

Melody Maker

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Connie Francis

P. 3 EXCLUSIVE

SATCHMO TOUR NEXT SPRING



LOUIS ARMSTRONG

Georgia scores on TV



This is how televisioners saw American singer Georgia Gibbs when she made her British debut last week-end in "Saturday Spectacular." Georgia flew over from Monte Carlo, where she was appearing in cabaret. Also on the show was a schoolboy skiffle group, The Five Imps.

THE great Satchmo will be back in Britain in the Spring. He is due here during a barnstorming \$35,000-a-week tour that will range throughout the Eastern Hemisphere from January 16 next.

Armstrong's tour with his All Stars opens in Scandinavia, takes in Germany, and will almost certainly include an "iron curtain" itinerary embracing Russia, Poland, Czechoslovakia, Rumania, Bulgaria and Hungary.

Tour discussions

Says Armstrong's foreign tour representative Ernie Anderson: "Louis will certainly tour the British Isles during the tour—probably late Spring. Arrangements are being made through London agents Harold Davison and Leslie Macdonnell."

New York agent Joe Glaser last week signed contracts for the opening three weeks of concerts in Finland, Norway, Sweden and Denmark.

Armstrong, currently starring at the Sands Hotel, Las Vegas, follows up with a trip to Hollywood for his co-starring rôle with Danny Kaye in "The Red Nichols Story."

In December, Armstrong will film an important sequel with Pearl Bailey in "Porgy And Bess" for Sam Goldwyn.

And "The Satchmo Story" is being prepared by 20th Century-Fox as one of the studio's major productions for 1959.

BELAFONTE GOING TO BLACKPOOL

HARRY BELAFONTE has been set for two matinee concerts at the Opera House, Blackpool, next Tuesday and Wednesday.

Announcing this news, Ian Bevan, of the Harold Fielding Office, told the MM: "It has taken six months of negotiations. We feel we have got something of a scoop!"

European tour

Belafonte had originally intended flying to the Continent after his BBC-TV show this Sunday.

After his Blackpool dates he visits Germany, Monte Carlo, Belgium, Italy, France, Sweden, Denmark and Israel.

See review on p. 10 and picture on p. 16.

Nine-town cinema tour by Duke Ellington

THE long-awaited Duke Ellington Orchestra will visit nine towns for the Rank Organisation during its three-week tour of Britain in October.

Debut of the band, which has not been to Britain for 25 years, is at London's Festival Hall on October 5.

Bookings for Rank are: Nottingham (6th), Southampton (9th), Kilburn (11th, 12th), Newcastle (14th), Glasgow (15th, 16th), Liverpool (17th),

Cardiff (20th), Birmingham (21st, 22nd), Manchester (23rd) and return to Kilburn (25th, 26th).

Leeds appearances

Appearances will be made at Leeds Odeon on October 13 and 18, during the Leeds Arts Festival.

The dates at Rank cinemas will be twice-nightly concerts and there will be no supporting acts.

Personnel of the much-discussed orchestra will include the Duke's veteran altoist, Johnny Hodges.

The band has been insured

for 250,000 dollars for its journey across the Atlantic. Ellington makes no secret of his dislike of air and sea travel. Muddy Waters at Leeds—see Page 16.

WIN A 3-D RECORD PLAYER FREE

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IN THE NEWS

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TERRY DENE

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SATURDAY NIGHT OUT

Singer Malcolm Vaughan and his partner Kenneth Earle appear in ATV's "Saturday Spectacular" this week-end.

CHRIS BARBER TO SWAP WITH SWING COLLEGE

ARRANGEMENTS have been completed for an exchange deal between the Chris Barber and Dutch Swing College bands.

Shirley Bassey feted by ABC

Shirley Bassey's five years in Show Business are to be commemorated in an ABC-TV production on September 7 from 8 to 11.30 p.m.

It will be seen only in the North and Midlands. Shirley will also be seen in the first three of a new late-night ABC series, "Eleven Plus," starting on October 5.

VIC DAMONE TV 'FAREWELL'

VIC DAMONE, currently ending his four-week Variety tour at Liverpool Empire, is scheduled to say farewell to Britain with the star spot in Val Parnell's "Startime" next Thursday (21st).

No further dates for Vic had been fixed at press time. The singer is planning a holiday in Italy with his film-star wife Pier Angeli.

The Dutch group will make its appearances in Britain in two stages. The band plays Brighton Dome on September 19, London's Royal Festival Hall on September 20 with the Chris Barber Band, and Bristol Colston Hall on September 21 with Acker Bilk's Paramount Jazz Band.

Return tour

The Dutch boys return to this country on November 6 for more bookings, which are not yet settled. British blues singer Neva Raphaello will be featured with them on all dates.



Immediately after his wedding to singer Pam Heagren last Saturday, jazz trumpeter Al Fairweather (r.) rushed to the BBC's Riverside Studios to rehearse for "Six-Five Special." The couple are pictured with Al's best man, Sandy Brown.

ON THE BEAT

"THEY laughed at me when I said I was visiting Europe and hoped to look in on some jazz spots."

The speaker was NBC studio musician Bob Rosen-garden. "Jazz?" they ex-claimed. "What jazz?"

I met Bob a few days after his arrival from New York.

"And?" I asked. "It's great!" he told me. "Over the week-end I've caught some great stuff. That Ganley group. And—Kinsey, is it? The drummer? And Jeremy Lub-bock."

"Even when we went to see 'The Tunnel of Love' at Her Majesty's, I heard some great stuff. There was an alto-player [Harry Hayes] in the orchestra pit..."

Not devoid

BOB had had an inkling from musicians who had toured here—and from Ralph Sharon, with whom he has frequently worked—that London was not exactly devoid of music.

But he had had no idea of its jazz content.

"In New York, you have to go in search of it. But here, the people really seem to go for it. Your boys have such oppor-tunities. And it's giving them the chance to produce really worthwhile stuff."

Worshipped

SWITCHING from jazz, he asked me: "You know one of the finest musicians ever to come out of your country? Bob Farnon."

I mentioned that he was Canadian.

"Well, we count him as British. That's where his records come from."

"And he's worshipped by American musicians! They think he's the greatest."

Long distance

IT was on Friday last that Ted Heath found himself suddenly recording for NBC. The London office rang his Torquay hotel. Would he please speak twelve introductory announce-ments that they could tape over the 'phone?

The tapes will be flown to the States and used in NBC's "International Bandstand" weekly series featuring the Heath Band. The series will be running

when Ted makes his return trip to U.S. in October.

Who?

I WONDER who's going to snap up Alan Clare when he leaves the Kool Kanary at the end of next week.

with **PAT BRAND**



Night beat

PIANIST Joe Henderson would very much like to meet a Chelsea policeman—just to smooth out a little misunder-standing that occurred at three o'clock the other morning.

It happened this way. Like many other composers, Joe likes driving round the streets at night when working on a number.

The other night, a theme occurred to him. He got up, brought out the car, and slowly drove from his Byfleet home into London.

In Chelsea, a policeman held up his hand.

"You all right, sir?"

Joe assured him he was.

"Do you generally drive around the same block, three times, at 10 miles an hour—at three in the morning—dressed like that?"

Joe gulped. He was in pyjama jacket and slacks.

"Well, you see... I was writing a song."

Proof

IT sounded lame. So he hummed a few bars. And was allowed to proceed. Now he wants to meet that

policeman and (just to prove he wasn't making it all up) present him with—his Pye-Nixa recording of "Trudie."

Sad for saxists

SAD news for the profession, and for saxists particularly. Ill-health is forcing Gordon Beeson to end his long career as friend-in-need to the saxo-phone fraternity.

"If I can't guarantee the boys the quality job they've always been able to rely upon, I'd sooner pack up," he told me this week.

Instead, he will confine him-self to the manufacture of sax materials.

Sadly, he recalled: "Over the years, practically every big name in the business has called in here."

"Only the other day, Stan Getz told me he wanted to come in and compliment me for repairs I'd done to his tenor..."

Green and Gray

IT'S nice to record nice things about the profession. And a nice thing happened recently when Gabriel Music's Max Diamond asked American band-leader Jerry Gray if he would do an arrangement of his com-position, "The Green Beret."

With it, he sent a Kordites recording, and suggested some-thing on the lines of the former Glenn Miller arranger's "American Patrol."

"Certainly," said Jerry. "I'll do it for 500 dollars [app. £175]."

Horrified, Max explained that this was rather more than he could afford—especially as, himself an ex-Commando, he was donating a percentage of the sheet sales, mechanical fees and his own composer's fees to the Commando Benevolent Fund.

"Well, why," replied Jerry Gray, "didn't you say so?"

"I'll do it for nothing!"

That 'sound'

ONE publisher at least has no illusions about the kind of "new sound" he wants to hear. It's the ripple of sheet music selling across the counters.



Ronnie Ross—who returned to Britain last week after his tour with the Newport International Youth Band—is now resident at the Marquee club in Oxford Street.

If it's good, I'll sing it
says **EDMUND HOCKRIDGE**

IF there's a less controversial figure in the whole of show business I'd like to meet him. And if there is one singing star who is never likely to have a chip on his shoulder that person is husky, ex-Canadian Air Force PRO, Edmund Hock-ridge.

But try to type him and you're stopped dead in your tracks.

"Do you find that a classically trained voice is a liability in the pop field?" I goaded him.

All I got was a disarming smile and: "Not in the least."

I tried again. "Surely with your operatic training and successes in musical comedy you must hate pop songs and pop singers?"

"Not at all," he drawled. "In fact, my favourite indoor relaxation is playing Sinatra LPs and my collection of early King Cole Trio-discs."

Won't be typed

"If you want to know my all-time favourite recording," he went on, "it is Tchaikovsky's 'Pathétique' Symphony, played by the Chicago Symphony Orchestra. But then I like Brubeck, while two of my favourite LPs are 'Jazz At Carnegie Hall' and 'Percussion In Hi-Fi.'"

"You'll gather that I like variety in its literal sense. And I refuse to be typed so far as my work is concerned."

"True. I've appeared in several hit musical shows, and one of my chief reasons for liking this work is the fact that it is varied."

"But when I have a Sunday concert, which usually means a rather longer act than in Variety and a freer choice of material, you'd be surprised at some of the songs I sing."

"The Nearness of You"—that's in my Blackpool act—is always a must. I usually include a spiritual ('The Glory Road,' perhaps). 'Largo al Factotum,' of course, from 'The Barber of Seville,' a selection from 'Oklahoma'—and a folk song such as 'The Riddle.'"

"In short, if a song is good of its kind—I'll sing it."

JERRY DAWSON

HAROLD DAVISON'S "JAZZ FROM CARNEGIE HALL"

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SHEFFIELD • Tuesday, September 9th
CITY HALL • 7.30 p.m.

NOTTINGHAM • Wednesday, September 10th
ODEON THEATRE • 6.25 & 8.40 p.m.

LEEDS • Thursday, September 11th
ODEON THEATRE • 6.15 & 8.30 p.m.

NEWCASTLE • Friday, September 12th
CITY HALL • 6.20 & 8.40 p.m.

GLASGOW • Saturday, September 13th
ST. ANDREW'S HALL • 6.30 & 8.45 p.m.

LIVERPOOL • Sunday, September 14th
EMPIRE • 5.40 & 8.0 p.m.

BRISTOL • Monday, September 15th
COLSTON HALL • 6.30 & 8.45 p.m.

SWANSEA • Tuesday, September 16th
BRANGWYN HALL • 6.15 & 8.45 p.m.

BOURNEMOUTH • Wednesday, September 17th
GAUMONT THEATRE • 6.20 & 8.40 p.m.

LONDON • WALTHAMSTOW •
Thursday, September 18th
GRANADA CINEMA • 6.45 & 8.55 p.m.

BIRMINGHAM • Friday, September 19th
TOWN HALL • 6.30 & 8.50 p.m.

MANCHESTER • Saturday, September 20th
FREE TRADE HALL • 6.0 & 8.30 p.m.

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Frank fights on

THAT outspoken protagonist of the rights of man, Frank Sinatra, must have taken some satisfaction from starring in "Kings Go Forth."

So far as it goes, it is a sincere film. It certainly isn't a great one. But at least it demonstrates that some Americans are still groping for the democratic ideal.

"Kings Go Forth" doesn't venture beyond a plain statement of anti-Negro prejudice. No solutions are proffered.

Apologia

Sam Loggins (Sinatra), a lieutenant fighting for Uncle Sam, falls for a girl (Natalie Wood) on the French Riviera. She doesn't reciprocate and eventually explains that her father was a Negro.



Tony Brown

discusses Frank Sinatra's latest, widely praised film

'KINGS GO FORTH'

There is a great deal said in justification of this: he was a great man, swept floors, ran errands and finally worked his way up to become the president of an insurance company. But when a baby was on the way, he and his wife took off to France, "where they have a blindness to colour."

This apologia is, of course, a tactical error in itself.

Sam is floored by the information—goes back to his unit

to wrestle with the problem. Heart wins the tussle over prejudice after a week and he returns to the girl.

She and her mother practically weep with relief and joy and Sam hits the town with the girl. Then she, with illogicality abnormal even for a woman, ignores him to concentrate on his pal, Corporal Britt Harris (Tony Curtis), a flash Harry of the hi-ya babe variety.

He comes from a rich family and went to the best schools, though directly he opens his mouth he steps right out of character. Also, he picked up his cool trumpet style along 52nd Street.

Sensitivity

This girl, having shown remarkable sensitivity on the question of her parentage, proceeds to show a marked insensitivity both toward poor Sam's feelings and to the blatantly spurious charm of the ingallant corporal.

She spends the night with the latter and he promises to marry her.

"She was just a new kick for me," he explains later when steady Sam demands action on the marriage. And to the girl's face he adds, with touching frankness, that in the past there have been girls that he wouldn't take into the best clubs—and they were all white.

Sam is naturally furious and



Frank Sinatra, with Tony Curtis and jazz flautist Buddy Collette, between scenes in the "Kings Go Forth" film.

Vaughan proves it was no fluke

HERE'S another leap forward to film fame by Frankie Vaughan. "Wonderful Things" confirms that his performance in "These Dangerous Years" was no fluke.

In many ways, the second film has posed bigger problems for Vaughan. The story is slightly ridiculous. Frankie plays a poor fisherman from Gibraltar, who comes to England to make his fortune.

Instead, he finds trouble with the law and highly improbable romance with the daughter of the Justice of the Peace who tries him.

Daddy is a good sport, though,

and the girl is allowed to take her refined accents back to Frankie's cottage in Gibraltar.

Acknowledging that the outcome is preposterous, the director has turned it into a gag by letting the couple take daddy's butler with him.

Vaughan sails through it all with great conviction. His broken English sounds authentic, he stands up to the acting challenge of Jeremy Spenser, who, as his brother, fills the part with powerful understatement.

The title song is absolutely right for the atmosphere and Vaughan projects it with gusto.

—T. B.

Sexy? Not me! Says Maxine Daniels

MAXINE DANIELS stared at a photo of Ella Fitzgerald on my piano. "Isn't she gorgeous?" she sighed. "When I hear people like her sing I feel I have no right to be in show business. Then I hear some of the others and I wonder, after all. . . ."

"I love your articles," she said, "Especially that one about the girl singer—Valerie something—who had to sleep in coaches."

"That one," I said coldly, "was written by Tony Brown."

"Oh dear, I'm always doing that," she said cheerfully. "I told the Kentones that they were wonderful on TV and it turned out to be the Stargazers. And the other night my underskirt fell down in front of the audience."

"How old are you Maxine? About 18?"

"Goodness, I have been married eight years and I have a daughter of five. My husband is gorgeous—he's a stoker and he's fabulous. When I come home from the night clubs he leaves me a Thermos and biscuits and he bathes the baby."

UNSPOILT

"Being a singer has made no difference to your marriage?" I asked.

"No, I don't think anything could. If he asked me to leave the business, I would."

London-born Maxine, candid, unspoilt and pretty, started work as a pickle bottler, moved on to become a peanut roaster and progressed to sawing wood at a glass works.

Her first singing job was with her grocer who had a semi-pro band. She then joined Denny Boyce—"He's been very good

to me"—and has risen very fast.

"Have you a hit record coming up?"

"Well, first of all, I want my records to sell. Then I'll worry about the Hit Parade."

"I saw you on TV the other night. I liked your singing and your taste in clothes."

"Well, I don't want to look sexy, and I can't sing sexy—like Shirley Bassey, for instance, and Lena Horne."

"I think Shirley's good," she went on. "I wish I had her drive. But I love Ella."

"I have 16 LPs by her, ten by Sinatra and five by Sarah—but she's too clever for me . . . it's always Ella."

MAURICE BURMAN



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Julie London's new film is titled "The Beat Generation."

A JAZZ version of Gilbert and Sullivan's "H.M.S. Pinafore" has been prepared as a TV spectacular.

Capitol Records recorded a live performance of Judy Garland at the Cocoanut Grove with Freddy Martin's orchestra for an album to be called "Garland At The Grove." . . . Jerry Gray may write some instrumentals for the Kenton band.

High school girls in Chicago were threatened with expulsion if they continued to wear Elvis Presley army dog tag jewellery. . . . Lindsay Crosby's first platter for RCA Victor, "One Chocolate Soda With Two Straws," is reportedly a click with the kids.

Marilyn Monroe has a contract with RCA Victor so that it looks as though this company will get the "Some Like It Hot" album rights. . . . Jeri Southern is booked to open at the swank Avante Garde here on August 22. . . . Madison.



• Jeri Southern

Indiana—voted the most typical American small town—is the location for "Some Came Running," with Frank Sinatra and Dean Martin.

MGM got Debbie Reynolds for "Good Girls Get Married" by giving her full record rights and a new, non-exclusive contract. . . . The newly-wed Dennis Crosby are having a \$50,000 house built in Beverly Hills. . . . Ruby Braff told KNOB radio boss Sleepy Stein: "I've never found any jazz critic that was competent."

Sight of the week was Tommy Sands, Pat Boone and Gary Crosby getting crew cuts at the 20th Century-Fox barber shop for "Mardi Gras," and eyeing each other like jealous girls to make sure no one was being snipped shorter than the rest. . . . RCA Camden has reissued all the old Larry Clinton things on a LP. . . . Van Cliburn may appear in the new film, "The Young People Of Paris."

Four recording companies here are after the rights to the music of "At The Grand," the new musical based on "Grand Hotel." . . . The background music for the Harry Belafonte starrer, "End Of The World," consists of dripping water, a steel pipe, a toy train and a guitar, because "in the picture there are only three people left in the world and it would be ridiculous to have full-scale instrumental music."

Pete Candoli

Singer Vicky Lane (29) divorced trumpet man Pete Candoli (35), saying that he "called her vile names and treated her like a piece of furniture," but Pete will continue to back her on record dates. . . .

A new quarterly magazine called "Jazz" is being put out here by critic Ralph Gleason. . . . Johnny Mathis bought himself a whole apartment house. . . . The tune "Rock Around The Clock" has been recorded over 100 times in 20 languages and, with "The Reluctant Debutante," is now in 13 motion pictures.

Trumpet man Ziggy Elman "disappeared" from his home last week and was discovered five days later playing in a Long Beach jam session where he "had sought sanctuary from domestic strife."

Melody Maker

TOP TWENTY

WEEK ENDED AUGUST 9, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL Other disc—Barry Barnett (HMV).	Everly Brothers	London
2	(2)	HARD HEADED WOMAN BELINDA	Elvis Presley	RCA
3	(4)	WHEN SOUTHERN Barry Barnett (HMV).	Kalin Twins	Brunswick
4	(7)	RETURN TO ME SOUTHERN	Dean Martin	Capitol
5	(8)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par).	Marty Wilde	Philips
6	(5)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Erdie Gormé (HMV); Rikki Henderson (Emb).	Max Bygraves	Decca
7	(6)	RAVE ON SOUTHERN	Buddy Holly	Vogue-Coral
8	(3)	BIG MAN GROSVENOR Stargazers (Dec); Five Dallas Boys (Col).	Four Preps	Capitol
9	(9)	TWILIGHT TIME VICTORIA Jane Froman (Cap).	Platters	Mercury
10	(12)	WHO'S SORRY NOW FELDMAN Betty Smith (Dec); Johnnie Ray (Phl); Eric Rogers (Dec); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dec); Gloria De Haven (MGM); Preacher Kollo (MGM); Joe Lown (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lisa Noble (Dec).	Connie Francis	MGM
11	(10)	THINK IT OVER MCPS	Crickets	Vogue-Coral
12	(13)	ON THE STREET WHERE YOU LIVE CHAPPELL John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dec); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Walk (V-Gar); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix).	Vic Damone	Philips
13	(15)	SUGAR MOON FRANK	Pat Boone	London
14	(-)	SPLISH SPLASH GOOD MUSIC Bobby Darin (Lon).	Charlie Drake	Parlophone
15	(16)	YAKETY YAK PROGRESSIVE Paul Rich (Emb).	Coasters	London
16	(-)	POOR LITTLE FOOL COPYRIGHT CONTROL	Ricky Nelson	London
17	(-)	SPLISH SPLASH	Bobby Darin	London
18	(11)	I'M SORRY I MADE YOU CRY FELDMAN Frank Froese (Brum); Bernadine Read (Brum); Don Anthony (Par).	Connie Francis	MGM
19	(14)	SALLY DON'T YOU GRIEVE ERSEX	Lonnie Donegan	Pye-Nixa
20	(18)	PATRICIA SOUTHERN Geoff Love (Col).	Perez Prado	RCA

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—A. R. Tipples, S.E.15; Popular Music Stores, E.6; Leading Lightns, N.1; Rolo For Records, E.10; W. A. Clark, S.W.6; Imhoh, W.C.1. MANCHESTER—Dune Wholesale, Ltd., 1; H. J. Carroll, 18. BRIGHTON—Dobell's Record Shop, 1. PORTSMOUTH—Weston Hart, Ltd. CRAWLEY—S. C. Withers. SLOUGH—Hickies. BLACKWOOD—Glyn Lewis, Ltd. HULL—Sydney Scarborough, Ltd. SOUTHAMPTON—The Record Shop. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales. MIDDLESBROUGH—Sykes Record Shop. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. EDINBURGH—Bairdparts Music Stores, Ltd., 1. LIVERPOOL—Nema, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 5.

TOP JAZZ EPs, LPs

- Week ended August 9, 1958
- (2) THE ATOMIC MR. BASIE (LP)
Count Basie (Columbia)
 - (1) MY FAIR LADY (LP)
Shelley Manne (Vogue)
 - (4) MR. ACKER BILK REQUESTS (LP)
(Pye-Nixa)
 - (5) DAVE DIGS DISNEY (LP)
Dave Brubeck (Fontana)
 - (6) BACK COUNTRY SUITE (LP)
Mose Allison (Esquire)
 - (3) SOUTH PACIFIC IN HI-FI (LP)
Chico Hamilton (Vogue)
 - (8) A TRIBUTE TO MADGE (LP)
Second City Jazzmen (Esquire)
 - (-) WAY OUT WEST (LP)
Sonny Rollins (Vogue)
 - (-) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP)
(Columbia-Clef)
 - (-) ART TATUM (LP)
(Columbia-Clef)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Dobell's Jazz Record Shop, W.C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd. and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. GARDIFF—Oky Radio (Cardiff), Ltd.

AMERICA'S TOP DISCS

- As listed by "Variety"—Issue dated August 13, 1958
- (3) NEL BLU DIPINTO DI BLU
Domenico Modugno (Decca)
 - (1) PATRICIA
Perez Prado (RCA Victor)
 - (2) POOR LITTLE FOOL
Ricky Nelson (Imperial)
 - (4) EVERYBODY LOVES A LOVER
Doris Day (Columbia)
 - (8) LITTLE STAR
Elegants (ABC-Paramount)
 - (16) JUST A DREAM
Jimmy Clanton (ABC-Paramount)
 - (5) FEVER
Peggy Lee (Capitol)
 - (9) WHEN
Kalin Twins (Decca)
 - (10) IF DREAMS CAME TRUE
Pat Boone (Dot)
 - (7) WILLIE AND THE HAND JIVE
Johnny Otis (Capitol)
 - (17) KING CREOLE
Elvis Presley (RCA Victor)
 - (6) REBEL ROUSER
Duane Eddy (Jamie)
 - (15) SPLISH SPLASH
Bobby Darin (Atco)
 - (10) NEL BLU DIPINTO DI BLU
Dean Martin (Capitol)
 - (10) YAKETY YAK
Coasters (Atco)
 - (20) ENCHANTED ISLAND
Four Lads (Columbia)
 - (10) HARD HEADED WOMAN
Elvis Presley (RCA Victor)
 - (-) GINGERBREAD
Frankie Avalon (Chancellor)
 - (14) MY TRUE LOVE
Jack Scott (Carlton)
 - (-) BIRD DOG
Everly Brothers (Cadence)
 - (-) DEVOTED TO YOU
Everly Brothers (Cadence)

Twenty top tunes

- THIS copyright list of the 20 best-selling songs for the week ended August 9, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) TULIPS FROM AMSTERDAM (P) (2/-) Cinephonc
 - (3) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
 - (2) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
 - (5) TRUDIE (B) (2/-) Henderson
 - (6) BIG MAN (A) (2/-) Grosvenor
 - (7) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
 - (4) STAIRWAY OF LOVE (A) (2/-) Leeds
 - (9) RETURN TO ME (A) (2/-) Southern
 - (13) THE ONLY MAN ON THE ISLAND (A) (2/-) Bron
 - (11) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
 - (10) WHO'S SORRY NOW (A) (2/-) Feldman
 - (8) TWILIGHT TIME (A) (2/-) Victoria
 - (15) YOU NEED HANDS (B) (2/-) Lakeview
 - (14) A VERY PRECIOUS LOVE (A) (2/-) Blossom
 - (12) SUGAR MOON (A) (2/-) Frank
 - (16) WHEN (A) (2/-) Southern
 - (18) LITTLE SERENADE (P) (2/-) Macmelodies
 - (17) BOOK OF LOVE (A) (2/-) Francis Day
 - (-) ENDLESS SLEEP (A) (2/-) Aberbach
 - (-) PATRICIA (A) (2/-) Latin-American
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No Oscar for Oscar

IN earlier days if I had suggested that Oscar Peterson was somewhat overrated as a pianist I would have been broken on the wheel.

Today, I suppose, I will merely be inundated with irate letters.

The worst that can happen, I imagine, is that some reader of kindly disposition will hope that I am run over by a ten-ton truck—which was once suggested by a Presley admirer whose tender susceptibilities I had offended.

But honestly—can anyone find anything to justify the Peterson idol worship in "Soft Sands," an LP of pretty-pretty piano playing laced with strings and choir?

True, it was obviously aimed at the commercial market, but this doesn't mean that the interpretations have to be uniformly dull and uninspired. Even Andre Previn is capable of far better. And several British pianists I could name.

Sorry. No Oscar for Oscar on this occasion.

Titles: Soft Sands; My Old Flame; It Happens Every Spring; (I Don't Stand) A Ghost Of A Chance; Chanel; Serenade In Blue; You Took Advantage Of Me/Song To The Stars; Moon-glow; Echoes; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night.

(HMV CLP1180)

Jim Bakus

HERE'S a crazy record! Delicious! features Jim Bakus and Friend having a little tête-à-tête over a bottle of champagne. And Jim's villainous voice suggests one of those seduction scenes in the days of the Silents. But after a peculiar opening, the monosyllabic dialogue dissolves into crazy laughter, calling to mind one of those laughing records made famous by the late Charles Penrose.

And all this is heard against a piano theme that is certainly worth listening to.

I Need A Vacation, another

pop discs by LAURIE HENSHAW

gimmick effort, is no match for the first side.

(London HJL8674)

The Poni-Tails

BORN TOO LATE, an engaging tune, is delivered in plaintive and appealing fashion by The Poni-Tails, who sound like a typical bunch of Hollywood high school kids—vide innumerable movies.

With the right plugs, this could even make the Hit Parade. Come On Joey Dance With Me is a sort of C&W effort wedded to Kwela Jive.

(HMV 45-POP516)

Frankie Avalon

BLUE BETTY, a rock number that is good for jiving, is packaged in Presleyish style by Frankie Avalon.

Ginger Bread, a contemporary twist on the timeless sugar and spice theme, should register most with the five to ten age group.

(HMV 45-POP517)

The Strollers

SEEMS as though The Strollers are belatedly trying to cash in on the "Swinging Shepherd" phase with their stylings of Swinging Yellow Rose Of Texas and Jumping With Symphony Sid.

Both these are cast in the Moe Koffman mould. But they're still good—and the flautist takes off on an ear-bending solo flight.

(Vogue Pop 9113)

LaVern Baker

LAVERN BAKER'S bluesy voice is set against a rock vocal-organ background in Harbour Lights—a new dressing of the oldie.

Effective—but LaVern is more at home with Whipper Snapper, a fast rocker that affords her full scope for her blasting vocal delivery.

(London HLE8672)

King Sisters

THE King Sisters have taken What's New—that attractive number by ex-Bob Crosby bassist Bob Haggart—and given it a breathtaking up-tempo vocal treatment.

I prefer the number in its original setting—the tempo is really too fast—but at least this is different.

More effective is the cha-cha-styled The Thrill Was New.

(Capitol 45-CL14893)

Frank Sinatra

FRANK SINATRA'S treatment of the Nonique theme from the film "Kings Go Forth" hardly proves a trump. More entertaining is The Same Old Song And Dance, a sort of soft-shoe number in swingtime. Frankie's batting on a good wicket here.

(Capitol 45-CL14904)

Charlie Drake

COMEDIAN Charlie Drake has understandably registered with his version of Splish Splash, which has an engaging beat provided by the Ken Jones group.

Charlie's catch-phrase, Hullo, My Darling, is adequately used as song material on the reverse.

(Parlophone 45-R4461)



Oscar Peterson

Mitch Miller

IN Rock-A-Bye In Beardland, Mitch Miller, America's "Mr. Starmaker," offers an obnoxious novelty which appears to make use of the multi-tracking device.

Best thing about this is the title.

The Key, from the film of the same name, features the sax of Jimmy Carol and male vocal chorus. Pleasant listening, but not another "Laura."

(Phillips 45-PB847)

THE JUKEBOX STORY (Part two)

TO ensure that the jukebox industry acquires recognised status, the makers and the operators (who distribute the machines) have formed the Phonograph Operators' Association, with Cecil Jones, head of the "Bal-Ami" firm, as first chairman.

When I spoke to him, Mr. Jones made two vital points:

by **HUBERT W. DAVID**

"Our association with the record companies is not so far reaching as we should like," he said. "It is essential that we meet their representatives regularly to smooth over the many knotty problems that are bound to arise in an industry which is only in its infancy."

His second point concerned the dilatory response to the POA's demand for a wider variety of 45 r.p.m. records. With the advent of the 200-player jukebox, the great problem is to find enough records.

A hundred double-sided discs are needed to fill the box—and the Top Twenty even over a period of, say, two months, will only cover perhaps 30 discs in all. The idea is to have a number of standard recordings in the cabinets—instrumental novelties, show and film selections, etc.—so the jukebox may eventually become an important factor in a record company's policy.

As the machines will use only 45 r.p.m. discs, the disc companies need to get together with the POA on every possible occasion, especially as we are promised a real price war in records.

The operators decide which records are to be introduced and, as an operator may control 40 or 50 machines, he is, in effect, his own disc-jockey.

With this difference: he gets advance pressings of all new material, but he cannot just spin a record once and discard it if it doesn't click. He has to take the gamble of buying his records for use in the boxes before they are heard on the air.

Now, as Pat Brand said in his "On the Beat" column a couple of weeks ago, coffee bar patrons don't look for unfamiliar titles or unfamiliar names before pressing the button.

So while such stars as Pat Boone and Elvis Presley are an automatic choice, the operator's life is made a little easier. But the introduction of new artists with "chancy" songs provides him with a headache.

Apart from guaranteeing a regular supply of records, the operator needs to pay the insurance on the machine. This is not exceptionally heavy, for, contrary to what you might think, the boxes do not get rough use.

The operator must also have his Phonographic Performance licence for the use of the records themselves, and pay his fee to the Performing Right Society for the right to play what is recorded on the discs.

I shall tell you next week how the songwriters and the publishers are affected by all this.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 30, 1958, for readers in Britain; until September 30, 1958, for foreign and Colonial subscribers.

No kisses for Frankie!

What will Frankie Vaughan fans think of "The Lady is a Square" and how about implied love? Read PICTUREGOER's investigation of this intriguing new film and the personal feelings, failings, and the future of its top-line stars!

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OUT NOW



BRAVO, MR. BELAFONTE
HARRY BELAFONTE is brilliant all right. Six curtain calls and a standing, cheering crowd packing the aisles in front of the stage at Kilburn's Gaumont State on Monday left no doubt of the audience's verdict.

But what makes him so? His voice is soothingly pleasant but hardly of outstanding quality. His sincerity is doubtless 100 per cent. genuine, yet at times it seems slightly affected. And his proud attitude can make him appear aloof from a seat in the stalls. I would pin down his success to three things: (1) his good looks, (2) his general acting and entertaining ability, and (3) his superb accompaniment.

by Jack Hutton

Harry's handsome features had every woman in the audience on his side the moment he stepped on stage. In fact, some of his younger admirers demonstrated their affection by shouting "Harry" and waving to him. He politely waved back.
When he started "selling" his songs we mere males saw what the girls were getting at. He drove home the soul-stirring "Take My Mother Home" with fiercely burning eyes; he tossed across the humorous "Man Smart—Woman Smarter" with an infectious grin and a few fancy steps; and he presented "Danny Boy" with sad simplicity and compelling power.
It was the work of a skilled performer all the way—one who knows exactly

Ella—but with Mel, not Frank!

GOSH, not an Ella and Sinatra LP! For my money, I think an Ella and Mel Torme LP would be super. I think they are the best singers—Michael Lazio, Yugoslavia.
●We'll settle for both.



Mel Torme (above) would be a better disc partner for Ella than Frank Sinatra, suggests a Yugoslavian reader.

Wide
I AM a keen fan of Elvis Presley, and I get annoyed with people who say all his songs are the same. Take three—"Don't Be Cruel," "Hard Headed Woman" and "Paralyzed." All are completely different. No doubt his great talent as a rock-'n'-roll singer is that his repertoire of songs is wide.—Nick Hill, Hillmorton, Rugby.
●Here we go again!

Insult
TO suggest that reader J. Cottis should listen to "Skiffle Club" to hear folk singing is an insult to true folk singers. Contributors to "Skiffle Club" think that if they have a beard, a washboard and a high-pitched nasal voice they are folk singers, whereas the rubbish they produce is mainly "pops"

MAILBAG

with guitar accompaniment.—K. L. May, Huddersfield.
●Hey fellahs, what's happened to your sense of humour? By the way, listen in on August 23. There won't be any skiffle featured.

Amazed
I HAVE read with amazement letters claiming the superiority of American artists. This is not so. Which American artist can compare with the vitality of Frankie Vaughan, the originality of Tommy Steele and the sincerity of Malcolm Vaughan?—Roger Lawson, Upminster, Essex.
●We're certain many readers will offer to tell you, Roger.

Nat's story
I THINK it is time somebody got a film producer interested in making a film featuring Nat Gonella.—Andrey Drayson, Addlestone, Surrey.
●He deserves this kind of tribute.



They notice!
THE best trad. band in Britain without doubt is the Terry Lightfoot band. It has improved a tremendous amount this year.—D. Mawes, Norbury.
●See, Terry? Some people notice...

Dated
ISN'T it about time record companies released American recordings over here earlier? We get records which are often more than three years old, and sometimes the group on the record has broken up by

the time it reaches us.—Brian Meson, St. Helens, Lancs.
●In fact, some of the "coolest" sounds are practically mainstream by the time we hear them! LP WINNER.
Yes, please
WHAT a marvellous soundtrack the MJQ provided for the film "When The Devil Drives." Judging by the audience reaction I should say that more jazz soundtracks by the MJQ would be very welcome.—D. W. Mead, London, E.17.
●Better than all that mushy stuff!
Switch off
SO the BBC Television Service is to regale us with yet another "Ha Ha, aren't black men comical, pathetic halfwits" show. It is to be hoped that all discerning readers will show sufficient respect for their fellow men to see that the family TV set is either switched off or over at 8 p.m. on Saturday.—H. R. Mitchell, Bromley, Kent.
●We're with you. LP WINNER.

Scrap 'em
ISN'T it about time record companies scrapped 78s and replaced them with 45s?—Andrew Watson, Glasgow, E.1.
●Frankly, we don't know. What do YOU think, readers?
Warning
SURELY one buys a long-playing record for its musical content, not its "value-for-money." I would rather buy a good record lasting perhaps only 30 minutes than a record

REMEMBER!
—the MM gives away LPs for interesting letters. Our address is: Readers' Letters, The M E L O D Y MAKER, 189, High Holborn, London, W.C.1.

containing twice the amount of inferior music for the same price. Nevertheless, I feel that the purchaser should be warned in advance of the playing time he is getting.—Bryan Davies, Brighton.
●Good idea. LP WINNER.
Capital!
RECENTLY I had a complaint to make about an LP. I sent the record to Capitol with the complaint and within three days I had a letter of apology and, within the week, a new record arrived. All credit to Capitol.—A. A. Smith, Bournemouth.
●Other companies please copy.

Well done
I TUNED in to "Family Favourites" last Wednesday and was delighted to hear Ella, Sinatra, Brubeck, Shearing, Eartha Kitt, Mel Torme, Satch and Trummy Young. Congratulations to Tim Gudgin for lifting the programme out of its normal rut.—D. Hutton, Uxbridge, Middx.
●And keep up the good work.

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Feldman wins U.S. poll

New York, Wednesday. RESULTS of the "Down Beat" International Jazz Critics' Poll were announced last week. In the big-band category, Duke Ellington won easily over Count Basie. The Modern Jazz Quartet led the combo division.
Miles Davis nosed out Dizzy Gillespie on trumpet; J. J. Johnson won on trombone; Lee Konitz, alto sax; Stan Getz, tenor sax; Gerry Mulligan, baritone sax; Tony Scott, clarinet; Thelonius Monk, piano; Ray Brown, bass; Freddie Green, guitar; Max Roach, drums; Milt Jackson, vibes; Jimmy Rushing, male singer; Ella Fitzgerald, female singer.
In the New Stars category, Art Farmer won on trumpet; Jimmy Knepper, trombone; no contest in alto sax; Benny Golson, tenor sax; Tony Scott, baritone sax; no contest in clarinet; Bill Evans, piano; Wilbur Ware, bass; Jim Hall, guitar; no contest in drums; Vic Feldman, vibes; Ray Charles, male

singer; no contest in female singer.
DIZZY GILLESPIE's group now features only Dizzy's trumpet and a rhythm section comprised of Junior Mance, piano; Sam Jones, bass; Marcelino Valdes, conga drums; and Lex Humphries (formerly with Lee Morgan in Philadelphia), drums.
BURT KORALL's first chores as A & R man for Coral Records were two sessions with Tony Scott. First date featured Tony and Pee Wee Russell in a clarinet duet on "Love Is Just Around The Corner."
Other personnel were Joe Thomas, trumpet; Jay C. Higginbotham and Wilbur De Paris, trombones; Ben Webster, tenor sax; Sonny White, piano; Al Casey, guitar; Oscar Pettiford, bass; Denzil Best, drums.
Scott's second date included Red Rodney, trumpet; Jimmy Knepper, trombone; Al Cohn, tenor sax; George Wallington, piano; Oscar Pettiford, bass, and Roy Haynes, drums.—LEONARD FEATHER.

Get Your "MM Top 20" (page 6) records from Stock These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection

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This world of jazz

by MAX JONES

THERE are great days ahead for everyone who—regardless of style or era—admires the Top People of jazz.

First, only three weeks away, is the "Jazz From Carnegie Hall" package—not out-of-this-world, perhaps, for those who started to follow jazz when that phrase was in vogue. But definitely a gas for modernists.

At the same time, the excellent and amiable Jimmy Rushing will be back, then—surely the biggest attraction of all—Duke Ellington. Duke's Willie Cook has lately been replaced by Harold Baker, but this should not adversely affect either the section or solo strength.

And after that, the return of Count Basie and the first British tour by Buck Clayton's band.

Basie's band, very much a known proposition, is sure to be popular once more. I hope he will take a few fresh soloists on board, though, and bring new numbers for Joe Williams—if he should still be with the band.

Basie influence

BUCK Clayton's group looks likely to prove different from anything we've had here before: a small swing band playing a relaxed type of mainstream music which owes much to the Basie influence.

For Clayton himself I have always felt considerable admiration. His playing is the epitome of style, good taste and thorough musicianship.

It took him a long while to become a recording bandleader, but his French-made records soon showed him to have wider capabilities than we had suspected from the evidence of his work with Basie.

At his peak

AND the arrival of the Clayton Jam Session series, on

Phillips from U.S. Columbia, earned him full if belated recognition in this country.

From these, and his LPs with Rushing and Frankie Laine, it became clear that Clayton was still at his peak as an instrumentalist, also that he could turn out useful arrangements.

He and most of the musicians present on the sessions were representative of a type of strongly swinging jazz—rooted in the traditions of the Thirties—which made use of technical advances without apeing classical practice in any way. Neither dixieland nor modern, the music was labelled—by Stanley Dance—mainstream.

Perfectionist

WHEN you speak to Buck Clayton you find that the music he plays is the music he believes in, not an uncommon state of affairs among jazzmen of real merit.

He is concerned, above all, with melodic ideas and the technical command that enables you to perform them faultlessly with a swinging beat.



● Dickie Wells

Something of a perfectionist, he is tough in his judgment of bass players and drummers, hard on himself and the records he has made.

Of his latest Philips album, for example, he remarked: "I don't particularly care for anything about that record. Nothing went right; even the studio we normally use was occupied, and the room we used gave the music a dead sound."

He is not an admirer of the pop or cool schools and doesn't pretend to be. When George Wein asked him, after a Lyttel-

ton Club session, how he had enjoyed the band, and observed that "they looked as though they enjoyed the music," Buck smiled in agreement and added: "They sure don't play no bebop."

Discipline

I GOT the impression that Clayton was meticulous in his approach to any engagement. He assured me that the band he was bringing over was carefully picked and would be well rehearsed.

"Believe me, we're not going to put on a jam session," he said. "That's an impractical thing to do with five horns, anyway, and truthfully I prefer the sound of music which has been in some way prepared or organised. I'm going to write arrangements for the entire concert."

"Of course, with these men I have in mind, the odd number can be jammed safely because they have all graduated through the big bands—they all know the ropes, have what I call musical discipline."

Through the mill

THIS matter of big-band training is close to Clayton's heart. Time and again he referred to musicians who had "come up through the bands," and he seemed to feel sympathy for the young player who lacked this necessary upbringing.

"In my day," he said, "you couldn't make a name except with a good band. You went through the mill, building up your lip, technique and ear."

"It gave you a background, and a sense of proportion. You didn't expect to be a star overnight; you mastered your instrument, and by the time you made a name you knew how to handle any situation."

Basie graduates

THIS is what he means by big-band training, the sort of experience that will tell when we hear him in company with Emmett Berry, Dicky Wells, Earl Warren and Buddy Tate—all graduates of Basie bands. And it is the sort of experi-



"... you get plenty of solos with Sidney Bechet."

ence, no doubt, called on by Clayton when he worked with Sidney Bechet and Vic Dickenson at Brussels two or three weeks ago.

Somebody asked Buck how he got on with Bechet, suggesting that he probably ran into trouble. Clayton gave the question proper consideration and said, quite gravely: "I enjoyed working with Sidney."

Serious Bechet

HE enlarged on it: "You know, two or three guys told me I might find it hard going. But I went out prepared to work with Bechet to the best of my ability. When he played lead, I played a third below. I saved my ideas for the trumpet solo, and there were plenty of spots."

"You get plenty of solos with Sidney—he's not one of those guys who won't let anyone solo but him—and I thought he was a good leader. You know what struck me right off about him? He's serious about his music. I like that. I'm kind of serious myself."

"I mean, I take my music seriously—always do the best I'm capable of. Do you know what I mean by that? If I'm playing a date in an empty

ballroom, then I play for myself, and I'm hard to please."

Billie 'Impressed'

BILLIE HOLIDAY, in her book and in private conversation, spoke of the favourable impression made on her by Clayton when she worked with Basie 20 years ago.

It is easy enough to understand her enthusiasm. To match his handsome appearance, Buck possesses an agreeable, almost imperturbable, nature which, together with his musical talents, could hardly fail to charm any lady interested in good jazz.

Keen

HE looks forward keenly to the coming British tour, and tells me that Wells and Tate, too, are ready to go. "When I get home and break the news that it may not be till next year, they'll both be disappointed," he said as I saw him off from the airport last Friday.

I hope the men he has chosen will all be able to make the trip. The decision to bring over Clayton's band was a wise one. I expect it will please and surprise us locals, and even jolt a few of the prejudices which lurk in the best-ventilated corners.

THE WRECK OF THE OLD '6.5'

HAVING a free Saturday evening last week I looked in on a dear old friend.

Remember "6.5 Special"? That was the show everybody talked about—kids raved about it, musicians jeered at it, parsons preached about it and every bathtub Elvis Presley looked upon it as the gateway to the bigtime.

Well, the old dear is still trundling along, puffing a little heavily now and with the brave look of an erstwhile express which has been relegated to a branch-line.

It was with a twinge of nostalgia that I recognised all the old, familiar fittings.

Distaste

There was the audience, looking perhaps more trapped and wooden than usual, either gyrating resolutely on the dance floor or picked out in close-up eyeing the performers with undisguised distaste.

And, of course, there was the sound balance, which did quite well by the skiffle contestants but collapsed in a heap before the more subtle voicing of the Fairweather-Brown All Stars.



by HUMPHREY LYTTELTON

But somehow or other, it wasn't the same.

Anger, stupefaction, horror, derision, terror—all aroused in turn by the programme in its hey-day—are at least positive emotions.

The present show induces nothing stronger than mild boredom which, from a cath-

artic point of view, is a poor substitute. Not a whimper, let alone a shriek, did I hear when Terry Dene was announced.

And, indeed, it would have been almost indecent to have greeted with involuntary cries the soberly dressed young man positively glowing with marital bliss who treated us to some mild songs in a mild voice.

Scared?

Bertice did her best to try and whoop things up, but her pop-eyed, mugging enthusiasm proved to be clinically non-infectious.

The decay of the old "6.5"—it even sounds like a skiffle title—is a phenomenon of contemporary show business.

What happened? Did the BBC get scared of all the hubbub? Did the defection of the original Big Three—Douglas, Murray and Mills—knock the show for six?

The most likely explanation is, I think, that show business has not yet come up with anything as dynamic as rock-'n'-roll or skiffle which, for all their horror, did give people something to talk about.

It takes more than jolly jingles and dreary ballads to keep a show like "6.5 Special" running at full steam.



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The label was to have been called Jupiter, but will have to be changed for trade reasons.

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But don't delay. Entries close first post next Thursday (August 21).

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GERALDO PICKS RAY GORDON

Raymond Gordon will conduct the 16-piece orchestra being provided by Geraldo for the luxurious "Talk Of The Town" due to open on the site of the London Hippodrome in September.

Gordon has worked for Geraldo for five years and for some time has been bandmaster on the liner Mauretania for West Indian cruises.

The Latin-American band will be the Hermanos Deniz Cuban Rhythm Band, currently appearing at the Dominion Theatre. There will also be a strolling guitarist.

SCALA MUSICIANS SAY 'WE PLAY ON'

IMPRESSIONS gained from bandleaders who play at the Scala Ballroom, Wolverhampton, seem to suggest that they are going to carry on playing there despite the recent interim injunction defeat by the Scala Ballroom, Ltd., in which they attempted to restrain the Musicians' Union from interfering in its affairs.

Stan Fielding's Band played there on Monday night and while Fielding was on holiday at Nice

MUDDY WATERS, described by Big Bill Broonzy as "the finest living Mississippi blues singer," has been added to the all-star bill at the Leeds Festival in October.

FOG KEEPS THE DANKWORTH ORK FROM GUERNSEY

The Johnny Dankworth Band was fogbound at Southampton last Friday.

The band was due to fly to Guernsey for three days' appearances at the New Theatre Ballroom—its first trip outside the British Isles. But the plane was unable to make the flight owing to fog over the island.

The boys returned to Town but were able to fly over on Saturday.

Alan Clare leaving the 'Kool Canary'

Pianist Alan Clare leaves the Kool Canary next week, and will freelance until taking up a new club residency.

Decca are next month issuing an LP made up of recordings taken last February at the Star Club, where Alan was previously resident.

Entitled "Round The Clock," it features him in what was a seven-hour session with Kenny Napper, Eddie Taylor, Bobby Kevin, Don Rendell, Bob Efford, Bob Burns and Ray Premru.

Jane Powell here

Hollywood actress and film star Jane Powell arrived in London from Vienna on Monday for a three-day visit en route for the States.

She had been on holiday in Europe.

MORE LONDON SHOWS FOR CARNEGIE UNIT

BOOKINGS for the "Jazz From Carnegie Hall" package show have flowed in so fast that another two concerts are being staged at London's New Victoria Cinema.

Waters opens at the Festival on October 16 and 17, and will appear on the same bill as Britain's all-star Jazz Today Unit.

Immediately afterwards, he starts a provincial tour of at least seven days with Chris Barber's Jazz Band, opening at the City Hall, Newcastle, on October 18.

Mississippi style

Muddy Waters was born in 1912 at Stovall, Mississippi. His real name is McKinley Morganfield. Adds Big Bill Broonzy: "Muddy's real. See the way he plays guitar? Mississippi style—not the big city way."

Ronnie Ross, who represented Britain at the Newport Jazz Festival, has been added to the Jazz Today Unit. He will play alto, baritone and tenor.

Another attraction is pianist Lennie Felix—who will appear in addition to pianist Dill Jones.

The Jazz Today Unit's shows will be compered by Jack Higgins, of the Harold Davison office.

Frankie Vaughan show is hit of Brighton

FRANKIE VAUGHAN'S summer show, "Happy Go Lucky," broke the box-office record at Brighton Hippodrome during August Bank Holiday week.

Figures were over a quarter

State Occasion



A triumphant Harry Belafonte pictured arriving at the reception which followed his smash-hit opening at the Gaumont State, Kilburn, last Sunday. With Harry is his wife, June. The show is reviewed on page 10. He is due back in the States the first week in October.

'JOIN IN AND SING'

The Maple Leaf Four, organist Jackie Brown, the Radio Revelers and Bob Brown's Singers are among stars slated for a Thursday night Light Programme titled "Join In And Sing."

Starting on August 28, it will be heard between 9.31-10 p.m. for 18 weeks.

higher than the previous best attendances, attained by the Laurence Olivier show, "The Entertainer."

Associated British Pathé, who distribute Frankie's films, have organised a Frankie Vaughan Special from Victoria to Brighton at 2 p.m. next Wednesday.

The train will accommodate 200 fans, who will pay 12s. 6d. for the fare, a seat and packed meal.

After the Brighton season ends, Frankie will take a brief vacation and is due to go to the States on September 29, chiefly for television appearances.

He is due back on October 20 for a Boys' Club concert at London's Festival Hall and will then

go on a 10-day tour of youth clubs in Cumberland, South Wales, Somerset and Sussex.

Terry Dene waits for his call-up

Terry Dene's call-up is restricting immediate bookings for the rock-'n'-roller and his wife, Edna Savage.

Speaking to the MM from Rhyt on Wednesday, Edna said: "We just can't make any plans until we know if he has to do his National Service. It's a question of medical grounds."

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DON RENNIE HAS PLANS FOR TV

SINGER Don Rennie has two appearances in "6.5 Special" lined up for August 30 and September 13 and a TV series of his own due in the Autumn.

It has a special format and I can't divulge any details at this stage," Don told the MM.

He is in Variety at Chester next week and follows this with Middlesbrough and Hull. Don airs in "Workers' Playtime" on September 9 and in "Mid-day Music Hall" on September 12.

Robert Earl tour of South Africa

Robert Earl has a concert tour of South Africa scheduled for three weeks "towards the end of the year."

After this week's Variety at Newcastle and next week at Rhyt, he goes to the South of France for a three-week motoring holiday.

He appears in BBC-TV's "Six-Five Special" on September 13.

Together again

For the first time in more than six years, Hedley Ward and his Band and the Hedley Ward Trio are to appear together.

The Trio was formed by Hedley Ward in 1948.

TWO'S COMPANY

Lorae Desmond will supply the vocal spot when "Mr. Bentley and Mr. Braden" returns to the Light Programme on August 28 for a 13-week series.

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