnny Carson, singer, who has a quality about his delivery that is reminiscent of the number that packs a beat.

Only fault: the accompanying group tends to overpower the singer.

The balance is better on the backing, a pleasant ballad.

★ Wade Flemons
WHAT'S HAPPENING/Goodnight, It's Time To Go (Top Rank JAR327). *Happening* is a teen-beat ballad interspersed with cooling. There's little to distinguish it from the spate of discs of this nature.

★ Fabian
STRING ALONG/About This Thing Called Love (HMV 724). This disc is a fast traveller from the States. It should make the charts here.

QUEEN OF THE BEAT

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'FLOWER DRUM' LPs

SHOW albums are the gilded properties of today's disc market. The dividends they produce run into hundreds of thousands.

Philips cashed in with a grand slam on the original cast of "My Fair Lady"; they did it again with "West Side Story", now they are set to bring off a treble with the original cast album of Rodgers and Hammerstein's "Flower Drum Song." (ABL3302 and SABL31, monaural and stereo.)

The effervescent Pat Suzuki makes the biggest impact with her bubbling interpretation of "I Enjoy Being a Girl"—the stand-out number in the musical.

A real battle of the "Flowers" is already raging among the rival disc companies.

EMI have captured the recording rights to release the British cast of the show.

LOW-PRICED

And Decca and Gala have already put out low-priced LPs: Decca's version, by the Cliff Adams Chorus and the Lew Stevens Orchestra, is on Ace of Clubs ACL1021; Gala's — by the Jimmy Carro Orchestra and Chorus — on GLP369. And on Gala, "I Enjoy Being a Girl" is sung by the talented Edna McGuffee.

For extra measure, Philips have released an orchestral version of the show tunes by Andre Kostelanetz (mono BBL7364; stereo SBLL558).

The show opens at London's Palace Theatre next Thursday.

PAT SUZUKI

pop shop *Edited by Laurie Henshaw*

British luck, Bryan!

End cabaret; is in music publishing and lives in a sumptuous Mayfair flat. Jogging along indeed! "I was utterly amazed when I came first in the Contest with 'Looking High'" he said. "After my success, five recording companies approached me and I settled for Decca."

WORRIED

"Well," I said, knowing full well what his answer would be, "it must give you a lovely feeling."
"I'm extremely worried about having a record in the charts," he obliged. "I feel that, after plodding along for many years, this could take me to the top, OR have the completely reverse effect."
"But Bryan, laddie, appearing before 40 or 50 million people must do you some good."
"Perhaps—if one comes high in the voting. But if the song comes low, then both I and the song could be forgotten. On the other hand... his voice trailed away and a far-away look

came into his eyes. He sighed—a mixed-feeling sigh. "Would you say that singing only ballads has retarded your career?" I asked. "I don't think it has but, in any case, I have re-styled myself to sing ballads with a beat."
"Do you like jazz, then?"
"No."

SINATRA

"Then how can you sing with a beat?"
"Does Sinatra like jazz?" he queried.
"Yes, he does. What singers do you like then?"
"Most definitely Sinatra, Hockridge, Rosemary Clooney and Ella Fitzgerald. I could listen to her all night."
"Ella, my dear Bryan, is a jazz singer."
"When you referred to

jazz, I thought you meant orchestral jazz, but when I talk of Miss Fitzgerald I am referring to her fabulous phrasing and timing, and the warmth in her voice.

TUESDAY

"If this is the jazz to which you refer, then I like jazz."
I sighed a contented sigh. He rose to go.
"Last year," he said, "Teddy and Pearl had to journey to Cannes for the final of the Eurovision Song Contest. On Tuesday I'm taking a bus to the Festival Hall for the final—the most fateful journey of my life to date."
ON BEHALF OF US ALL, I WISH HIM THE BEST OF IN THIS CASE, BRITISH LUCK.



THIS WEEK'S TOP RANK TEN

1. JACK SCOTT
What In The World's Come Over You
45-JAR 280
2. FREDDY CANNON
Way Down Yonder In New Orleans
45-JAR 247
3. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 268
4. FREDDY CANNON
California Here I Come
45-JAR 309
5. DAVID HUGHES
Mi Amor
48-JAR 316
6. BERT WEEDON
Big Beat Boogie
45-JAR 300
7. AL MARTINO
Summertime
45-JAR 312
8. JANET RICHMOND
You Got What It Takes
45-JAR 288
9. GARRY MILLS
Running / Teen Bear / Angel
45-JAR 301
10. THE FLEETWOODS
Outside My Magic Window / Star
45-JAR 294

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TUESDAY, 11 p.m.
THURSDAY, 11 p.m.

Mel's humour is delicious

TORME'S "Songs for Any Taste" (Parlophone PMC-1114) is a successor to the previously released "Mel Torme at the Crescendo."

Mel's singing voice has its limitations, but what it lacks in quality is more than compensated for by his immaculate phrasing, rhythmical feeling—and delicious sense of humour. And the last facet of his talent is featured to hilarious effect in "Autumn Leaves," where he parodies a Frenchman singing out of tune.

Sweet and swinging backings are provided by pianist Marty Pich, trumpeter Don Fagerquist, drummer Mel Lewis and bassist Max Bennett.

Four Freshman

THE impeccable Four Freshmen are in typical top form on "The Four Freshmen and Five Guitars" (Capitol stereo ST1255).

Slick guitar playing is supplemented by drums, bass, bongos, vibes, glockenspiel, trumpet and trombone. Titles in-



TORME—immaculate

LP session

clude "Rain," "The More I See You," "Nancy (With the Laughing Face)," the Sinatra oldie—and "Come Rain or Come Shine."
Students of modern harmonising should make a bedtime for this release.

John La Salle

ONLY so-so vocalising by the La Salle group on "Potluck" (Capitol stereo ST1233). Titles include the attractive "The Night We Called it a Day," "Time After Time" and "I've Got You Under My Skin."

Cha-cha-sessions

ADDICTS of the captivating cha-cha beat can enjoy an exhilarating session with two LPs—"More Tea for Two Cha-chas" by Warren Covington and the Tommy Dorsey Orchestra and "Cha-cha-for Lovers" by René Touzet and his Orchestra.

The Covington release features a new version of that famous "Tea for Two Cha-cha," plus cha-cha stings of such standards as "Dream," "You Go to My Head" and "The Sheik of Araby"—a standout track you can get them all on Brunswick LAT8323.

Havana-born Touzet registers with his authentic album, but this time it is the Covington-Dorsey effort that gets our applause. Touzet is on Vogue VA160148.

Danceable beat

DON JOHNSON is no Mill Buckner when it comes to pounding the organ keyboards, but he offers a danceable beat on "Organ with a Beat" (Columbia SEG7991).
Titles include "At the Woodchoppers' Ball" and "12th Street Rag."

Sammes Singers

THE swinging renderings of "I'm Beginning to See the Light," "I Know That You Know" and "Taking a Chance on Love"—the EP title songs—are the highlights by the well-drilled Mike Sammes Singers (Fontana TFE1253).
Finn group singing interspersed with some rhythmical flute playing.

Ruby Wright

RUBY WRIGHT, who won Hit Parade fame with the controversial "The Three Stars"—

EP session

a "tribute" to singers Buddy Holly, Big Bopper and Ritchie Valens, who died in a plane crash—makes a comeback with "Don't Take Me for Granted," "Do You Believe," "Free-Hearted" and "Only Have One Lifetime" (Parlophone GEP3785).
She has a clear, penetrating voice that could score with the ballad market.

Dickie Valentine

STANDOUT tracks on Dickie Valentine's "Hit Parade" (Pye NEP0129) are the catchy "My Favourite Song" and "Venus"—his first single for Pye.
Pleasant singing sans affection.



Those who know insist on...

TRADE MARK

SCOTCH

BRAND

recording tape

WORLD'S LARGEST SALES OF MAGNETIC TAPE

Congratulations

BRUCE

from the

BERNARD DELFONT ORGANISATION

*Our Sincere Thanks
for voting us Top
in the
Jazz and Pop Polls*

THE POLKADOTS

Congratulations
RUSS CONWAY
and
ADAM FAITH
on your POLL awards

We are proud to be associated with you
MILLS MUSIC LTD., 20 DENMARK STREET, W.C.2

Congratulations

CLIFF

from

FRANKLYN BOYD

and all at

17 Savile Row, W.1

My

Sincere

Thanks

to

Everybody

SHIRLEY BASSEY

**Melody
Maker**

1960
POP

**Cliff, top male singer,
has top disc**

Top male singer

	Per cent.
1. CLIFF RICHARD	40.1
2. Frankie Vaughan	7.1
3. Michael Holliday	6.7
4. Lonnie Donegan	5.3
Anthony Newley	5.3
6. Marty Wilde	3.9
Tommy Steele	3.9
8. Dickie Valentine	3.4
9. Adam Faith	3.0
Emile Ford	3.0
Craig Douglas	3.0
12. Dennis Lotis	2.5
Others	12.8

Female singer

	Per cent.
1. SHIRLEY BASSEY	32.4
2. Alma Cogan	18.0
3. Joan Regan	7.7
4. Sheila Buxton	7.0
5. Petula Clark	4.8
6. Anne Shelton	4.3
7. Rosemary Squires	3.3
8. Cleo Laine	2.9
9. Marion Ryan	2.6
10. Lita Roza	2.4
11. Ruby Murray	2.1
Others	12.6

**Brightest hope
for 1960**

	Per cent.
1. EMILE FORD	21.0
2. Adam Faith	12.1
3. Maureen Evans	8.9
4. Joe Brown	6.4
5. Anthony Newley	5.4
6. Jerry Lordan	3.2
Eddie Falcon	3.0
David Macbeth	3.0
9. Craig Douglas	2.7
10. Toni Eden	2.4
Chris Martin	2.4
Janet Richmond	2.4
13. Lance Fortune	2.1
Others	25.0

Instrumentalist

	Per cent.
1. RUSS CONWAY	31.4
2. Best Weedon	21.8
3. Monty Sunshine	7.7
4. Joe Brown	6.9
5. Acker Bilk	4.2
6. John Barry	3.7
7. Winifred Atwell	2.5
Chris Barber	2.5
Johnny Dankworth	2.5
Red Price	2.5
11. Hank Marvin	1.7
Joe Henderson	1.7
Others	10.9



Cliff Richard, with the gold disc he was awarded when sales of "Living Doll" topped the million mark. Cliff heads two sections—Top Male Singer and Top Vocal Disc.

Male TV Artist

	Per cent.
1. BRUCE FORSYTH	18.0
2. Marty Wilde	13.6
3. Cliff Richard	9.7
4. Tony Hancock	6.5
5. Lonnie Donegan	5.6
6. Russ Conway	5.3
7. Anthony Newley	4.9
Tommy Steele	4.9
9. Frankie Vaughan	3.6
10. Max Bygraves	3.2
11. Dave King	2.4
Others	22.3

Female TV Artist

	Per cent.
1. ALMA COGAN	27.5
2. Marion Ryan	14.5
3. Sheila Buxton	11.4
4. Joan Regan	10.1
5. Shirley Bassey	5.8
6. Petula Clark	3.4
Cherry Wainer	3.4
8. Toni Eden	3.2
9. Yana	2.4
Sylvia Sands	2.4
11. Lita Roza	1.9
Others	14.0

Vocal disc

	Per cent.
1. Living Doll — Cliff Richard (Columbia)	46.1
2. What Do You Want To Make Those Eyes At Me For?—Emile Ford (Pye)	7.5
3. Only Sixteen — Craig Douglas (Top Rank)	4.8
4. What Do You Want?—Adam Faith (Parlophone)	4.6
5. Battle Of New Orleans — Lonnie Donegan (Pye)	4.3
6. As I Love You—Shirley Bassey (Philips)	3.8
7. Travellin' Light—Cliff Richard (Columbia)	3.5
8. Why?—Anthony Newley (Decca)	3.5
9. The Heart Of A Man—Frankie Vaughan (Philips)	2.2
10. Starry-Eyed — Michael Holliday (Columbia)	1.7
Others	23.8

Radio show

	Per cent.
1. SATURDAY CLUB—BBC, Light	36.5
2. Pick of the Pops—BBC, Light	21.1
3. Family Favourites—BBC, Light	5.6
4. Hancock's Half-Hour—BBC	5.5



● Shirley Bassey
—top female singer.

**A Great
Trevor H. Stanford Double
ROYAL EVENT**

Orchs. 4/- Price 2/-
Noel Gay Music Co. Ltd., 24 Denmark Street, London, W.C.2

MY CONCERTO FOR YOU

Price 2/6
Glover-Conway Music Co., 24 Denmark Street, London, W.C.2

BOTH RECORDED BY RUSS CONWAY

POLL

of Great Britain



"Boy Meets Girls"—voted the Top TV Show.



● **Emile Ford**

—"Brightest Hope for 1960."

- 5. The Goon Show—BBC 4.7
- 6. Pete's Party—BBC, Light 3.4
- 7. Date With A Disc—BBC, Light 2.7
- 8. Go Man Go—BBC, Light 2.5
- 9. Make Way For Music—BBC, Light 2.2
- Others 15.7



● **Alma Cogan**

—Top Female TV Artist

Disc jockey

- | | Per cent. |
|-----------------------|-----------|
| 1. DAVID JACOBS | 37.9 |
| 2. Pete Murray | 28.3 |
| 3. Jack Jackson | 8.2 |
| 4. Kent Walton | 5.4 |
| 5. Alan Dell | 4.9 |
| 6. Steve Race | 2.5 |
| 7. Sam Costa | 2.2 |
| 8. Barry Aldis | 1.3 |
| David Gell | 1.3 |
| 10. Tony Hall | 1.1 |
| Others | 6.9 |

TV show

- | | Per cent. |
|--|-----------|
| 1. Boy Meets Girls(ABC-TV) 19.3 | |
| 2. Sunday Night At The London Palladium (ATV) 18.0 | |
| 3. Juke Box Jury (BBC-TV) 17.3 | |
| 4. Cool For Cats (AR-TV) 8.6 | |
| 5. Oh Boy! (ABC-TV) 5.9 | |
| 6. Make Way For Music (BBC-TV) 4.6 | |
| 7. Hancock's Half Hour (BBC-TV) 4.4 | |
| 8. Saturday Spectacular (ATV) 2.9 | |
| Others | 21.0 |

Vocal groups

- | | Per cent. |
|---------------------------|-----------|
| 1. POLKA DOTS | 17.1 |
| 2. Mudlarks | 15.3 |
| 3. Dallas Boys | 14.7 |
| 4. AVONS | 13.7 |
| 5. Beverley Sisters | 7.2 |
| 6. Raindrops | 7.0 |
| 7. King Brothers | 5.4 |
| Lana Sisters | 5.4 |
| 9. Shadows | 3.5 |
| 10. Vernons Girls | 2.4 |
| Others | 8.3 |

Instrumental disc

- | | Per cent. |
|--|-----------|
| 1. Petite Fleur—Chris Barber (Pye) | 28.4 |
| 2. Side Saddle—Russ Conway (Columbia) | 26.7 |
| 3. Guitar Boogie Shuffle—Erl Weeden (Top Rank) | 9.7 |
| 4. Summer Set—Acker Bilk (Columbia) | 7.4 |
| 5. China Tea—Russ Conway (Columbia) | 3.7 |
| 6. Manhattan Spiritual—Reg Owen (Pye) | 2.5 |
| 7. Roulette—Russ Conway (Columbia) | 2.3 |
| 8. Long John—John Barry (Parlophone) | 1.7 |
| Snow Coach—Russ Conway (Columbia) | 1.7 |
| Ring-Ding—Steve Race (Gala) | 1.7 |
| Others | 15.9 |

Thanks to everyone for making
me your
favourite TV
Personality.
Sincerely,

**ALMA
COGAN**



Chris Barber, Monty Sunshine and Pat Halcox—they made the Top Instrumental Disc.

My

Sincerest

Thanks—

CLIFF

A GREAT RECORD

BY

EMILE FORD

"Brightest Hope for 1960"

"EMILE"

(includes "RED SAILS IN THE SUNSET")

Pye NEP 24119 7" E.P.

RELEASE DATE—APRIL 1st.



My sincere
thanks
for your Vote.

EMILE FORD

Regan signed Granada star

'Dustman' cleans up

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Aces High



The Malcolm Mitchell Group and singer Sandra Gail opened at Soho's Jack of Clubs on Monday. Guitarist Malcolm and 19-year-old Sandra are pictured (above) at rehearsal. The Mitchell group is completed by Les Dawson (dr.), Russ Shepherd (pno.) and Russ Stapleford (bass). Sandra is a pupil of bandleader Al Dukardo.

JOSH —PLU & RA

LONDON and Provincial
up for blues singer-guitarist
arrives in Britain on April 9

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He will continue with the BBC-TV show during the run of Joan Regan's current "Be My Guest" series, which Russell Turner is producing for BBC-TV.

Appearing on "Jury" tomorrow (Saturday) are Pete Murray, Jack Payne, Jean Metcalfe and Alan Freeman.

COUNTRYWIDE TREK FOR CLIFF RICHARD

DATES have now been finalised for Cliff Richard's first—and last—one-night-stand tour of 1960.

And Cliff has picked an all-star supporting bill to accompany him on the nationwide trek.

And Lordan

Headed by Jerry Lordan, whose "Who Could Be Bluer?" disc is this week at No. 17 in the MM's Top Twenty, it includes the Jones

Boys, Peter Elliott, Kathy Kirby and Norman Vaughan. A six-piece accompanying group has still to be set.

Promoter Arthur Howes told the MM: "Cliff wanted to cover as much of the country as possible because this will be his last tour for some months."

"When he finishes the trek he goes into rehearsals for a

season at the London Palladium, which is scheduled to run until December.

"This will be Lordan's first tour. He has a disc in the best-sellers, but needs exposure on concert dates."

The tour kicks off on April 24 at the Gaumont, Worcester. It then plays the Granada, Dover (25th), Troxy, Portsmouth (27th), Theatre Royal, Norwich (28th), Gaumont, Bradford (29th), Danilo, Canoeck (30th).

Seaside show

Gaumont Derby (May 1), Lonsdale, Carlisle (2nd), City Hall, Newcastle (4th), Cecil Hall (5th), Odeon, Manchester (6th), Essoldo, Stoke (7th), Empire, Liverpool (8th), Town Hall, Birmingham (9th), Colston Hall, Bristol (10th), Savoy, Exeter (11th), a repeat appearance at the Colston Hall (12th), Regal, Cambridge (13th) and Gaumont, Ipswich (15th).

He plays his first top-of-the-bill concert in Blackpool on Easter Sunday at the Opera House.

Chuck Berry jailed on vice charge

NEW YORK, Wednesday.—Rock singer Chuck Berry was this week jailed for five years and ordered to pay a fine of 5,000 dollars.

Berry was found guilty of violating the Mann Act by transporting a 14-year-old Indian girl across State lines for immoral purposes.

Multi-instrumentalist

The 33-year-old disc star was born in St. Louis and plays guitar, saxophone and piano.

His act at the 1958 Newport Jazz Festival is included in the film "Jazz on a Summer's Day," which is currently being shown in New York.



**ANTHONY
NEWLEY**
DO YOU MIND

from the film
"Let's get married"

F 11220 Decca

**HUTCH
DAVIE**

SWEET
GEORGIA
BROWN

45-HLE 9076 London

**FATS
DOMINO**
COUNTRY
BOY

HLP 9073 London

**MIKE
PRESTON**
A GIRL
LIKE YOU

45-F 11222 Decca



**DAVID
WHITFIELD**
ANGELA MIA;
A tear, a kiss, a smile

45-F 11221 Decca

MUMBLES

**JOHNNY
BACHELOR**

45-HLN 9074 London

DECCA

45/78 RPM
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RECORDS MAGAZINE—

There's a full-colour portrait of Anthony Newley on the cover of the April issue; 20 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

NEWSBOX

By *Jerry Dawson*

KEN MACKINTOSH and his Orchestra will inaugurate a new series of Sunday concerts at the Rosum Cinema, Walsall, on April 3.

Signed to follow are Ronnie Aldrich and the Squadronaires (April 10), Cyril Stapleton and his Orchestra (17th), and Bob Miller and the Millermen (24th).

THE LONG TOUR

GLASGOW'S Clyde Valley Stompers this week-end complete a six-week, 5,000-mile British tour with dates at Middlesbrough (Friday), Newcastle tomorrow and Bradford on Sunday.

On Tuesday they start a five-week tour of Scotland, and on July 2 open for a six-week summer season on the Scottish holiday isle of Arran.

SEASIDE — Ronnie Caryl, whose band has been resident since Christmas at the new Flamingo Ballroom, Glasgow, leaves on May 15 to take up an 18-week summer season at Prestatyn Holiday Camp, N. Wales. . . . George Pears and his Orchestra (Rochdale) will appear at Southport Floral Hall on Easter Saturday (April 16) followed by Jack Kirkland and his Band (Stockport) on Easter Monday (18th).

NEW—Congratulations to MM Yorkshire correspondent Stanley Pearson, whose wife Barbara last week presented him with a 7lb. baby boy—their first. . . . First-ever girl singer with Les Wheeler's Band at the Majestic Ballroom, King's Lynn, is 17-year-old local girl, Gienda Wright.

Lonnie Donegan signed as Granada star



"My Old Man's A Dustman" had a plug on ATV's top show last week-end. Donegan is pictured singing the number during his spot on "Sunday Night At The London Palladium."

LONNIE DONEGAN heads a package show that will play 22 concerts in 11 days on the Granada circuit from Monday, April 25.

Touring with Lonnie are Miki and Griff, Jon Pertwee,

'Dustman' cleans up

the Red Peppers vocal and instrumental group, and singer Joan Small.

Says Robert Luff, who is presenting the show: "I had Lonnie at several of the Granada locations just over a year ago. He did such terrific business, I have been trying to get him back ever since. But his commitments have been so heavy, this is the first opportunity we have had."

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GENE QUILL FOR DRUGS TRIAL

NEW YORK, Wednesday.—Famous jazz altoist Gene Quill was arrested this week in a narcotics raid which also involved two other musicians, an alleged major dope peddler and the seizure of 250,000 dollars worth of pure heroin (codified Leonard Feather).

Quill was held, with bail set at 1,500 dollars, for trial by the Grand Jury.

The charges against the other musicians, trumpeters Jon Eardley and Dick Sherman, were dismissed for lack of evidence.

Quill has been frequently teamed on records with Phil Woods and has been featured with the bands of Claude Thornhill, Gene Krupa, Buddy de Franco and Johnny Richards.

Charlie Gall Band in 'Top Town' bid

Charlie Gall and his Jazzmen will be representing Ealing in the London team for BBC-TV's "Top Town" series on April 21.

A founder-member of Glasgow's Clyde Valley Stompers, Charlie has been living in London for the past six months.

His group is resident at the Ealing and West Ealing Jazz Clubs.

Jack Hylton guest at MPA lunch

Jack Hylton will be the guest of honour at the Music Publishers' Association luncheon on April 6 at the Horse Shoe Hotel, Tottenham Court Road.

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The Birdland show will be the band's only appearance before a civilian audience throughout the tour.

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Pianist Bob Francis this week joined the Cyril Stapleton Band in place of Don Innes.

Holiday break

Lewis arrived in New York last week and is currently on holiday in the West Indies. The band is due to embark on the tour on April 1.

With Vic will be Roy East, Vic Ash, Art Eifeson, Ronnie Ross (saxes), Dickie McPherson, Jimmy Deuchar, Leon Calvert and Gordon Tunstall (trps.), Keith Christie (tbl.), Terry Shannon (pno.), Ray Dempsey (gtr.), Arthur Warr (bass), Allan Ganley (drs.) and Shelley Moore (vcls.).

The band will feature special arrangements by Tony Crombie.

SINGER DIES AS DISC IS CUT

SINGER Johnny Scott, whose debut disc is due out today (Friday) on Oriole, died in the Italian Hospital, W.C.I., on Saturday. Johnny, who was 22, was suffering from a kidney illness.

Titles of the disc are "Darlin'" and "Why Don't You Write"—both written by him. A percentage of the royalties on the disc will go to the Variety Club of Great Britain's Children's Home at Ramsgate.

GINA MARTIN AT THE 'TALK OF THE TOWN'

Gina Martin joined Sydney Simone's Orchestra at the "Talk of the Town," London, on Monday. She takes over from Yvonne French, who is to be launched on a solo career.

SPOTLIGHT on the NEWS

THE Rank Organisation yesterday (Thursday) opened a new all-purpose recording theatre at its Denham Studios. A&R man Dick Rowe tells the MM that Top Rank's Knightsbridge Strings will probably be recorded in the new studio in future. "We shall most likely use it for all our big orchestral recordings," he says.

Max Jaffa will introduce the Light Programme's "Housewives' Choice" for a fortnight from April 4.

Edmund Hockridge and Shelia Buxton star in BBC-TV's "Songs I Like to Sing" on March 31.

Roy Kenton and his Orchestra opened at Slough's Carlton Ballroom on Thursday in place of the Des Williams Band. Roy (drs.) leads Alan Lowe, Johnny Beard, Johnny Woolmans, Dave Doreman and Dave Willis (saxes), Roger Siviter and Norman Goddard (trps.), Ken Wood (tbl.), Frances Adams (bass), Alec Coombe (pno.) and Jean Barry (vcls.).

Johnny Gray and his Band of the Day returned from their three-week tour of the States on Sunday. The band resumes work today (Friday) at the Savoy Ballroom, Calif. The following day it appears at Burton's Ballroom, Uxbridge.

Dick Charlesworth and his City Gents pay their first visit to Scotland on April 29 to appear at a Glasgow Tennis Club dance.

Craig Douglas starts in a concert at the Torquay Pavilion on May 1. Also on the bill are the Mudriars, Alec Coombe (pno.), Wiltshire and the Trebletones.

Eula Parker flies home to Australia on April 3 for a 10-week cinema-business trip. En route, she will visit New York, where she hopes to appear on TV.

Dave King files to the States on Sunday to guest star on Pat Boone's TV show.

XXXXXXXXXXXXXXXXXXXX

DATES WITH THE STARS

- Week commencing March 27
- John BARRY: Hippodrome, Bristol
- Max BYGRAVES: Week: Palace, Manchester
- Roy CASTLE: Humpty Dumpty: London Palladium
- Eddie COCHRAN: Week: Hippodrome, Manchester
- Toni DALLI: Week: Empire, Leeds
- Bobby DARIN: Sunday: City Hall, New castle
- Duane EDDY: Week: Empire, Liverpool
- Adam FAITH: Week: Hippodrome, Bristol
- Emile FORD: Sunday: City Hall, New castle
- Jesse FULLER: Week: Empire, Liverpool
- Jesse FULLER: Sunday: Winter Gardens, Bournemouth
- Monday: Jazzshows Jazz Club, W.
- Tuesday: Jazz Club, Barnet
- Wednesday: Jazz Club, Nottingham
- Thursday: Jazzshows Jazz Club
- Michael HOLLIDAY: Week: Empire, Newcastle
- Audrey JEANS: Week: Empire, Newcastle
- LITTLE TONY: Week: Hippodrome, Bristol
- Clyde McPHATTER: Sunday: City Hall, New castle
- Gary MILLER: Week: Empire, Liverpool
- Humpty Dumpty: London Palladium
- Anthony NEWLEY: Season (until Thursday): Carlton Cinema, Haymarket
- Gene VINCENT: Week: Hippodrome, Manchester
- Johnny WILTSHIRE and the Trebletones: Week: Empire, Newcastle

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79-85 Paul Street, London, E.C.2

Top Pops

ANTHONY NEWLEY DO YOU MIND

from the film "Let's get married" F 11220 Decca

DAVID WHITFIELD ANGELA MI

A tear, a kiss, a smile

45-F 11221 Decca

JOSH WHITE TO TOUR —PLUS TV & RADIO

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season at the London Palladium, which is scheduled to run until December.

"This will be Lordan's first tour. He has a disc in the best-sellers, but needs exposure on concert dates."

The four kicks off on April 24 at the Gaumont, Worcester. It then plays the Granada, Dover (25th), Troxy, Portsmouth (27th), Theatre Royal, Norwich (28th), Gaumont, Bradford (29th), Danilo, Cannonock (30th).

Seaside show

Gaumont Derby (May 1), Lonsdale, Carlisle (2nd), City Hall, Newcastle (4th), Ceel, Hull (5th), Odeon, Manchester (6th), Essoldo, Stoke (7th), Empire, Liverpool (8th), Town Hall Birmingham (9th), Colston Hall, Bristol (10th), Savoy, Exeter (11th), a repeat appearance at the Colston Hall (12th), Regal, Cambridge (13th), and Gaumont, Ipswich (15th).

He plays his first top-of-the-bill concert in Blackpool on Easter Sunday at the Opera House.

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RECORDS MAGAZINE— CA

There's a full-colour portrait of **Anthony Newley** on the cover of the April issue; 28 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

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ALBERT EMBANKMENT LONDON SE11

Josh will fly into London Airport from Madrid after a tour of Spain and perform two concerts at Islington Town Hall that same evening.

Other dates set so far are: St. Andrews Hall, Glasgow (April 10), Midland Institute, Birmingham (11th) and the Cavern, Liverpool (15th).

For his concert dates, Josh will be supported by fellow-American folk singer Raminah Jack Elliott and Britain's Robin Hall and Jimmy McGregor.

'Startime' TV

Negotiations are almost complete for Josh to appear in an ATV "Startime" show and BBC-TV's "Focus" series. Producer Charles Chilpern is also planning to record Josh for the BBC's Light Programme.

Josh has been a regular visitor to Britain since his first tour in 1950. He was in Britain last July for TV appearances but his last tour was in 1956.

'TAKE IT EASY' ENDS ITS RUN

SOUTHERN TELEVISION'S "Take It Easy," which ended an eight-month run last week, will be replaced by "The Lunchtime Show," televised from Wednesday to Friday at 1.5 p.m., starting next Wednesday.

Jim Dale and Dany Clare are retained from "Take It Easy" and Southern TV programme controller Roy Rich will present a disc spot called "On Record" every Wednesday.

The Malcolm Mitchell Trio is succeeded by the Art Jones Quartet, comprising Art Jones (organ), George Kish (gtr.), Jackie Dougan (drs.) and Frank Harrison (bass).

Four Buddies for Channel Islands

The Four Buddies, vocal and instrumental group who have just finished touring with Marty Wilde, have been signed for the summer season at Jersey, Channel Islands.

They will double the L'Etage and Sunshine Hotels at St. Helier for 18 weeks, commencing on May 28.

Drummer-vocalist Rex Denby, who has been working for Reg Wale at the Juke of Clubs, has joined the quartet, which is completed by Ray Dorel (gtr.), Buddy Allen (bass) and Brian Vostel (pno., vibes).

Jazz 'Rave' for the MM

FANS from as far away as Plymouth, Luton and Margate packed Brighton's Chinese Jazz Club for its All-Night Rave on Saturday.

How did they come to be there?

"They saw it advertised in the MELODY MAKER, promoter Bonni Manzi said this week.

According to Bonni, the packed house was due to the effectiveness of his MM advert.

Fans in eye-catching gear, ranging from Baby Dolls to Indian Squaws, lived until 6.30 a.m. to the music of Bob Wallis's Storyville Jazzmen, the Bill Jones Trio and Brighton's Riverside Jump Band.

CLASSICAL DATE FOR JAZZ STAR

Following his success on last year's show, Bruce Turner has been invited to take part in the annual "Concert for April Fool's Day" at the Royal Festival Hall, Rectory Room, on April 1.

He will be partnered by guitarist Ike Isaacs in playing jazz improvisations on classical themes.

The annual concert is organised in aid of the Musicians' Benevolent Fund, by classical music critic Denby Richards.

He told the MM: "Although this is really a classical concert with a difference, Bruce went down so well last year that we had to re-book him."

WIN £500 FOR A TV JINGLE

DO you want to take one step towards £500? That is the prize offered by the makers of Johnson's One-Step Car Polish for a TV jingle to be used in their advertising campaign.

Full details will be published next week in the MELODY MAKER—the only musical paper to be used in this competition—but it can already be announced that the Panel of Judges will comprise:

Jury of experts

MM "Songsheet" columnist Hubert W. David, Billy Cotton, Jack Payne, Frank Patten (Director of High Fye Jingles, Ltd.), TV producer Ian Sutherland, Johnson's Advertising Director Robert Churchill, and Paddy Roberts, Chairman of the Songwriters' Guild of Great Britain.

Lyrics only are required, since Paddy Roberts has been commissioned to write the tune for the winning jingle.

£500 plus . . .

In addition to the first prize of £500, the winner will be treated (with a friend) to a free week-end in London, including a round of the night-spots and a visit to a "live" TV show.

He or she will also receive a souvenir record of the completed winning jingle.

In addition, there will be three consolation awards of three tape recorders or cash equivalent.

Watch for full details in next week's "Melody Maker"—and for the valuable advice Hubert W. David will be giving in his "Songsheet" column.

ELLA & GELDRAY DUET ON TV

A SURPRISE act in TWW's "Here Today" programme last Thursday was a harmonica duet between Max Geldray and JATP star Ella Fitzgerald.

Ella appeared as Max's guest on the show and he handed her a harmonica. Together they played an impromptu blues.

Said Max: "It was completely unrehearsed. We really enjoyed ourselves."

Max flies to the Continent in May for TV and radio spots.

He is featured in the Holland Radio Show from Hiversum (5th) and over Flemish TV (7th).

On May 15, he starts a week at the Cabaret Club, Manchester.

Johnny Keating is back in London

Former Ted Heath arranger Johnny Keating has given up his music school and returned to London after two years in his native Edinburgh.

Johnny told the MM: "I shall be doing TV and recording work chiefly and I also hope to get a group together for broadcasting—something on the lines of my old Swinging Scots."

Before I went to Scotland I was getting a bad reputation for being late in delivering arrangements.

"The reason was that I was on the verge of a nervous breakdown. I intend to take things much more easily and keep up with my work this time."

Al Saxon to sing . . . Al Saxon

Planiist-vocalist Al Saxon is booked for three 15-minute BBC West of England programmes, chiefly featuring his own compositions, on April 29, May 6 and 12.

Al plays Chester Royalty with Cherry Wainer next week and next month goes to Stockholm for a 15-day appearance at the Troil, plus radio and TV.

Top side of his next Fontana record, due out at the end of the month, will be "Piper of Love."

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GET CAUGHT UP IN THE MOOMBA!

THOSE of you who think that the Soho Fair is a cracking good festival have obviously never heard of the Moomba. And perhaps that is not surprising. Because the Moomba—it's not a joke—is the biggest carnival they have got in Australia. It happens once every six years.

This is one of the years and I've been one of the figureheads. Moomba is a Maori Mardi Gras. Everything, but everything, goes mad for seven days.

I got tied in with the Moomba just before my show left Melbourne. They paraded me through the streets . . . they hauled me up before a dozen or more TV cameras . . . and I got ragged by a gang of wild, wild students.

What's more, I enjoyed every minute of it.

So did my musical director, Harry Robinson. He was so taken up by the whole affair that he rushed off with a gang of musicians to a recording



studio and made a disc called—as if you couldn't guess—Moomba.

It's on an EP and every disc jockey in town is raving over it. No doubt it will go into the local Hit Parade soon.

While we are on the subject of Hit Parades, guess what? My own recording of "Little White Bull" has jumped into the national charts at number nine.

It was released the day I arrived in Australia, five weeks ago. So you can imagine that I'm pretty pleased at the early success.

Although we have now started our very short stay in Brisbane, I think you would like to know about some of the things that happened in the final week at Melbourne.

White ties

It was quite a swinging sort of week. Unlike back home, the last week of a show in Australia is usually the Big week.

We had a real white-tie-and-tails front row several times. And the people who were wearing them had jumped straight out of "Who's Who."

Some of the Lords and Ladies came backstage to meet me afterwards. It was just like the Royal Variety Performance all over again.

I was glad they liked the show. And I think they did, because Sir Dallas Brooks, Governor of Victoria, told me so.

My manager, John Kennedy, and I flew to Brisbane on Sunday. I was sorry that the rest of the show couldn't have come with us.

Desert

They took a 36-hour train ride across the desert with the gear. It was not as uncomfortable as you might expect because the Australian trains are pretty slick affairs with the accent on luxury.

Here in Brisbane, we have opened at Her Majesty's theatre. I understand I am one of the first British variety artists to play here for a long time.

And knowing that doesn't make it any easier. Especially when the curtain is just about to go up—and I am ON. I always feel I have to keep up the tradition.

But after reading the reviews, I felt that we were on another winner. I have changed the routine slightly, and wherever possible I try to get a local gag into the act.

Fiddle

One of these kicked back on me, like, quickly. A stage hand told me a funny story about a local character who was always on the fiddle. He was well known in these parts so I thought it would go down well.

When I cracked the joke nobody laughed. I wondered why. I soon found out. The fellow had fiddled his last. He was in jail!

From here on, the tour gets a bit hectic. It's all go. We are faced with several 1,000-mile journeys. And about the only kick I'll get out of any of them is the one we make by helicopter.

It'll be my first trip in a whirlybird. If it goes OK you will be hearing from me again pretty soon.

A teenager replies to Humphrey Lyttelton

AS a teenager, mercifully unspotted, and one who has bought your records, I strongly object to your article in last week's MM. "Pity the poor teenager."

You may be surprised to hear that many of us bird-brained morons actually like jazz and presumably can lay claim to some sort of intelligence.

Although, of course, being infantile clothheads we go for the second-rate, which explains why we buy "Triple Exposure" instead of "Songs for Swingers."

So, Mr. Poor Man's Buck Clayton, I suggest you confine your remarks behind the walls of your cowshed house and reflect on the fact that it is the nation of spotty teenagers that keep imitation jazzmen like yourself in business.—C. Welch, London, S.E.6.

Thanks, Humph

MAY I congratulate you on last week's MM—it was the snappiest issue ever.

News was varied and the film reviews were right up to the minute.

The best column, however, was Humph's. It was the slickest piece of writing I have ever had the delight to read. Can we have some more, please?

Again, congratulations.—Jean Furlong, London, S.E.11.



Darin & Co.

AFTER watching Bobby Darin's package show, I have come to these conclusions: Emile Ford walked away with the show.

Clyde McPhatter should kick here in a big way.

On Bobby Darin's performance of "My Funny Valentine," it is nonsense to talk of him becoming another Sinatra.—M. R. Taring, London, N.3.

● LP WINNER.

Successor?

I THINK Bobby Darin will take over from Sinatra. He has the same ability to pin back your ears and make you listen.—R. Midgley, West Hartlepool.

Time will tell

WHAT'S all this fuss about Darin? Sure, he's good. But whether he's as great as Frankie, time only will tell.

It seems such a pleasant change to have a really talented newcomer, I suppose one cannot help making comparisons.—Keith Matthews, HMS Vanguard, Portsmouth.

Why no TV?

COULD the BBC not arrange a TV show for Ella Fitzgerald while she is in England? An artist of Ella's stature should not visit this country without being offered such a chance by the BBC.—D. G. Leach, Ipswich, Suffolk.

Basie, too

COULD BASIE at the London Palladium is great news, but a TV appearance, too, would be even more welcome.

I wish someone would get cracking!—G. Armitage, Pudsey, Yorks.

Deejay choice

REGARDING Tony Brown's article on teenagers, why can't the MM include teenagers in their "Disc Jockey Choice" feature?

I don't want to boast, but I think I have the necessary knowledge to forecast the hits.—John Owen, Wilmslow, Cheshire.

On the ball

AS my neighbours are regularly complaining about my trumpet practice and record playing, I thought the James cartoon in last week's MM very amusing and particularly apt. Could I please have a reproduction?—R. Johnson, Stockport, Cheshire.

● The postman is on his way.

Thanks, Eric

I'VE been reading the MM for several months now, and I venture to say it is the best musical weekly on the market. Its articles cover an open extensive range, and its critics give an unbiased, witty and impressive review of all the best records. Keep it up, fellas!—Eric A. Clarke, Dagenham, Essex.

Haley fans

COULD you please let MM readers know that the real king of rock-'n'-roll, Bill Haley, has a British fan club at 20, Queensway, Blackpool.—Fred Jackson, Blackpool.

In the pit

I HAVE played in theatres for 10 years. During that time I have seen the pit orchestras "axed" with every rise in pay.

It is the theatre management who are responsible for the state of the pit orchestras. Even with the rises in pay insisted on by the Musicians' Union, the salary of the pit musician is well below the national average man's wage of £12.



● Acker Bilk

So theatre musicians have to take to other jobs to supplement their earnings at the theatre.—H. Rhodes, St. Annas-on-Sea, Lancs.

Barber and Bilk

IT'S rubbish to say Acker Bilk owes his success to bowler hats and fancy waistcoats.

True, it was this gimmick that got Mr. Bilk into the spotlight. But the only thing that will keep him there is his particular form of trad.

Chris Barber isn't a patch on him. And if some good but obscure jazz bands exercised some imagination in their choice of costume, they might get the publicity they are always praying for.

Acker Bilk has shown the way.—John A. Shirley, London, W.7.

● LP WINNER.

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Dallas
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THIS WORLD OF JAZZ

Why was JATP so diffident?

JAZZ at the Phil wound up its third British tour at Hammersmith on Tuesday. The last concert, like the first—and most of the others—was a sell-out.

All told, some 75,000 people saw this presentation. And, so far as I can judge from the London situation, tickets were harder to come by than ever.

The three groups which took care of the first half must have a good deal of pulling power. But I formed the view that it was really Ella Fitzgerald's audience, that it was she who had sold the tickets so swiftly. For one thing, few of the jazz fanciers that I know—those who were keen to hear Granz's new attractions—were able to get seats.

Most of the few who did get in seem to have found the programme inferior in jazz interest to previous JATP concerts.

For myself, I have to echo what I said last May. Roy and Ella provided the major delights, with Gus

was for a few choruses by the Shelly Manne group. I would have liked a bit more backbone in the music.

Miles in Paris

AS one JATP tour comes to a close, another begins. The second package—consisting of the Oscar Peterson Trio, Stan Getz Quartet and Miles Davis Quintet—opened in Paris on Monday.

Henry Kahn tells me that the show attracted to the Olympia the largest crowd he has ever seen there.

Henry, who has no doubt that Miles Davis was the cause, says: "The pavement outside the hall was jam-packed. Only Sidney Bechet succeeded previously in drawing such a crowd, and I doubt whether they were the same fans."

Inside, enthusiasm for Miles was evident, but by no means piping hot. There was deep disappointment, which manifested itself in a few cat-calls, when Davis's programme had to be cut because time was running short.

As for the presentation, Miles does not apparently exert himself in any way. He does not, as we sometimes hear, walk off in the middle of a phrase.

But one gets the impression he is more off the stage than he is on it. That may be part of his act, of course. "I stood beside him in the wings while he was off. He smoked furiously and said not a word to anyone. When I asked Norman Granz what he thought about it all, he said: 'Well, Miles does always finish his numbers.'"

"Undoubtedly, much of the group's merit comes, from the



Johnson playing an important rôle throughout their performances.

Wilf Middlebrook, too, was consistently thriffling. A thing that struck me was the lightness and, at periods, the diffidence of the first-half. The only time two horns were heard in the entire concert

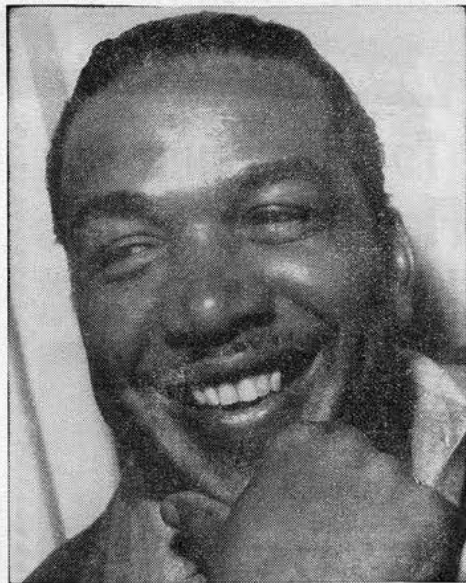
I HEAR THAT...

- Mugsy Spanier leaves the USA on Sunday to play at the Eszen Jazz Festival on April 2 and 3.
- Trumpet player John Anderson, Wendell Culley's replacement in the Basie band, has now been replaced by Sonny Cohen. Cohen can play lead. It is rumoured that tenorman Billy Mitchell also may leave.
- The Basie band should be through this way today (Friday) or tomorrow en route for Paris. Everyone who heard CB at Birdland this past two weeks says the band sounded formidable.
- Edgar Sampson, semi-retired in recent years, has resumed writing. Leonard Feather says that the former

Chick Webb sax player and arranger has done some new work for Marshall Brown's Newport Youth Band.

● The Roundtable has just looked in a new Dixieland group calling itself "The Seven Lemon Drops." The drops are, in fact, seven top-salaried Madison Avenue executives to whom jazz is a hobby. Sounds a bit like home.

● Stan Getz was presented with his Missoua Massé Pott's top tenor certificate by Henry Kahn at the Blue Note, Paris, recently. "I'll send this to my father," said Getz. "He keeps and frames all my diplomas."



Gus Johnson—he played an important part.

remarkable rhythm section: pianist Wynton Kelly, bassist Paul Chambers and drummer Jimmy Cobb. And also from John Coltrane on tenor. "Personally, I thought the music was serious and carefully played, without the loose ends often found in modern jazz."

last Sunday that there was a bit too much brass for my liking in the music score."

Which poses the question: How much less brass could you have?

Folkscope

THIS Sunday, at Cecil Sharp House, the English Folk Dance and Song Society offers an entertainment described as a "Folkscope."

It comprises films by Pete Seeger, songs by Shirley Collins, stereo tapes from Alan Lomax. And the titles of these items are not without their fascination.

The film "Oss Oss Wee Oss," about a Cornish May Day Festival, may leave you un-integrated. But what about a Lomax stereo recording of fife and drum and pan-pipe music from the Mississippi?

Preceded by "Alabama Sacred Harp Convention and Kentucky Hard Shell Baptist," and followed by "Delta Blues and Hand-clapping Games"? Not to mention the Penitentiary Holes and the instrumental music of the Ozarks.

The kick-off is at 8 p.m., and Cecil Sharp House stands rather imposingly at the beginning of Regent's Park Road, N.W.1.

Too much brass

WHILE London enthusiasts wait to find out whether Miles Davis is going to cross the English Channel, they can hear some moody background music of his in an above-average film thriller.

The picture, entitled "Lift to the Scaffold," is now showing at the Cameo-Polytechnic in Regent Street. The music, written by Miles, features him with Barney Wilen (tr.), Rene Urenger (pno.), Pierre Michelot (bass) and Kenny Clarke (drs.).

For those who want it in permanent form, Fontana have released this soundtrack on one side of LP TPL5081. The doughty Dawbarn will be reviewing it next week.

Our lay Press has not had much to say about the jazz. But C. A. Lejeune complained

*For latest news, see p.20.

Arise Sir Frederick . . .

THE urge for respectability—the feeling of belonging in society, of being thought "nice to know," of earning the approval of one's fellow-men—is pretty basic.

Thus the ageing political rebel, after a lifetime of being "agin" practically everything, succumbs at last to the tempting comforts of a knighthood.

'Royal Event'

Painfully conscious of its origins as the culture of the masses, the music industry constantly bends over backwards for the right sort of respectability.

We have been regaled recently with a choice example in the hubbub over Russ Conway's "Royal Event" record.

by HUMPHREY LYTELTON

Sex is currently "In"—part of the general reaction against Victorian ideas of morality—so blind eyes are turned in Denmark Street to lyrics which totter perilously near the verge of outright pornography.

But a little suggestion that someone might be cashing in on a Royal event and hands are raised in spindly horror.

In spite of such pious protestations as these, Tin Pan Alley is still patently a non-starter when it comes to the accepted accolades of respectability.

The downward spread of democracy may one day find

pop music represented in the New Year Honours List, but I doubt if we shall see it in our lifetime.

A pity—it would be nice to wake up one morning and read that Peter Knight had become a Knight or Lionel Bart a Bart.

Milestones

As it is, show-business has, over the years, been quietly establishing its own accolades, its own milestones along the road to the right kind of success.

If it ever got down to compiling its own "Who's Who in Tin Pan Alley," we might expect to read entries like this:

FLANAGAN, Fred, cornetist and orchestra-leader. b. May 8, 1923. Educated Penne Primary and Shooters Hill School of Arts and Crafts. Began professional career in Upper Spangford, Wiltshire, 1936. Formed own band, Fred Flange and his Rhythm, 1941. Carrol Lewis Discovery, 1942. Mid-day Music Hall, 1943 (twice). Residency, Beachy Head Jazz Club, 1943-45. Took over Tuesday nights, 100 Oxford Street, from 1945 to 1954. Disbanded, reformed as Fred Flange and his Orchestra, 1955. Jazz Jamboree, 1956. Desert Island Discs, 1957. "Is Your Life," 1958. "Observer" Profile, 1959. Referred to as G.O.M. of British Jazz. "Melody Maker," 1960. Life-story serialised in "Titbits," 1961.

Small beer

And so on. It's true that, compared with honours of a more official nature, these are pretty small beer.

However, gladly the words: "Fred Flange, This Is Your Life" may ring in our hero's ears, they can never be quite the same as: "Arise, Sir Frederick."

But at least they're something, eh?

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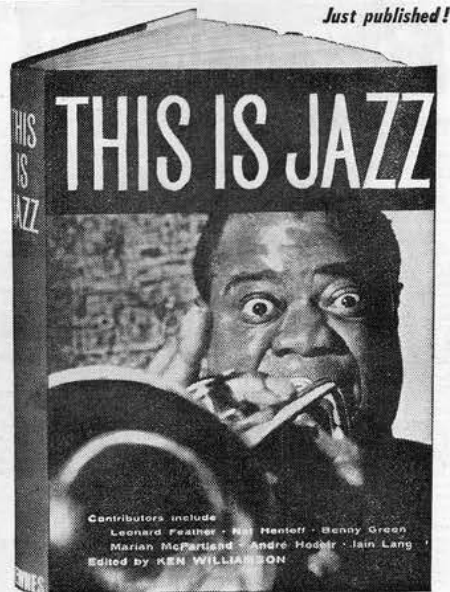
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Top jazzmen for Flamingo sessions

LONDON'S Flamingo club is instituting weekly all-star jam sessions. The first, this Sunday, will feature Don Rendell (tr.), Alan Branscombe (alto), Leon Calvert (sax.), Bill Le Sage (pno., vibes), Dill Jones and Eddie Thompson (pno.), Jack Fallon and Jinx Jenkins (bass) and Benny Goodman and Tony Kinsey (drs.).

FOLLOWING a police raid on the bar at the Old Market Hall during a session of Hastings Traditional Jazz Club, meetings have been suspended until the legal position regarding the sale of intoxicants to members is cleared up.

Bradford

BRADFORD'S Spoken Jazz Club is presenting the Top Jazzmen every Friday at the new premises, the Castle Hotel, Westgate. On March 26 the club is staging what it claims to be "the biggest folk-song concert ever seen in the North." Topping the bill will be Ramblin' Jack Elliott.

BERT COURTNEY'S Jazz Committee will play the opening session at the new Blue Spot, Compagnie Gardens, West Hampstead, on April 1. Tonight (Friday) the Committee is booked for Hull Jazz Club and tomorrow it plays the Clarendon Hotel, Manchester. Bessie Jinx Jenkins is dipping with the group until a permanent replacement is found. Joe Fete Blannin, who has joined Humphrey Lyttelton.

NAT CONELLA'S Georgia Jazz Band, which made its debut at Liverpool's Cavern Club a few weeks ago, returns to the club for dates tomorrow (Saturday) and Sunday. Starting with Johnny Goodman and his Country Kintok, toods and the Bluegenes on Sunday.

Ilford

THE Eddie Harvey Big Band and the Jazz Committee will be featured in addition to the resident Jazzmakers at the Plough, Ilford, on March 29. The Jazzmakers start their 10-day tour of Germany and Austria on April 21.

DICK CHARLESWORTH and his City Genis are booked for the first Jazz Club at Greenfield, near Oldham, on April 17. Guests this Sunday are the Zenith Six.

Jazz on the AIR

(Times GMT)

SATURDAY, MARCH 26:
11.21-11.30 a.m. C 2: Shearing-Peggy Lee, 11.30-11.45 A 1: Slim Copans, 12.15-12.30 C 1: Les Brown, 12.30-12.45 C 1: Jazz Society, 1.45-2.30 Z 2: Swing Serenade, 4.30-5.0 This is Jazz, 5.15-5.7 D 1: Charles Melville, 7.15-8.0 T: James T. Peteron, Bing-Scooby, B.O.A., 7.50-8.0 A 1: Crossroads of Jazz, 8.0-8.15 V: Verdiana of St. Louis, Blue, 8.15-9.0 T: Hatch (5 and end)—includes greetings to specific friends and a record of the W: Jazz Time, 9.5-9.50 J: Handstand USA, 9.10-9.55 F 1: Jazz Microgrooves, 9.35-10.00 app. Q: 10.30-10.35 A 1: Jazz in the Night, 10.45-10.50 J: Dancing on Two Continents, 10.50-11.0 app. Q: Chris Barber, 12.0-11.0 a.m. E: Dr. Jazz Big Band Revival, 11.30-12.15 a.m. T: Nightly repeat of 8.15 VOA Programme.

SUNDAY, MARCH 27:
1.0-1.30 p.m. I: Rollins, Holman Big Band, 1.35-5.0 J: From Hollywood, 7.45-8.0 Y: Chris Barber-Richards, Shearing, Jonah J., 8.15-9.0 T: Ellington Combs, Brookmeyer-Evans, Pell Orest, 9.0-9.30 A 1: W. J. R. Singers, Harmonizing Four, Robeson, 9.10 S: For Jazz Fans, 9.30-11.0 P: Erwin Lehn Orchestra, 9.30-10.15 A 1: Hank Jones, 10.0-10.55 F 1: Jazz & Blues romps, 10.5-10.30 J: International Bandstand.

MONDAY, MARCH 28:
10.15-10.20 a.m. C 2: Jazz Requests, 12.00-1.5 p.m. C 2: Preston, 7.15-8.0 T: Original Hit Records from The Late '50s, 8.15-9.0 F: New, Monk, Shank, Wilson, Rollins, W. Kelly, M. Jackson, 8.30-9.0 I: Gifford Trio, Fortson, Big 12, 8.45-9.0 R: Roman Chord Jazz Band, 8.10-9.55 F 1: Jazz in the Night, 9.55-10.00 (new break), 9.55-10.00 A 1: 10.15 A 1: Jazz in the Night, 10.15-10.30 F: The Jazz Corner, 10.5-12.0 J: Nightly D-J Show.

TUESDAY, MARCH 29:
7.15-8.0 p.m. T: Original Hit Records, late '50s—middle '40s, 8.15-9.0 T: Jazz from The '50s, 8.15-9.0 W: Archer, Bink, 8.30-9.0 U: This is Jazz, 9.0-9.55 R: Jazz Convent, 9.30-9.55 J: This Must Be Called Jazz, 9.30-10.15 I: Oscar Pettiford, 9.50-10.15 A 1: Jazz, Late-40s, 10.5-11.0 P: Erwin Lehn Orchestra, 10.15-10.55 C 1: Jazz Corner.

Round the jazz clubs

CY LAURIE'S Band has been booked for the first anniversary session of the Purple Turnip Jazz Club at the Cresta Ballroom, Luton, for April 1. The club recently closed its membership at 1,400.

OVER 70 members of the Terry Emptase Jaclub, Ewell, will accompany Terry's Jazmen by the coach, today (Friday), when the group plays opposite the Acker Bilk Band at the Assembly Hall, Tunbridge Wells.

WALLY SCOTT and his Quartet are now resident on Fridays and occasional Sundays at the Crescendo Club, Chatham.

THE Mick Mulligan Band, with George Melly, has jazz club dates at the Ken Gales Club, tonight (Friday), the Bodgas, Manchester (tomorrow), Mardi Gras, Liverpool (Sunday), and Watford (March 31).

TONIGHT (Friday) is the opening night of the United Jazz Club at the Old Market Hall, Colchester. The group will play modern jazz will be featured on alternate Fridays.

THE Al Fairweather-Sandy Brown All-Star Players Finchley Jazz Club tonight (Friday). Other dates for the group include the Good Green Jazz Club (March 29), Jazznotes Jazz Club (20th), and the Chinese Jazz Club, Brighton (April 1).



Vic Dickenson—assertive

The trombone choir is back

● DICKY WELLS (LP): "Trombone Four-in-Hand," Blue Moon; Allright! It's All Over Now, Wine-O Junction (5th); Heavy Duty; Short, Tall, Fat, Small; Girl Hunt (alt. b.); (Feisted 12 in. FAJ700-38, 9ld.) (a)—Wells, Vic Dickenson, Benny Morton, George Matthews (trump.); Skip Hall (organ, pno.); Kenny Burrell (gtr.); Everett Barkdale (electric bass); Herbie Lovelle (drs.); 21.4.59. New York. (b)—Same personnel but omit Burrell and add Major Holt (bass); Barkdale (gtr.); electric bass. Do. Da.

HAVING had a critical success with "Bones for the King," his first four-trombones-and-rhythm recording, Stanley Dance follows through with another LP of similar music.

The trombones are manned by the same fine players and Skip Hall has been retained on piano and organ. But this time a guitar has been added to the rhythm, and the trombone choir works throughout the record, instead of on one side only. "Blue Moon" leads us in

gently—with solo guitar and organ, and just a little sardonic improvisation from Dickenson and Wells. A lively Hall original, "Allright!" is more brassy. All four trombones get an outing here, and they play forceful jazz in their individual ways. It's "All Over" is melodic handling of a pretty theme; Wells's "Wine-O" brings in Hall's gummy piano and three horn soloists, all with something to say.

● ART BLAKEY'S JAZZ MESSAGES (EP): "Sounds of Jazz," Blues March; Whisper Not, (Fantasy TFE 1787-12s, 3d.). Blakey (dir.); Lee Morgan (tp.); Benny Golson (tr.); Bobby Timmons (pno.); Jimmy Merritt (bass), Nov. and Dec., 1958. FONTANA'S "Sounds of Jazz" series has kept a pretty high standard and occasionally comes up with a real gem of an EP such as this. Both titles are familiar Messengers material, but these versions, made at the Olympia Music



Dicky Wells—fantastic

Side Two opens with the blues, slow-rocking and rich-toned, Wells, with the "pepper pot" music, plays his very personal blues; Dickenson takes over directly from him with a chorus full of muted "vocal" sounds and other private games. Dicky and Vic, who sang and kidded so engagingly on "Sweet Daddy" on the first album, again cross words on Wells's blues-based "Short, Tall." Effective jazz humour.

The final "Girl Hunt" rides fast and resolutely, featuring first Hall's shout "biano, then Wells at his most fantastic, Vic in assertive form, and Morton also strong in rhythmic thrust. This is a happy, brassy, bouncing record which the musicians must have enjoyed making. I enjoy hearing it.—Max Jones.

BLAKEY'S BEST

Hall, Paris, are new to me. In March "I" has an almost traditional air, with the rhythm section hammering out a steady four to the bar, while "Whisper" is the expected Golson arrangement—both are the tenorist's compositions. For my money, this was the most satisfying of all Blakey's line-ups to date, and both Morgan and Golson play magnificently in their solos. "I Have a Suspicion" that "March" has been cut, but the performance has not been impaired.—Bob Dawbarn.

Trad men are still amateurs

"I AM one of a vanishing race—a traditional jazz pianist," said Fred Hunt.

"The biggest change in British jazz over the last ten years? The emancipation of the bloody banjo—that is the most disastrous change anyway!"

One of the four founders of the Alex Welsh Band and still with the group after six years, pianist Fred holds authoritative views on jazz.

"I think this banjo business is a bad thing," he continued. "Hundreds of bands all over the country are now making the same sound. There are even professional bands having what they have to do for a living."

"Mike Daniels, for example, uses the banjo as it should be used—as part of the rhythm section."

Provincial jazz club dates for Wally Fawkes and his Troglodytes include the Alfa Jazz Club, Glossop (April 1), the Budget, Manchester, Chester, (2nd), and Students' Club, Bradford (3rd).

THE Ray Reed Jazzmen, a newly formed sextet, are appearing regularly at the County and Sandringham Hotels, Uxbridge.

THE new Acea Jazz Club opens tonight (Friday) at John's Hall, Harpenden, Herts, and will meet weekly with the Waytars Jazz Band, from Dunstable, in residence.



Fred Hunt

"We started playing for kicks and half-a-crown a night and the whole thing just grew up on us. But the old spirit is still there."

"I think it is true that the future of traditional jazz does lie in Europe. There seem to be no young musicians to take the place of the old-timers in America. But we have a long way to go musically, yet."

Though the Welsh Band has probably done more TV than almost any other traditional group, Fred retains a dislike for the medium.

"The trouble is that the producers usually don't know anything about jazz, and they let us in because for vision anyway," he told me.

"One of the few successful TV band shows was the series with the Northern Dance Orchestra."

"It's a great band and it was a knock-out formula—informality, makes all over the place and the musicians in shirt-sleeves."

"They are really not interested in jazz," he said. "You'd be surprised how often we are told: 'Don't play modern tonight. Keep it trad.'"

● Bruce Turner THE Mississippi Jazz Band, with singer Clinton Ford, Red River Jazzmen and the Bluegenes, will play for a Jazz Ball at St. George's Hall, Liverpool on April 1. Four more groups are yet to be fixed.

APRIL attractions at Nottingham Rhythm Club include Dick Charlesworth (5th) and Bob Wallis (2nd). The Merca Jazz Band is resident at the club on Tuesdays and Fridays.

FOLK singers Dave Williams and Vic Wilton present folk music sessions every Tuesday at the Traveller's Rest, Hythe, near Southampton.

DURING the Johnny Dankworth Orchestra's seven-week tour, members of the group will be featured every Wednesday at the Rivoli Ballroom, Grosvenor Park, starting in the first Jazz at the Rivoli session on March 30. Tony Russell (tr.), Dudley Moore (pno.) and Kenny Clark (drs.).

THE Bruce Turner Band plays Battersea Town Hall tomorrow (Saturday) and follows with dates at Eel Pie Island Jazz Club, Twickenham (March 30), the Dr. Belle Briches (April 1), Esquire Jazz Club, Leeds (2nd), and Merca Jazz Club, Liverpool (3rd).

HONOURING a booking made before its recent break-up, Stan Tracy's Memphis Five Brighton's Chinese Jazz Club tomorrow (Saturday).

PROVINCIAL jazz club dates for Wally Fawkes and his Troglodytes include the Alfa Jazz Club, Glossop (April 1), the Budget, Manchester, Chester, (2nd), and Students' Club, Bradford (3rd).

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Bob Dawbarn talks to Alex Welsh pianist FRED HUNT

country are now making the same sound. There are even professional bands having what they have to do for a living. "Mike Daniels, for example, uses the banjo as it should be used—as part of the rhythm section." "I agree with me that, so far as achieving what it sets out to do, the Welsh Band is among the top two or three groups in the country. "Why, then, are lesser groups more popular? "We are, at last, beginning to create a sound of our own, although, of course, we have been strongly influenced by Eddie Condon and his group. "Why is it," I asked, "that most traditional musicians are such crockets? Is it the music that makes them that way, or does it only attract that type of person who are not really interested in jazz? "I think it is because, at heart, we are still all amateurs," said Fred.

F. W. Street

PERSONALITIES in focus

Ella's Gershwin is a swinger

● **ELLA FITZGERALD** (LP). "Ella Fitzgerald Sings the George and Ira Gershwin Song Book, Vol. 1." Sam and Delia; But Not for Me; My One and Only; Let's Call the Whole Thing Off; Beginner's Luck; Oh, Lady Be Good; Nice Work If You Can Get It; Things Are Looking Up; Just Another Rhumba; How Long Has This Been Going On? (HMV 12 in. DLP1328—2s. 1d.).

● "Volume 2." "I Wonderful; The Man I Love; That Certain Feeling; By Strauss; Someone To Watch Over Me; The Real American Folk Song; Who Cares?; Looking for a Boy; They All Laughed; My Cousin From Milwaukee; Somebody From Somewhere. (HMV 12 in. CLP1330—2s. 1d.) Fitzgerald (voc.) with orchestra conducted by Nelson Riddle. Hollywood, 1959.

OF late Ella has devoted much recording time to show tunes, and these albums—two of a five-LP verse package—present 21 of the Gershwins' songs, all but one from films and shows dated 1918 to 1937. In the main, the material is excellent; some witty lyrics married to melodies of intrinsic worth. To say that Ella does justice to these wonderful tunes is to sound lukewarm. She does more. She makes the indifferent songs tolerable, the good ones superlative. Among stand-out items are "Man I Love," "How Long Has This Been Going On?" "Someone To Watch Over Me" and "Looking For A Boy." "Lady Be Good," the slow, straight version heard at recent concerts reminds us that this was a pretty and romantic song in 1924. It, too, is a lovely performance. Some of the Gershwins' songs glow with jazz possibilities. Ella lets the jazz feeling through in "That Certain Feeling," "Who Cares?" "My One and Only" and one or two others. Mostly, though, she is concerned with interpreting them as show tunes, which is a different thing from jazz interpretation

at times. In almost every case, she gives us the verse, and several of them add considerably to the story. Five of the songs here were included in the 1950 "Ella Sings Gershwin" LP on Brunswick, and it is hard to say which come off better. Nelson Riddle, who was in charge of arrangements and accompaniment, allowed the orchestra to swing in the appropriate numbers.—**MAX JONES**

Red did, in fact, first achieve some measure of fame as pianist and second bassist with Chubby Jackson's big band in 1949. Rebus and Adams both have good moments but the best of the soloists is Blue Mitchell, who has no relation to Red and Whitley. Previn adds his talents on the tracks where Red plays bass. Not an outstanding release but certainly worth hearing.—**Bob Dawbarn**

COLOURFUL

● **THE MITCHELLS** (LP) "Get Those Elephants Outa Here." Get Those Elephants Outa Here; My One and Only Love; In the Wee Small Hours of the Morning; Moten Swing; Monster Rally; Three Cheers; Blues for Brian; Fraternity. (MGM 12 in. C 503—3s. 1d.) Whitley Mitchell (bass), Red Mitchell (sax), Blue Mitchell (tp), Frank Rehak (trb), Pepper Adams (bari), Andre Previn (p), Billie Holiday (voc.). New York, 6/19/58.

THE gimmick of teaming together the three colourful jazz leaders—Red, Whitley and Blue—under the direction of Whitley, has resulted in a pleasantly unremarkable album. Rather surprisingly the rhythm section tends to be the weak link, and the use of two basses on "Elephants," "My One and Only" and "Fraternity" is not a great success as a rather muddy sound results. Whitley is not in the same class of bass players as his brother Red, who also shows up on "Elephants," "Moten," "Cheers" and "Fraternity" up an imaginative pianist.

GENTLE

● **TYREE GLENN** (LP). "Try a Little Tenderness." I've Grown Accustomed to Her Face; It's the Talk of the Town; How Long Has This Been Going On? It's Easy to Remember; The Song Is You; As Time Goes By; Lover Man; That's All; When I Fall in Love; Crazy She Calls Me; I Got It Bad; Try a Little Tenderness. (Columbia 12 in. 35X1216—3s. 1d.) Glenn (trb) with Rudy Traylor's Orchestra.

THIS is one of those records which I like without being able to find any valid critical reasons for. Aimed at the pop market, it has Glenn sticking closely to the melody, occasionally wallowing in sentimentality, and backed by a glutinous string section. The saving grace may be in the material, all good, gentle ballads with neat arrangements—four of them, "The Song," "As Time Goes By," "When I Fall in Love" and "Tenderness," by Don Redman. It all adds up to an LP of gentle charm which I find ideal for those quieter moments when I don't want to concentrate too hard.—**Bob Dawbarn**

CAPSULE REVIEWS

● **BILLIE HOLIDAY** (EP). All of You; Deed I Do; All the Way; I'll Never Smile Again. (MGM EP715—10s. 7d.)

THESE four songs, among the last Billie Holiday recorded, were included in LP C792 and reviewed on 12/11/59. They were made when the singer was desperately ill and in poor voice, unable to sustain her notes properly. Despite these physical obstacles, she communicated the feeling of a song in a deeply moving fashion on the more successful tracks, of which "All the Way" is one. "Deed I Do" and "All of You" have gripping moments, and Harry Edison gets solo space on both.—**M. J.**

compassed the whole of Side One. This one contains all of Side Two except the "You Won't Let Me Go" track. "Blueberry" is taken rather fast and treated as a modern jazz piece. "I Thought" is the old Jimmy Van Heusen original, "Salah," a minor-key ballad, is high-angled and modern in thought. Mo'ose sings "Shack" in his wispy Southern voice and plays intricate slow blues piano with a distinctive Allison rhythmic touch. This Mississippi jazzman creates a mood of his own.—**M. J.**

Hall and drummer George Wettling. These improvisations first appeared on Side One of "Bud Freeman" (London LIZ-N15030)—**M. J.**

Big-band jazz
● **HARRY JAMES** (EP). Cotton Tail; Keezle Blues; Ten O'Clock Comfort; M-Squad Theme. (MGM EP713—10s. 7d.)

THESE James band is making a splash in the contemporary jazz stream, and I have lately read criticisms which compare it favourably with Basie's orchestra. Such praise is not merited. But the Eric Wilkins arrangements and Basie-like approach often bring the Count to mind, and "Kingside" and "Theme" are impressive in this way. "Cotton Tail," with the tenor sounding like Gonsaves rather than Webster, goes more along Duca lines. All four tracks are from LP C795.—**M. J.**

Preentious
● **CHARLIE MINGUS** (EP). Scenes In The City. (Parlophone GEP756—10s. 7d.)

SOME three-quarters of this EP is taken up with meaningless narrative by actor Melvin Stewart. The great pity is that in the remaining quarter there is fine jazz from such as Jimmy Knepper (trb), Shafiq Hadi (sax) and Clarence Shaw (tp). After so many good Mingus releases in the past six months, this is just pretentious rubbish.—**B. D.**



● **Billie Holiday**
Southern mood
● **MOSE ALLISON** (EP). "One Room Country Suite." Blueberry Hill; I Thought About You; One Room Country Shack; In Salah. (Esquire EP223—12s.)

ESQUIRE have already given us an EP from the "Back Country Suite" album (it en-

Blues duo
● **SONNY TERRY—BROWNIE MCGHEE** (EP). I Love You, Baby; Core Bread; Peas and Beans Molasses; That's How I Feel; You'd Better Mind. (Pye NJE 1974—12s. 7d.)

THESE four admirable tracks have hitherto been available only on LP, and were recorded in London two years ago. McGhee sings "That's the roughest and less-sophisticated Terry takes "Baby" and both duet on the other two titles. Dave Lee's piano is added for "Baby." An excellent EP for blues collectors.—**B. D.**

Freeman-Braff
● **BUD FREEMAN** (EP). "The Jazz Scene." Newport News; At Sundown; Exactly Like You; Let's Do It. (Parlophone GEP783—10s. 7d.)

FREEMAN and Ruby Braff participate in jammed versions of three standards and a medium-slow Freeman blues. Bud's solos are characteristically rich-toned and serpentine. Braff is warmly lyrical, and Ken Kersey's piano solos show nice melodic ideas and a strong beat. The two horns get together in some flowery duetting, well buoyed-up by Kersey, bassist Al



Wild Bill Davison—always an original stylist.

It's still Wild Bill playing Davison

● **WILD BILL DAVISON** (LP). "Wild Bill Davison Plays the Greatest of the Greats!" Hindustan; Embraceable You; When It's Sleepy Time Down South; Singin' The Blues; Memories Of You; When The Saints Go Marchin' In; Ida I Do; You Made Me Love You; When You're Smiling, Mood Indigo; I Can't Get Started; Begin The Beguine. (Vogue 12 in. LAE1217—36s. 5d.) Davison (trumpet); Stan Wrightsman (pno.); George Van Es (trb.); Marty Kerb (bass); Nick Fatel (dr.). Hollywood, 1959.

And on the twelfth track Bill plays one of his own favourites, "Beguine," with infectious enthusiasm over a bounding beat. When Davison was last here, in November, 1958, he told me: "I just do one tune in honour of each guy... but in my own style. I think it has a nice feeling." The feeling is one of gusty exuberance on "Up-tempo pieces." "Hindustan," "Saints" — "When You're Smiling" — and of forthright sentimentality on love ballads like "Embraceable You" and "You Made Me Love You." Bill was always an original stylist, and always dedicated to beat and vigour in jazz. What we hear on this LP, despite suggestions of Armstrong's vibrancy in "Sleepy Time," for instance, is Davison playing Wild Bill.

THIS is an album built upon the simple idea of a batch of tunes played as tributes to various jazz trumpet "names." It is not clear exactly which tune is a salute to whom. "You Made Me Love You," "Saints" and "Sleepy Time" are all mentioned in connection with Louis, but also with reference to Phil Napoleon, King Oliver, Bunk Johnson and Harry James respectively. There is no ambiguity about "Ida" for Red Nichols, or about "Can't Get Started" for Berigan.

For some the grating tone will probably become exhausting before the record's end. But for Davison men the LP is solid value, enhanced by Wrightsman's well-played solos.—**Max Jones**

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● **Tony Kinsey**
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● **TONY KINSEY QUINTET** (EP). Autumn In Cuba/Satin Doll. (Decca DFE 6541—10s. 11d.)

PREVIOUSLY issued on an LP, these are two of the best tracks recorded by Kinsey so far—particularly the tasty version of Ellington's "Satin Doll." Bill Le Sage, Bob Efford and Les London all solo well, and the group has a fine cohesion.—**B. D.**

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SILK'S SOUTHERN JAZZ BAND with
PATTI CLARKE

ST. LOUIS, Elm Park, Hornchurch:
TERRY LIGHTFOOT.

STORYVILLE JAZZMEN, evening,
Ex-Service-men's, Windsor.

SUTTON, "RED LION": Johnny
Field Quartet.

"THE BARLEY MOW," Beth-
worth (near Dorking): **GEORGE**
BROWN JAZZ BAND, Bar extension.

WINDSOR JAZZ CLUB,
Ex-Service Club, St. Leonards Rd.:
BOB WALLIS STORYVILLE.
Next Friday: Terry Lightfoot, Bar.

• **SATURDAY** •
A **BECOMING SPECTACULAR:**
KID MARTYNS RAGTIME BAND—
Harvey Hall, Fairfield Road.

AT RICHMOND COMMUNITY
Centre: The great **PETER KING**
and his Group.

BALLADS AND BLUES: STAN
KELLY, **ISABEL SUTHERLAND**,
ISA DORSEY QUARTET with
JIMMIE MCGREGOR—A.C.T.T., 2,
Soho Square, W.1, 7.30.

CY LAURIE CLUB, Great Windmill
Street, W.1, 7.30-11; Pete Ridge
Band.

DICK CHARLESWORTH, Festival
Hall, Kings-in-Armed.

LONDON'S MOST UNUSUAL CLUB:
CHISLEHURST CAVES
(Next to Chislehurst Station):
DAVE NELSON QUARTET.

NEIL MILLETT'S Jazzband, Hamp-
ton Court.

NEW STORYVILLE, Woolwich:
JOHNNY FINCH BAND.

ROED SPEARING JAZZMEN,
STAR HOTEL, Old Ford.

STORYVILLE JAZZMEN, Eel Pie
Island.

WOOD GREEN: MICKY ASHMAN!

• **SUNDAY** •
A **Babel** at 7.15,
"Britannia" at 8.15, 10. Road,
Lower, Ford Street, EDMONTON:
THE JAZZMAKERS,
Alan Skinner Quartet.

ABROAD "THE STEAM PACKET",
Strand-on-the-Green, Kew Bridge:
Harry Salisbury Quintet plus guests.
Modern Jazz 7.30-10.30 p.m.

AFTERNOON, 2 p.m.: Jazzband
Contest—Battersea Town Hall. Ad-
mission 2/-.

AFTERNOON, 3.30 p.m.: **CY LAURIE**
Club, Bill Brunsill Jazzband.

EVENING, 7.30-11: **Cy Laurie Band**.

APEX CLUB, Freemason's Tavern,
Cambridge Road, Fenge: **THE APEX**
JAZZ BAND.

AT THE STAR AND GARTER,
PUTNEY: CHAS. BURCHELL, BETTY
CLEMENTS, MIKE HENSEY, TRON
SWENNIGE, SID CLEMMETS.

BALLADS AND BLUES: JACK
ELLIOTT—GROWN Hotel, (above
Leicester Square Tube), W.1, 7.30.

BALLADS AND BLUES presents
JOSH WHITE with Robin Hall and
Jimmie McGreggor, at Grosvenor's
Halls, CLASCOW, Sunday, April 10,
7.30 p.m. Tickets, Chislehurst 3/-,
Chislehurst or Post Office, 3/-,
Moorbank Avenue, Giffnock.

CLUB OCTAVE presents the one
and only **PETER KING QUINTET**
with Gordon Beck.

COOKS — CHINGFORD,
Royal Forest Hotel.

DAVE NELSON'S JAZZ BAND plus
PETE DEUCHAR'S PROFESSORS.

DICK CHARLESWORTH, Bradford.

HITCHIN, Legion Hall, 7 p.m.:
Bill Brunsill Jazzband.

HOT CLUB OF LONDON, 7 p.m.:
MICKY ASHMAN AND HIS RAG-
TIME JAZZ BAND, Shakespeare
Hotel, Pow's Street, Woolwich.

JAZZ AT NICKS: Wonderful BOB
BURNS, Eric Hillier's Group,
"Old Tiger's Head," Lee, 7.30
Admission free.

JAZZ WORKSHOP, Downbeat Club,
20, Old Street: **JOHNNY**
SCOTT QUARTET, 7-10.30. Admission
4/-, membership 2/6.

PANAMA JAZZMEN, **LAKE'S**
HOTEL REDHILL, North Cheam:
QUEEN VICTORIA, North Cheam:
KENNY BALL JAZZMEN.

SEVEN STARS JAZZ CLUB (trad.),
Godolme Road, W.12, 7.45 p.m.

SOUTHEAST JAZZ CLUB, Arlington
Hall, Leigh-on-Sea, 3-3.30: **TERRY**
LIGHTFOOT NEW ORLEANS JAZZ-
STEN.

ST. LOUIS, Elm Park, Hornchurch:
TERRY LIGHTFOOT.

STORYVILLE JAZZMEN, Play-
house, Derby.

TONY VINCENT Jazzband, Wood's
Dance Studio, Park Road, Hampton
Wick, Free this week.

WEST EALING Broadway, "Green
Man" **KANSAS CITY JAZZMEN**,
Galeboroughs Grand, Edgware 2/-.

WINDSOR "RIVERSIDE" Club,
Adelaide Hotel: **ALAN JENKINS'**
Jazzband.

WOOD GREEN: ALEX WELSH
DIXIELANDERS: GUEST, BRUDE
TURNER, Intermission, **TUXEDO**
JAZZMEN.

• **MONDAY—contd.** •
TROG'S, "Six Bells," King's Road, Chel-
sea: **WALLY FAWKES, DICK**
LAURIE BANDS.

UNITY JAZZ CLUB, High Wycombe,
every Monday, 7.30-10.4: Trom-
bone star **RAY PHENIX**, plus **GALI-**
GULA JENKINS THREE.

WELWYN GARDEN, Cherrytree
Hotel: **CY LAURIE JAZZ BAND**.

• **TUESDAY** •
A bar extension till midnight.
"Plough" Hford, Hford:
THE JAZZMAKERS
EDDIE HARVEY BIG BAND
JAZZ AT NICKS: TERRY
ROSS, Ganley, Courtney,
Harvey, Ellington, Christie,
Wellings, Waite, Dougan,
Plus special guests!
EDDIE BLAIR, BOB BURNS.

ACTON JAZZ CLUB,
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Plus **Kansas City Jazzmen**,
Admission 3/- (students 2/6),
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AT SOUTHALL, "White Hart":
DEZ FRENCH Group with **LENNIE**
BEST.

AYLESBURY Jazz Club: Ken
Colyer Jazzmen! — See under Friday
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BALLADS AND BLUES, DART-
FORD: JACK ELLIOTT, "Railway
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7.30.

BARNET, Assembly Hall, Union
Street: **JESSE FULLER**, plus **SONNY**
MORRIS JAZZMEN.

BROMLEY, KENT, "White Hart",
High Street, 7.30: **DICK CHARLES-**
WORTH CITY GENTS.

CY LAURIE Club: Neil Millett
Jazzmen, 7.30-11.

HARROW JAZZ CLUB, Drish
Leiton Hall, South Harrow: **MIKE**
DANIELS JAZZMEN with
DOREEN BEATTY.

"JAZZ GOES TO COLLEGE" at Ron-
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• **WEDNESDAY** •
A ball at "THE BELL,"
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VIC ASH QUARTET,
Arthur Booth Quartet.

AMERSHAM ARMS (opposite New
Cross Station, Durn Road) and "The
Four," "Jazz that Swings," 8 p.m.

BOM'S CLUB, Waltham Cross:
MEMPHIS CITY JAZZMEN with
DAVE NELSON.

CATFORD, "TIGER'S HEAD",
Bromley Road: **MR. ACKER BILK**
and **HIS PARAMOUNT JAZZ BAND**,
CY LAURIE CLUB: Pete Ridge
Band, 7.30-10.30.

DAGENHAM JAZZ CLUB, Royal
Oak Hotel: **CY LAURIE JAZZ BAND**.

DICK CHARLESWORTH, Collier,
Queens Hill, Barking.

ENFIELD JAZZ CLUB, Howard
Hall, High Street, Ponders End: **Bob**
Waller's Storyville Jazzmen.

I.C.A., 17, Dover Street, W.1, 8 p.m.:
STEREOPHONIC JAZZ RECORDS
presented by K. E. Grime and Vic
Belleury, Admission 2/6.

"JAZZ AT THE RIVOLI":
STARS FROM DANKWORTH BAND,
Clare Clark, Dixie Haddon, Dudley
Moore, Tony Russell—350, Brookley
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PURLEY: MICKY ASHMAN.

STAINES — STAINES — STAINES
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ST. ALBANS, Market Hall: **Kenny**
Ball Jazzmen.

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Guest Star: **RONNIE ROSS**.

A ball, "White Hart",
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AT ACTON:
TUBBY'S PLACE,
WIMBORNE, 7.30-10.30,
with **TUBBY HAYES QUARTET**,
Licensed bar. Two bands, 7.30.

AT THE CROWN, Twickenham:
DON RENDEL bows with
JOHN WEST GROUP, 8 p.m.

BLUES AND BARRELHOUSE—no
club this week.

BRACKNELL JAZZ Club, "Bridge
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MILLETT'S Jazzmen, Bar.

CY LAURIE Club: Cy Laurie
Band, 7.30-11.

"GROVEYARD," Prince of Wales,
Dalling Road, Hammersmith: **Gouldie**
Charles Quintet.

GUILDFORD, Wooden Bridge
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NEIL MILLETT'S Jazzband, Brack-
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A **POLYNOMIAL OWEN BRYCE**
JAZZ BAND—Amersham Arms (oppo-
site New Cross Station).

DOBELL'S Record Recital Club:
STEVE LANE,—"Bomp, Look and
Listen,"—"Marquis of Granby",
Cambridge Circus, Admission 2/-.

GOLDERS GREEN, Refectory Ball-
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JAZZ BAND, 7.30. Licensed.

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I.C.A.,

"Melody Maker" Classified Advertisement Rates

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THE ART OF MEMORISING. Memory-playing and sight-reading with confidence and certainty. Proved methods over 30 years, for all who play from the music. Free booklet. State instrument and efficiency. "MASTER METHOD" COURSES (Studio 4), 1, Cedar Close, Bromley, Kent.

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Chosen by FREDDY CLAYTON CLINTON FRENCH LES LAMBERT HUMPHREY LYTTELTON FRANK THORNTON
4 models in gold lacquer and nickel silver. Trumpets from 16 gns. Trombones from 20 gns.

TRAD JAZZ MEN! NEW RUDY MUCK TRUMPET CORNET
The long model Cornet as played by Top American Trad Jazz Men. Latest finish. From 17 1/2 gns

FREE! 8-page book "Perfection in Brass." Latest Rudy Muck Trumpets, Cornets, Trombones, Mutes, etc.

NAME: ADDRESS: MM 2630

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An EASY GUIDE for BASS-GUITAR By SHIRLEY DOUGLAS & CHAS. McDEVITT. BASS-PATTERNS & RIFFS, 12 BAR BLUES, DIAGRAMS, EXERCISES & SCALES, EASY FINGERING CHARTS. ALL DEALERS 6/-, or direct — SOUTHERN MUSIC CO., 8 DENMARK ST., W.C.2. (6/6 p.p.)

TUITION 1/- per word

AACHEN to Zanzibar, the Best Tutors by LONDON TALENT DANCE ORCHESTRAS. All instru-ments, all bands graded. Studios near Piccadilly Circus, W.1. — Apply, L.S.O. 15, New Road, Crouch End, London, N.8. Mountview 8866.

ABRAM BURMAN? MAURICE BURMAN, Britain's top pop singing teacher, EMI agencies, EMI Records, ATV, BBC-TV, take and send pupils to MAURICE BURMAN. GLASSES at reduced rate. Requests to advance-ment. — Phone or write: 137, Bickenhall Mansions, Baker Street, W.1. Hun. 2668.

ABANDON ABSOLUTELY ALL MODERN DRUMMING PROBLEMS AT MODERATE COST, ADVANCED OR BEGINNERS, AT THE TONY WILKIN STUDIO, Drumming, 101, St. Vincent Street, W.1. Ger. 1811.

ACKNOWLEDGED BRITAIN'S BEST SAXOPHONISTS' tuition, advanced PERSONAL TUITION. Every aspect covered, especially tone, sight reading, technique, improvisation. Patience unlimited — positive progress. Complete BEFORE purchase... I test select any saxophone free. — LESLIE EVANS, 27b, Colney Lane, London, W.11. 2668.

ALFIE KAHN TEACHES Flute, Clarinet, Saxophone. — Hayes 5496.

ALL BRASS instruments taught, beginners to advanced. — Parkers, 6, Dunsay Place, W.1. Gerard 8918.

ARRANGING COMPOSING. Modern, progressive correspondence tuition. School of Contemporary Arranging Techniques. Box 8306, "MM." or phone: Ter. 7717.

AUBREY FRANK'S General Or- chestral, personal tuition, A.O. Tenor, Clarinet. — S.A.S., 192, The White House, Regent Park, N.W.1. Eus. 1200, ext. 192.

CHIC MILNE, Clarinet/Saxophone. American method. — Mountview 3266.

CLIFF ROGERS, Accordion, Piano, Saxophone, Clarinet, modern tuition; personal postal. — Larkwood 1619, — 48, Thorpe Road, W.11. 2668.

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DRUM TUITION, reading, tech- nique. — For. 1956.

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GUITAR. The famous seven- volume Mel Bay course and chord books. — Write for illustrated brochure. — Stanley Lewis, Dept. M.B. 307, Edwards Road, W.2. Pad. 2758.

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SINGER Dick Haymes this week filed a voluntary petition in bankruptcy in the U.S. District Court (reports from Burt Korall). He listed some \$22,242 dollars in liabilities including debts to two former wives, motion picture studios and the Government.

With total assets of 5,493 dollars Haymes has decided that bankruptcy is the only way he can get back on his feet.

NEW YORK — Due to ap- pear on ABC-TV's "Music for a Spring Night," Theonious Monk showed up for rehearsal but couldn't be found when the time came for taping the show. After efforts to find him failed, pianist Steve Swack was called in as a last-minute replacement.

TORONTO — Dizzy Reece played his first date out- side New York when he spent a week at Le Co Dor (re- ports Helen McMantra). He returned to New York to record a new album for Blue Note with Hank Mobley (trn), Paul Chambers (bass) and Art Blakey (drs.).

NEW YORK — Swedish sin- ger Monica Zetterlund, who last week ended a three month tour of America, is being lined up for future engagements in October (reports Leonard Feather). Before leaving for Europe she completed her first U.S. LP for Hanover Records.

++ STOP PRESS INTERNATIONAL

TORONTO — Paul Bar- batin's New Orleans Band is playing a month at the Colonial Tavern. With the drumming Willie Humphrey (dr), John Brumious (tp), Warren (trn) and Lesfer Santiago (pno.).

NEW YORK — British pianist Ronnie Ball has been set to join Chris Con- nor as accompanist for the over from Billy Rustein.

NEW YORK — Drum- mer Les Humphries has joined the Benny Gol- son-Art Farmer Jazztet. He replaces Dave Bailey.

SYDNEY — Johnny Pres- ley who visits Britain with Conway Twitty in May, will first make a tour of Australia. Starting in May, he will be Jerry Lee Lewis, whose career has yet to fully recover from his ill- fated British tour a year ago.

PARIS — Claude Luter is back in Paris and is now resident at the Siow Club.

NEW YORK — Peggy Lee is planning to capacity crowds at Basin Street East. She is backed by Neal Hefti and a swing- ing 11-piece group.

MELBOURNE — MD Arthur Young, who comes to Australia some years ago, now has a weekly TV show and also plans to set up a chain of clubs.

NEW YORK — "Playboy Magazine" has can- celled its plans for a 1960 jazz festival in Chicago. The reason given is that the magazine is deeply in- volved in the production of a weekly TV show and also plans to set up a chain of clubs.

NEW YORK — "Jazz on a Summer's Day," a feature length colour film about the annual Newport Festival, opened at two theatres last week. Among the 50 10 p.m. — For full details, write or phone: Swans (opp. Man- chester Royal Infirmary), 328, Oxford Road, Manchester, M.2. Andrew 3221.

MONTREAL — English bassist Tony Chappel is getting a large amount of radio and TV work in Montreal as a result of his working arrangement with guitarist Buck Lerner (re- ports Henry Whiston). They recently did a CBC network jazz now together.

PARIS — Veteran saxist Alix Combelle is having a big success at the Tabou.

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Melody Maker

MARCH 26, 1960

EVERY FRIDAY 6d.

Geraldo and STV — What goes on?

GLASGOW Press reports of a row between Scottish TV and Geraldo, its musical adviser since its inception in 1957, brought comments from both parties this week.

Roy Thomson, the company's chairman told the MM: "The contract is being terminated by mutual consent."

Said Geraldo: "I am reluctant to say anything at all, simply because I have not yet received any communication from the firm about my contract, which expires in the ordinary way, in August."

'Unhappy'

"But I am certainly not happy about the situation. At present I am doing nothing for them—they are not using me. I cannot possibly see them renewing my contract under these conditions, which are equally unsatisfactory to me."

Emile Ford stars in Variety weeks

Emile Ford stars at the Hippodrome, Manchester, for the week commencing on April 18. He follows with a week at the Hippodrome, Brighton, from June 6.

Goodbye to JATP

Ella Fitzgerald and the other stars of Norman Granz's Jazz at the Phil unit flew out of London Airport on Wednesday. Clarinetist Jimmy Giuffre went to Germany to record an album with 40 strings for Verve, while the remainder of the show returned to the States.

DECCA CLINCHES DEAL FOR WARNER DISCS

DECCA this week signed a contract to clinch a deal to market Warner Brothers Records—the mammoth newcomer to the American disc scene.

Robert Weiss, international chief of Warner Records, told the MM on Wednesday: "Decca outbid offers from the Pye, EMI

and Top Rank labels." The first Warner Brothers single to hit Britain will be issued during the first half of April. It comprises two new titles by the Everly Brothers, who made the recording only last Friday in Nashville, Tennessee.

Adds Weiss: "The Everlys reckon this is their best effort to date. Tapes are being rushed across the Atlantic to Decca. The disc will be in nicely with their British tour. They arrive on Pan-American next Friday morning, April 1."

And Brigitte!

One of Warners' biggest signings is Brigitte Bardot—not to sing, but in a "production capacity." "I clinched the deal in Paris, myself," says Weiss. "We have already put out an album by Brigitte. It features all the music in her films—and a double cover portrait. The arrangements are by Pete Rugolo."

Other artists contracted by Warners are Bing Crosby, Spike Jones, Tab Hunter, Bill Haley, Joe "Fingers" Carr, and film star William Holden.

Jazz names include Marty Paich, Matty Mallock, Chico Hamilton and Buddy Cole.

POP POLL

From Page 1

Show section, in which it took all honours. Readers voted for the BBC's "Saturday Club," "Pick of the Pops," "Family Favourites" and "Hancock Half-Hour"—in that order. The Top Pop girls are Shirley Bassey (Female Singer) and Alma Cogan (TV Artist). Full results on pp 8 and 9.

Chelsea (jazz) Set packs Trog's Club



Celebrating the first anniversary of Chelsea's Trog's Club on Monday was this all-star group—(l-r) Keith Christie, Bruce Turner, Harvey Weston and Wally Fawkes.

OVER 250 Chelsea jazz fans packed the Six Bells, Kings Road, on Monday for the first anniversary session of the Trog's Club run by clarinetist Wally Fawkes and agent Jim Godbolt.

In addition to the resident Fawkes and Dick Laurie Bands, guests at the club included George Melly, Red Price, Keith and Ian Christie, Alex Welsh,

DON'T MISS

The Great Trad Battle

NEXT WEEK

Diz Disley, Beryl Bryden, Bruce Turner, Frank Parr, Bill Bramwell and TV's "Knight Errant"—actor and jazz fan John Turner.

Jim Godbolt told the MM: "We now have over 1,500 members of the club. This proves that, despite the attitude of so many promoters, there is an audience for music which is not strictly in the traditional mould."

PENDLETON WEDS



Harold Pendleton, Executive Secretary of the National Jazz Federation, married his secretary, Barbara Coombes, at St. Ann's Church, Ken Green, on Saturday. Best man was Chris Barber. The reception was held at Richmond Fire Station, where the bride's father is Station Officer.

JOAN REGAN—HOSTESS TO CRAWFORD TRIO



"Be My Guest" is the title of Joan Regan's new BBC-TV series. And the Peter Crawford Trio accepted the invitation for the opening show on Tuesday. The group—Peter (acc.), Teddy Broughton (bass) and Billy Street (gtr.)—are pictured with Joan during a break in rehearsals. Other guests on the show were Michael Wilding, Bob Williams, Malcolm Goddard and Aithne Milne.

Miles Davis tour off

THE Miles Davis Quintet's tour of Britain is off. But the group this week opened its European tour with dates in Paris.

Explained Jack Higgins, of the Harold Davison office: "Miles's Continental dates end April 10. We shall have Count Basie touring Britain until April 25, so we could not fit Miles in until the beginning of May and we can't keep him hanging about on the Continent until then."

This is YOUR chance!

APPLICATIONS are pouring in for the arranging competition—sponsored by the Melody Makers in conjunction with London Student Orchestra—which will be staged at the Dance Musicians' Convention at the Royal Festival Hall on May 7 from 1 to 3.30 p.m.

The winning entry will receive £25; the runners-up £10 and £5 respectively. American saxist and teacher David Gornstein will be joined by two of the country's leading arrangers to judge the contest.

There will be lectures, exhibitions of instruments, and a lavish display of photographs from the MM's files. The contest is open to all student and amateur arrangers throughout Britain who have not had a work performed professionally. Entry forms can be obtained from Dennis H. Matthews, London Student Orchestra, 15, New Road, London, N.1.

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— LONNIE