

Melody Maker

October 10, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

The Best
in Pops

See Pages 6 & 7

SATCHMO FOR WEST END MUSICAL

GILLESPIE
BLOWS HIS
TOP AGAIN

ELAINE DELMAR IN 'THE BLOOD FIGHT'



Elaine Delmar, singing daughter of Louis—(Mrs. Hutchinson, tonight (Friday) stars dramatic actress. She will appear as a housewife to Granada TV's 'The Blood Fight'—an episode of the bestselling series.

WAIT FOR IT!

Owing to production difficulties, the October 13 Supplement has had to be held over to next week.

LOUIS ARMSTRONG is scheduled to star in a spectacular musical in London's West End in March.

And co-starring with him will be American singer Carmen McRae.

This was revealed to the MM on Tuesday by London agent Harold Davison. And he also disclosed that the musical play was written specially for Louis by modern jazz star Dave Brubeck and his wife, Iola.

'WORLD, TAKE A HOLIDAY'

Entitled 'World, Take a Holiday,' the play is written around Armstrong's goodwill world tour sponsored by the U.S. State Department. In addition to Louis and Carmen, there will also be two leading British actors, and a full and colourful cast of dancers, and a Negro choir.

Iola Brubeck wrote the book and collaborated on the lyrics with Dave, who composed all the music, including 25 songs.

He has drawn on many of his recorded jazz themes, particularly those that lend themselves to vocal treatment.

Brubeck made a private tape recording of the full show—with Carmen McRae—at his California home. Harold Davison already has these tapes, and flew to Rome on Wednesday to discuss the West End production of the show with Dave.

'FABULOUS'

Says Davison: "The show is fabulous. It is a great opportunity to present Louis as a serious actor—and singer—on stage for the first time."

"Louis is tremendously keen to do it. All that we are awaiting is final confirmation from his manager, Joe Glaser."

"This show could take its place with 'My Fair Lady' and 'West Side Story' as a box office sell-out."

BRITAIN FLIPS OVER LENA HORNE

'THE tigeress Lena Horne has taken Britain by storm.'

Each night for the past three weeks, five hundred people have crammed and craned to see Lena in person at the Savoy Hotel.

Millions more saw her on the "Sunday Night at the London Palladium" show. And even before their congratulatory calls jammed the ATV switchboard, Val Parnell had booked her for



Dizzy Gillespie has again blown his top. A fortnight ago he complained about the curfew closing on him at the opening of the "Newport Jazz Festival" tour. Now he has had a walloping match with a Bristol audience. See page 11.

an "encore" performance this Sunday.

At the Savoy, people have been paying £2 lbs. and upwards for bookings. Hundreds have been turned away.

Lena's manager, Ralph Harris, has had to turn down an offer from the Savoy for the singer to extend her season. It ends next Saturday (17th).

He has also had to refuse several TV bids.

"Lena just has to have a holiday," he told the MM on Wednesday. "But she will be making some half-hour films for ATV before we leave for Paris."

Will Lena return to Britain soon? Adds Harris: "We hope to be back again next year."

TUBBY HAYES GIVES THE DOWNBEAT TO A NEW BIG BAND



Tubby Hayes is acting MD of the new Downbeat Big Band, a group of 18 jazz stars playing "Downbeat for Dads" featured at the Downbeat Club, solo, is the jazz section

(l-r) Jack Sharp, Ronnie Scott, Tubby Hayes and Dobby Williams. The brass section is comprised of Hank Swanson, Pete Whittaker, Les Collins, Leon Calvert and Hank Shaw. Completing the

group are Mike Stern (alto), Jerome Wilson (sax), Terry Shannon (trp), Kenny Noyes (sax) and Phil Jackson (drum). The band makes its first six days at the Marquee Club from October 22.

THE TWO-HEADED MELODY OF MUSIC!

that's today's A&R men says Norrie Paramor



DENIS PRESTON—'Independent'

hand behind American Columbia, has been credited with the innovation.

Some recording artists hailed him as a savior when he started pulling his records out of his bag of tricks. Others—and notably one Frank Sinatra—curled him as the harbinger of a new Dark Age.

Michael Barclay is a Miller-man. "He's a genius," he says simply. "He was the originator of the A&R man as we know him today."

"Pre-Miller, record companies simply recorded stars who had already found fame in other media.

COPYING

"Now discs provide their own stars. Mitch was the daddy of all that."

The Sinatra-Miller feud?

"Sinatra was a success but American Columbia wasn't. Mitch was brought in to administer a shot in the arm. And he succeeded."

"He also tried to provide Sinatra material closer to the chair in public taste. His motives were understandable. So were Sinatra's objections."

"The practice of making out-and-out copies of American hits has frequently been attacked. Norrie Paramor steadfastly defends it.

"Sound and treatment can be so much more important than the artist or song. Therefore, to do the song without the sound that made the hit could be a waste of time."

And the Americans use the knock-off technique. The ABC-Paramount release of "Live! Doll" copies the Cliff Richard original. It's happened to me a couple of times. The way they covered Eddie Calvert's "Oh Mein Papa" was a classic."

U.S. PATTERN

So closely interconnected are British and American recording scenes nowadays that "what happens there" is swiftly reflected over here.

Independent recording ventures here are on the American pattern.

The most ambitious is controlled by Denis Preston. Neither he nor Paramor regards these record-peddling concerns as a threat to the future of the A&R man.

A season, says Paramor, may cost all of \$200,000—with no guarantee that any company will buy the results.

A man has to have a lot of faith in a disc to stake that kind of money.

"The value of the independents," says Preston, "is that they bring a finished product to the A&R man. With the influx of youth talent today, no A&R man has time to hear all potential discoveries. And studios are too occupied to accommodate them for audition records."

"It is normal in the States for a company to employ many men specializing in various types of music. Here, an A&R man may have to do the job."

Should an A&R man manage the affairs of an artist as a turn-of-the-century man? His copy cuts on the strength of a hunch, to some say. Preston agrees that there are inherent risks.

But Preston is also of the opinion that much of his type of out-singing against A&R men has been unjustified.

"I don't want to be smug about this. Where people have a free hand, abuses are always possible. That is a penalty of democracy."

Some of them may have arisen out of the desperate measures of those trying to get material recorded. "I've been offered all kinds of things."

But if the record companies' affairs prosper, the A&R man must be doing his job. He would soon be out in concentration on a sideline made him negligible."

Making a success of a record is a combined operation. If an arranger produces, the very important "sound" that who shouldn't he get a cut? And if someone intelligently modifies a melody or lyric, hasn't he made a valuable contribution?

The basic view, points out Preston, is a more reliable guide to the health of the record business and soul of the A&R man.

Look at the artists. See British artists succeeding in the face of strong overseas competition; see them developing in international stature.

Norrie Paramor talks with genuine pleasure of the wonder-ful story coming out on LPs currently.

COMPENSATION

"It was true that the very best worth artists were forced out of the scene in times of change. Fortunately, I've always believed that if a singer makes one hit, another is possible."

When Ruth Murray struck a bad patch, Murray told me that I'd never do anything with her. Yet she had two records on the Hit Parade last year. That persuaded me more than I could tell you. She's a nice kid."

These are the compensations in a job that brings little personal glory and a deal of criticism.

Below the record-buying public, turned gimmicky and rock into headachs for A&R men. Norrie played piano with Harry Gold's Dixieland band.

In a surge of renewed youth, he exalted that he has recently turned to Louis Armstrong, Terry Lightfoot and Barber on the Landowner side.

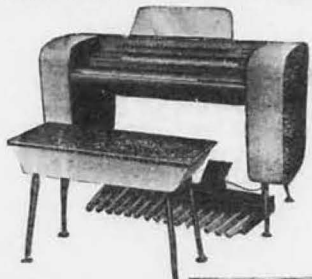
"What a luck. This was our type of music!"

Mitch Miller—some recording artists hailed him as a savior when he started pulling his records out of his bag of tricks. Others—and notably one Frank Sinatra—curled him as the harbinger of a new Dark Age.



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Frank Sinatra (l) had a feud with Mitch Miller. Here he is seen with Maurice Chevalier in a scene from the forthcoming "Can Can."

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From photo: L.N.A.

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THE BEAT

If music be the food of love—Musak is providing food for thought among a growing number of musicians. For Musak is, if you want to be impolite, "canned" music. Which will be entering the lives of factory and office workers, restaurant and hotel patrons, in an ever increasing degree as time goes by.

What is it? It is that scientifically planned background music which, today, can be heard throughout AT&T's new London headquarters—in its lifts, offices and corridors—and which, one day, will be heard throughout Britain (Birmingham next) and the Continent.

Music designed to relieve tension, stimulate ebbing energies, and, more especially, make life pleasant for workers in repetitive occupations. But "canned" music, which "canned" in the United States.

Sooner...
I ASKED Joseph Roberts what it is on Wednesday. He is Vice-President of the New York-based corporation, which organizes activities 25 years ago, and now stimulates or soothes the minds of millions of Americans daily, plus untold Canadians and South Americans.

...or later... suggested, "the various national unions are going to ask: 'Why can't our musicians provide this service?'"
A service, he informed me, which the states operates for 24 hours out of every day, necessitates 25 to 30 new recordings a month, employs several hundred men—and never repeats a programme.

He agreed that the problem might one day have to be faced. But, with facts and figures, stressed that the problem was not merely the result of putting a band into a studio and letting it blow what it liked.

...or later
MUSAK's research has gone into the production and editing of these magnetic tapes (typed from a Regent Street

transmitter over GPO lines). And, so far, the barroom planners (or their pupils) are not available to advise on "local" sessions.

But if, as seems likely, the project grows to the extent its promoters plan, then the problem will have to be faced.
"Meanwhile, there is comfort in Roberto's statement that, by agreement with the AFM, if Musak looks like putting musicians out of work—out goes Musak!"

Afterthought
WAS it the delicate sounds of "Musak, personally" the room as we talked that helped alleviate my anxieties?
Next...?

RECENTLY, a distinguished Dutch psychotherapist has been studying rock-'n'-roll teenagers. They live and rock, he says, "... escape from the frightening reality of modern life."
From "anxieties, cut-throat competition, fear of sudden arrest" to "reminiscence of the causes of these doctor turn the alarm."

Alarm
LAST week I voted the "alarm of Britain's 6,000 disc" in the ever-growing number of records issued. This week, the dealers were taking the work-out.
Said one: "We are turning to the only way we have, the order book. By this order, we hope the companies will realize we are serious."

by PAT BRAND

How can we?
SAYS the chief of one of the biggest wholesalers: "I've never known just what will be a hit. So naturally, with quick money to be made once the factors in the manufacturers are issuing anything they think might stand a chance."
"But they don't consider the implications for the small dealer."
"What do the disc companies say?"
Comments a spokesman for the Decca group: "This outcry is all very silly. We have to cater for all tastes and all markets."
"How can we possibly cut down on our losses?"

I give up!
BE that as it may, there's this comment by a spokesman for a chain of Manchester stores: "I have just this minute finished looking through the new lists. I've had to give up."
"I just haven't got the time..."
No one—least of all the retailers—advocates a return to

the sparities of the pre-boom era. But everyone—retailer and buyer alike—agrees that far too much trash is being issued. In both the pop and the jazz fields.

Patience
HERE'S a story of patience and perseverance. It starts 15 years ago when a Portlouis schoolboy began learning the piano—only to be told, on leaving school, that "the music profession is no insecure."
Thwarted, and steered into Law, it seems he decided to get it over and done with quickly.
But at 28 he formed his own Solicitors Company which now has the biggest legal practice in the Portlouis. Just over 120 years ago, he entered seminary and moved nearer London.
And set out to achieve the ambition he held as a boy of 14.
The result? Well, listen to the new 78 double album of "The Music of Robert Farnon," reviewed on page 7.

This is one of the most brilliantly played (and may I say, recorded) albums in my collection. And "on the stick" is that thwarted schoolboy.

Let's see you!
LITTLE JONNE is the name. And one wonders just how much British light music lost by his parents' decision some 36 years ago.

The Guv'nor
IN the States, of course, Bob Farnon is king. Mention his name, and arranger-composers all but go down on their knees.
"Typical of the esteem in which he is everywhere held is the action last month of Jerry Lewis in introducing himself in the MGM cartoon."
He invited Bob to his home and presented him with a solid gold cup some 10 inches high, inscribed:
"To Robert Farnon—the Guv'nor. With deepest appreciation of your music—Jerry Lewis."

ER?
FROM "Overture," issued monthly by the Los Angeles Musicians' Union: "The organ studio is available by the hour. The organ has just recently been overhauled—and sounds like a different instrument."
Like, say, a guitar, maybe?



Who's the guy in the bowler? It's Jerry Lewis (see "The Guv'nor"). And the bowler? It's the "trademark" of bareheaded Britisher Michael Jackson, now a deity on WYTH-TV, Springfield, Massachusetts. This shot was taken at Columbia Studios during a break in filming Jerry's "Visitor from a Small Planet."

the sparities of the pre-boom era. But everyone—retailer and buyer alike—agrees that far too much trash is being issued. In both the pop and the jazz fields.

What's the matter with the Parlophone 'Rhythm' series?

PARLOPHONE have a fine collection of jazz recordings in their "Super Rhythm Style Series." So far, they have not issued a single LP from this series.
For heaven's sake, why not? The jazz-lover's Parlophone have a fine collection of jazz recordings in their "Super Rhythm Style Series." So far, they have not issued a single LP from this series.

LP WINNER.
Hope for folk
ON the heels of the reception given to Jack Elliott, McCoy Tyner, and Terry Riley at the Westport at the Festival Hall, can we begin to hope that the folk revival is the pursuit of the pariahs will believe that folk music can sound just the same?

New faces
M-SS M. HANSON complains that the 15 minutes of pop on longer features Lennox Best, or similar groups. We feel, however, that we have heard too many new talents, and brought them here into the business that it is possible to remember.

Jamboree
SOME years ago the BBC used to broadcast 30 minutes of the jazz Jamboree. When they discontinued doing so I inquired why. The answer was that the BBC policy to broadcast the Jamboree was to broadcast the Jamboree. When they discontinued doing so I inquired why. The answer was that the BBC policy to broadcast the Jamboree was to broadcast the Jamboree.

Jazz cover
WHEN happened to the MIZ. On the 1st, I say "For the best in jazz" but look what you find. One week, two pages devoted

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The Five Pennies



Louis Armstrong and Danny Kaye

'Soundtrack will produce classics'

FAMOUS film composer Leith Stevens is enthusiastic about the reception being given to the music from "The Five Pennies" film. "Though I was MD and did the scoring, all the credit must go to Louis Armstrong, Red Nichols and Danny Kaye," he told me.

"I've never seen any musician work so hard and so painstakingly on the soundtrack as Louis. He did things over and over and over again until they were right. And Danny Kaye is the greatest natural musician I've ever worked with. He has a wonderful ear and sense of rhythm.

"Nichols coached Kaye for his role as the bandleader," Stevens went on. "Danny watched intently and picked up just every little movement and inflection.

"I think many of the tracks on 'The Five Pennies' soundtrack album will become music pieces." Particularly that unique version of "The Saints," by Louis and Danny.

"I've known Louis since the early thirties. For me he still plays. And Red Nichols is playing better than ever, too. In fact, this picture has given Red a new lease of life. He's in demand everywhere, and right back at the top."

"The Five Pennies" will be screened at the Plaza Cinema, London, on October 21 and on general release on December 21.

Howard Lucraft



Red Nichols studies the score on the set of "The Five Pennies."



MAX GELDRAJ has six new tracks out on Parlophone.

GOON with the WIND

I NEVER expected to enjoy Max Geldray's new EP, "Goon With The Wind," on Parlophone GEP8764. Six tracks of harmonica solos? Hardly. Yet when I heard the pure jazz phrasing, I just had to ask him where he learnt it.

"Paris," he told me, as I sank into a deep armchair. "Those pre-war days were certainly exciting—so much jazz seemed to be happening all the time."

"I was working for Ray Ventura then, and Ventura's was a strictly commercial outfit. But he loved jazz, and a small band within the band supplied it."

"Louis Gato was on guitar—with Louis Vola, who played bass on most of the Hot Club of France recordings, the late, great Danny Polo on clarinet, and myself on harmonica.

Circuit of the jazz clubs

"My biggest kicks used to come from about two in the morning on. Around that time I would start my circuit of the jazz clubs.

"The goon with the wind" and his brother, Joseph, were well, for they too would do the rounds. And, sooner or later, we would meet."

"Django always had his guitar and I always had my instrument in my pocket, so anywhere we met we'd play."

"I paused and his face lit up with affection.

"Django was a most stimulating and lovable person. He had no time for anything but jazz—and at things turned out, very little time even for that.

"He was a true Gypsy, of course. And, who knows? He may have had an inkling that time was precious and he must spend every waking second playing, listening to, or talking jazz."

Memorable

"Whatever the reason, that's what I was very good to me and encouraged me in my playing.

"One of his most memorable characteristics was his permanent grin while playing. It was always there, but if someone played something he really dug, it would widen ever so slightly.

"In the same way, if he brought off something extra special about it, his grin would change expressively as if to say: "Did you hear me that time?"

"There were plenty of jazz concerts about this time and Django and I used to play in one every week.

"Stories about him are legion, but I can tell you two of my own knowledge which express, perhaps better than anything else, this musical genius' make-like capacity for enjoyment."

Supercilious

"One time after playing the London Palladium he found himself back in Paris with a considerable pile of francs.

"In a short room window he came in most luxurious and extremely expensive car. He entered and demanded the price. I always saw Django either dressed in the sharp, neat suit fashion, or literally like a tramp, and he had to be one of his tramp days.

"His blond eyes glared, his supercilious, and raised an astronomical price, Django



Max, with Wally Stott, who backs him on his new record.

MAX GELDRAJ talks to Ken Couper about Django Reinhardt

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Django

WEST COAST JAZZ

if you can find it

AMERICA is the home of jazz. Los Angeles is the second largest city in America. One might expect it also to be the second largest jazz centre.

It is not. A local drummer described it recently as "a city where jazz has almost completely disappeared".

Jazz—and by that simple word the American means unaccompanied modern jazz—in the manner of Mulligan, Miles or the Messengers—has only one lasting home in the area, and that is the Lighthouse at Hermosa Beach.

Open—and close

The city of Los Angeles has a population of about 2½ million, but its nearest permanent jazz spot is 25 miles from the centre of Hollywood. Of course, other spots are constantly opening—and closing.

Only the Lighthouse seems able to survive in this strange metropolitan area where jazz has full-time radio stations transmitting Frevo and Dixie! through the day and night, but where the jazz and the club promoter's despair.

The explanation lies partly in one's interpretation of the word "jazz".

An American will walk down a neon-lit street past the names of Anita O'Day, the Hill-Lox, Les Brown's Orchestra and Frank Sinatra, and tell you at the far end that there's no jazz in town this week.

Blasé audience

By the narrowest definitions he may be right. But the average British visitor is not so familiar with the near-jazz attractions as to exclude them from his list.

The blasé way in which Americans accept the presence in town of star musicians is always a shock to the visitor from overseas.

I have already described how I spent two days in and around Denver, Colorado, only discovering by the merest chance that Sonny Hollins was booked to appear within a quarter of a mile of my downtown hotel.

It's the same in New York and the other big cities: you could live for a week on West 42nd Street without ever knowing that Kai Winding, Mose Allison or Al Cohn were playing on W. 42nd Street.

The Americans know how to advertise Coca-Cola or Schlitz Beer, but they don't know how to tell you that Vic Dickenson is in town.

The Hollywood Palladium, on a Saturday night, gave me my first glimpse of an American palata de danse. Cy Zentner's Band was playing for dancing, with the Four Freshmen in cabaret. (More about them next week.)

The Hollywood Palladium is like a rotund version of Hamersmith Palais, with coloured lights, a sprung floor and mediocre acoustics.

But the attitude towards dance music is quite different. The dancer is invited to move to the music if he wishes and if he can, but the tempo of each number is dictated by the arranger, rather than by the National Federated Board of Strict-Tempo Control Commissioners Inc.

The sad fact in Britain is that ballroom music was condemned to artistic death the day someone invented the stop watch.

Too much work

The successful seasonman in Britain is, in a sense, too successful for his own musical integrity, with anything up to 15 or 16 sessions a week in radio, records, films and TV.

One or two of these sessions, if he's lucky, will include music in which he can take some interest and personal pride.

Compare this with a page from Shelly Manne's 1959 datebook, reproduced (with acknowledgements) from an article in "Down Beat":

Jan. 1, record session with Benny Carter; Jan. 6, record session with Jack Marshall and personal appearance of TV studios; Jan. 7, blank; Jan. 8, musical jazz concert and afternoon film recording; Jan. 9, two record sessions and remaining single recording; Jan. 10, record session; Jan. 11, blank; Two blank days; nine sessions of my downtown hotel.

SHELLY MANNE

7 days, 9 sessions



STEVE RACE

continues his
American Journal

And the report continues: "Admittedly, this constitutes a better-than-average week for Shelly..."

Of course, the Union rate is higher in America, but then so is the cost of living. Shelly Manne's good week would be considered quite thin by several of our London freelance drummers.

The point I wish to make is that the top Los Angeles musicians have the time for rehearsal bands, as well as the inclination. The seasonman in Hollywood has a deep interest in playing the right kind of music.

Too much work

A religion

If no one pays him to play the right kind, he'll go somewhere and play it for nothing. Modern jazz, in its strictest interpretation, is almost a religion among West Coast musicians.

They regard it as a form of expression in which one must have talent, experience and faith. It is a way of life.

Does that make them more dedicated, and consequently better jazz musicians? Of course it does—and this despite the serious shortage of jazz work in their city.

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SONGSHEET

by Hubert W. David

DETECTING the Middle 8 of a refrain—the "B" section of an ABA formation—has often been the subject of a question in a radio quiz. And it is often most difficult to recall a song's title from the Middle 8 alone.

This bridge passage must be in direct contrast to what precedes it and what follows, while running smoothly from one to the other.

It must also lead naturally into the final repeat of the A section.

Contrast

The fact that the Middle 8 should contrast with the rest of the refrain does not necessarily mean an extravagant phrasing. A songwriter should remember—the public tends to remember—nine times out of ten, a shift of key is all that is necessary for the contrast.

Another way of achieving contrast is to use a method which is much more effective when allied to a repetitive refrain. A musician theme in all three "A" sections of the refrain.

Successful

Repetitive phrases are the basis of most successful songs. Professionals always try to write the title line to the same melody each time it is used throughout the refrain.

This helps the listener to get hold of the melody and the sense, on the first hearing.

A valuable aid to constructing a contrasting, yet natural, Middle 8 is "Practical Modulation in a chord guide" published by Robbins Music at 4s.

This 22-page book can make considerable use of the bridge passage and give a fuller command of the piano keyboard.

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NEWSBOX by Jerry Dawson

THE RAINDROPS vocal group appears with comedian Ken Dodd at Manchester Hippodrome on Monday, October 19.

HOT SOLO Hastings leaves London for his drum kit valued at £1,000 when his car caught fire after he returned from dance at Bechill last week-end.

NEW—Eck-Ken Mackintosh, trombonist Bobby Johnson now leads his own 10-piece band at the Regent Ballroom, Chiswick, booked by agent Jimmie Gray...

BACK—Kera Mackintosh, 17, from the native York shire on October 29 to appear with Billie Holiday...

NAMES—Cliff Richard is due to appear in his first movie, "The Young Man with a Horn"...

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Craig Douglas in 'SHAKEDOWN'... Palladium TV

Over his billing Craig Douglas is the singing shuttcock in a billing battle between his agent, Bunny Lewis, and the chiefs of ATV.

It's a bigger attraction than a lot of the artists here bringing over from the States. I don't think my terms are any reasonable and I'm holding out.

U.S. BLUES STARS FOR LONDON CLUB SOME almost legendary names are among the list of American blues stars lined up for 14-day appearances at the London Jazz Club, Oxford Street, W.

Freddy Gordon at Butlin's hotel Freddy Gordon opened on Monday for a week-end at Butlin's Ocean Hotel, Brighton.

NEW BBC JURY Paul Carpenter, Digby Wolfe and Sandra Doyne are all booked for BBC-TV's "Juke Box Jury" on October 24.

254 shows not out for Owen Walters by tomorrow (Saturday), Owen Walters, Black 1001 orchestra for 254 performances.

Allan Five join the Cliff Richard trek The Tommy Allan Five is to attempt to live up to the name of the Cliff Richard package tour at Worcester Garrison on October 20.

Hastings leaves Johnny Duncan Drummer Lennox Hastings left Johnny Duncan and the Blue Grass Boys yesterday (Thursday) after thirty-three years, and on November 1 departs a two-month tour with Billie Holiday at the Regent Ballroom, Southampton.

Jackie Wilson YOU BETTER KNOW IT Q 72390 Coral

DESTINY HENRI RENE HLP 8960 London

Advertisement for Jackie Wilson, Destiny, and Henri Rene, featuring photos of the artists and promotional text.

'SHAKEDOWN'... GILLESPIE STORMS AS FANS WALK OFF

THERE were ten minutes of bitter cross-talk between trumpeter Stan Dizzy Gillespie and certain sections of the audience, at a Newport Jazz Festival concert at Bristol's Colston Hall, last Friday. And after it dozens of fans walked out.

SHIRLEY BASSEY OFF TO VEGAS? SHIRLEY BASSEY may be heading for Las Vegas when she finishes her star turn in "Blue Magic" at the Colston Hall on Wednesday.

MARTY WILDE IN 'BIG BEAT' SHOW MARTY WILDE, The Viscous Count and Jimmy Turnbull are to be added to the currently touring "Big Beat" show.

...AND 'MELODY OF LOVE' Changes of personnel in the Lou Preager band at London's Hammermith Palace bring in Hank Hockridge, tip, etc, for Pete Bravoy, and Jack Melvin (tip), for Ray Dwyer.

Advertisement for Dickie Valentine busy in Variety, featuring photos of Dickie Valentine and promotional text.

THE McGUIRE SISTERS RED RIVER VALLEY Q 72379 Coral

Advertisement for The McGuire Sisters, Red River Valley, featuring photos of the sisters and promotional text.

'YOU ENGLISH ARE CERTAINLY LIVING UP THE PART' GILLESPIE STORMS AS FANS WALK OFF

Gillespie, wearing a weird, mottled hat, stalked off-stage and exploded into a furious attack on the usually well-behaved Bristol audience.

Quitting throat Then, after more interruptions he threatened to quit. The atmosphere was electric. People began to walk out.

...WHAT AN EXHIBITION Dear Sir, It's very, very rarely that I find myself writing to the Press but the little-queer debacle at the Colston Hall is one of those occasions.

THE Humphrey Lyttelton and Alex Welsh Bands are in line to tour Germany with American guest stars. If plans are finalized, the Welsh Band will go in January with a package that will include ex-Louis Armstrong clarinetist Edmund Hall and the Dutch Spring College Group.

INVASION PLAN 'SET BY BRITAIN' AN Anglo-American "invasion" of Germany is being mapped out by John Harold Davison Agency.

Three TV shows Meanwhile, the Lyttelton Band has three TV appearances this month. The group will be featured on Jack Parnley's ATV live show, "Rock Break," next Tuesday and has bookings for Granada-TV's "Festival 68" on October 21 and on "The Club" on Tuesday started its weekly residency at the Marquee Club in London after dates including Boston's Johnny "Big Boy" Tiso, and the Premier House Four.

DICKIE VALENTINE busy in Variety Dickie Valentine has several Variety dates lined up during the next few weeks.

DAVE LEE SCORE FOR NEW REVUE NORMAN JOHNS DANFORTH pianist Dave Lee is writing a new revue with John Brinkley, whose highly successful "Coke" was a West End success of Annie Ross.

TROGLDYTES debut at the Boathouse The Wally Parks Troglodytes make their debut at the Boathouse, New St, London, on Friday.

'SHOW TIME' marriage Paul Burnett, MD of Bernard DeWolf's "Show Time" at Blackpool's New Pier, was married on Saturday to Birmingham's Mrs. M. Burnett, a dancer in the show.

Advertisement for Profner guitars, featuring photos of guitars and promotional text.

Star Spotlight

THANKIE VAUGHAN'S star electric organ solo in America's "The United Shore Show" on TV has been rated for Sunday, December 20. Frankie also stars in "The Perry Como Show" on November 11. This programme will be screened in Britain during December by BBC-TV.

Billy opens a six-week tour of Britain on Sunday with the Billy a matter at the Town Hall, Birmingham, on October 20. This programme will be screened on week at the Grand Opera House, Belfast, from November 9.

Beryl has recorded four titles for RCA Victor in London. Bryden has recorded "New Orleans" before starting an October tour in Miami. He returns to England in November.

Sonny and his biges partner Browne McChone on Wednesday started work on an LP for Geffen Records. Pianist Dave Lee is accompanying him.

Larry has recorded six titles for the Scepter label, directed by John Barry.

Lorrae currently appearing in a room dancing market on TV shows of her own. Her TV show is on October 12.

MECCA'S drive on the ballroom dancing market continues to gather momentum. Hain air greatly opening at Blackpool.

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'The Public eye' says George Wein

GEORGE WEIN, who directs operations at the Rhode Island Festival and all the Newport, is taking a few days off in London to recover from Summer activities.

Now the British tour is finished, Wein has comments to get off his chest. The first, and most complimentary, concerns Britain in general.

"I think it's the greatest jazz country in the world," he says. "In London, for instance, in five days—16 concerts—we played to close on 20,000 people."

Responsive

"A fantastic number to see the same show in one city. Other towns weren't that successful, of course, but audiences were responsive. Every group would have done more at every concert. Audiences took to the show."

"I'm entirely satisfied with the way the package was received here."

"I'm very pleased with the public acceptance," he tells me.



● Ellington — see "Tired Duke"

This World of Jazz BY MAX JONES

"and disappointed with the critics."

"I think we proved the point that a show representing several styles of jazz can be presented successfully. While I am sure listeners all had their personal favorites, this didn't stop them as an audience enjoying each artist on the bill."

"As for the writers, I think their approach was negative. For example: It was apparent to them before the show started that, with four bands in a two-hour concert, no one would be given more than about 30 minutes."

"So why build their story around the time element? It didn't take a genius to see that bands were going to be cramped for time."

Music first

"Most critics seemed to worry about everything except the music. Amplification, programme order, timing, presentation are important, maybe."

"But what really matters is the music. That comes first. Did you enjoy the music? Did you hear talented musicians performing?"

"Why can't the critics begin by saying something positive, then blame faults if they want to, instead of making a lot of damning remarks before allowing a little reluctant praise to creep into the notice?"

"That's what I was disappointed with the criticisms. I'm not attacking critics all round, but I say they take too negative an attitude over here. They go to find out what's wrong with the show."

"I told George Wein I believed he was under-rating our capacity for enjoying the music—I saw a good many writers

going back for more—and dodging the issue of "overcrowding."

"On this matter of timing, a majority opinion—as expressed by readers' letters to this paper—is that too much was crammed into the two hours."

"In answer to the question: 'Will you bring four groups on your next British tour?' Wein said: 'For two hours, I had two segments, or three at most, are sufficient. For this show we had five segments.'

"What I am thinking of next time is something like this: A singer, say Sarah Vaughan and trio; a modern group like Horace Silver's; then a middle-of-the-road thing—a star jazz man working with a British band, for instance."

Public eye

"That is the kind of programme construction I have in mind. The Newport conception was to bring jazz as a whole into the public eye, not just a part."

"At this year's Newport, I loved the Saturday programming of Garner and Ellington. Of course, then we were able to hear both at length. Erroll opened, played for about an hour and a half; Duke had some two hours."

"Over here, you have to cut your programme in the two-hour maximum, two shows a night. How I feel about British tours is this: unless you have something that transcends jazz in popular appeal, you'll never fill those early hours."

Economics

In response to a final question on the economics of the run, Wein indicated that though the tour had succeeded financially it had done less well than he had hoped.

"I think we gave the people too much for their money," he said. "You cannot bring Brubeck, Clayton and Gillette three thousand miles and give them to the fans for five shillings—the price of the cheapest seat in the province."

"The question of too much talent for the time has, as I was taken up by dozens of readers. According to Graham Boatfield, of Little Wenhampstead, there is a current situation."

"The jazz world means that a little U.S. jazz comes over," he writes. "Then, when the Newport circus turns up, it means that there is too much of it."

"This is one occasion when



Wells Conover (left), Voice of America's "Music USA" disc jockey, who compered the Newport Festival show, with producer George Wein. Wein told Max Jones this week: "Britain is the greatest jazz country in the world."

we should thank a promoter who is offering very good value for money. A mixture of styles like this is a wonderful tour for jazz appreciation."

"It is curious too, that reviewers have made no little of the true highspot of the show—the Gillespie band, with its real two-handed pianist and the admirable Leo Wright."

Disgraceful

Other writers have other ideas. G. K. Rogers, of London, W.I. calls the coming Festival Hall concert "the most disgraceful example of concert organisation ever to have taken place in this country."

"Gillespie was allowed to hog the second half with his commercial clowning, leaving Clayton's All Stars very little time."

"Three writers from Romford, Essex, say of the Clayton spot: 'What a waste of good talent—all these great jazzmen reduced to the task of backing a singer.'

C. Partridge, of Bromley, asks: 'Isn't it about time we protested against lack of rehearsal on the part of these All Star groups?'

Amplification

Several readers claim that Brubeck's was the most pleasing music of the evening, but M. G. Shera (Eastbourne, Sussex) says: "Gillespie's 50 minutes seemed like five. Brubeck's 30 minutes seemed like six hours."

W. Caplehorn, of Bath, complains of "short weight" generally in Provincial concerts by U.S. artists. M. E. M. (Stratford) grouches about the Street-

ham Astoria amplification system which turned the performances of Wells, Berry, etc., into sounds from the Pool of London."

"Typical of the complaints about short time is this from R. Gilding, of South Woodford: 'I agree that the concerts were overcrowded with bands; none of the groups really had chance to get going.'

"That, it seems to me, is the crux of the matter: not enough time to get going."

"I am quite out of sympathy with grumbles about Gillespie's showmanship, though. Dezy was the magician of the evening, I thought."

Tired Duke

DENMARK'S Harald Grut sends this note on Ellington in Copenhagen:

"The Ellington band sounded tired and unimpaired, and only on rare occasions did the music catch fire. Hodges, in particular, acted as if the whole thing did not concern him."

"In the trumpet section Baker's glorious tone was sadly inadequate, and Lil Greenwood is not an impressive singer."

"The programme, for the most part, went through the same tired routine, including the boring medley of Ellington hits. There were redeeming features, however, among them: Such Sack Thunder, "Ted Carter," Clark Terry's "Just-a-flip" and a "Rockin' in Rhythm" that nearly sparkled."

"But the next time I hope to hear a more inspired band."



JOY HEMAN (above) provided one of the highlights of the International Folk Music Center's participation in the opening of the W.C.2. on Friday night, to mark the opening of the International Folk Music Center. Tonight (Friday) members will present a programme of folk songs, followed next week by a film show featuring Alan Lomax and Peter Seeger, and Transylvanian and Soviet songs and dances.

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BOB DAWBARN talks to Dizzy's pianist

IT'S ALWAYS BEEN THE BLUES says JULIAN MANCE

THE decidedly bijou cocktail lounge of London's Stratford Court Hotel is an odd setting in which to interview an American jazz musician.

The general air of unreality is heightened when the interviewee, one of the younger modernists, reminisces about such unmodern artists as Muddy Waters and Joe Turner.

Such was the setting and conversation when I questioned 30-year-old Julian Mance, pianist with the Dizzy Gillespie Quintet, last weekend.

Revelation

Mance has been the surprise hit of the Newport Jazz Festival tour. He is not too well represented in British record catalogues and the general excellence of his playing, particularly his great feeling for the blues, was something of a revelation.

His predilection for blues—both vocal and instrumental—goes back a long time. "My father was a play-by-ear pianist and there was always some type of piano around at home," he told me. "I started taking lessons when I was about eight and studied through high school and then at Roosevelt University in Chicago."

"At the time I started, everybody listened to the blues singers and I am still very partial to the music."

Boogie

"I like Dinah Washington, Jimmie Rodgers, and even Jimmy Rushing enjoying a beer further up the bar with Mick Mulligan and George Melly—"Ray Charles, Muddy Waters and Joe Turner."

"When I started piano the big thing was boogie. Albert Ammons, Meade Lux Lewis and my first love—mention names like that and you're talking about soul." Another early favourite was Earl Hines.

"When I was a kid, Hines was resident at the Grand Terrace in Chicago," recalled Mance. "I used to ask my folks to let me stay up and hear his broadcasts."

Mance's first professional job

was with the Gene Ammons group.

"Once you've been exposed to big-time jazz it's hard to turn back," said Julian.

He was drafted in 1951 and found himself at Fort Knox in the same army band as the Adley Brothers.

Back in civvies in 1953 he was a third of the resident rhythm section at the Bervine Club, where he backed such famous jazz names as Charlie Parker, Lester Young and Benny Stitt.

"It was a real thrill playing with Bird," recalls Julian.

Joined Dizzy

Eighteen months with Dinah Washington—"I enjoy working with amateurs but after a while it gets confining," and he was lousy with the Adleyes, who had formed a new band.

It was a very good band—too bad they couldn't stay together," he recalled. "The records just didn't seem to catch on."

After touring with Carmen McRae, a former Dizzy's small group and have been with him for a year and a half.

"Favourite pianists?" Tatum, Peterson, Ray Bryant, Wynton Kelly and too many others to list," says Mance.

Audiences

The current tour, which will take in London, Liverpool, Birmingham, Manchester and Glasgow, is the pianist's first trip abroad.

"I'm not sure the audiences are different in the two countries. The approach to jazz, but thinking American and British fans are much the same."

Maybe there is a little more enthusiasm here in Britain and

the people are more courteous," he adds.

"Of course, in America they like to hear jazz in night clubs and that just doesn't seem to happen here."

"He was surprised to hear that under the Exchange many visiting bands can't play for dancers."

"A band like Basie's gets a greater like you never heard before when it plays for dancing," he enthused. "It's something you shouldn't really hear."

British musicians will sympathize with Mance's description of some of the pianists he has had to use on the tour. "Real lemons," he said.

"At one place they had a real nice grand standing by," he recalled, with some bewilderment. "They wouldn't let us use it, though. Apparently it was barred to jazz musicians."

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● Newport star Julian Mance



TWO OF JULIAN MANCE'S FAVOURITES ARE PETE JOHNSON (LEFT) AND BLUES SINGER JOE TURNER, WHO MADE MANY FINE RECORDS TOGETHER. "MENTION NAMES LIKE THAT AND YOU'RE TALKING ABOUT SOUL," HE SAYS.

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9:15-10 P. Jazz Journal.

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8:30-9:15 P. Jazz Artists.
8:15-9:15 P. Charming Rhythms.
9:15-10 P. Jazz Journal.

SUNDAY, OCTOBER 18:

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FRIDAY-contd.
TUESDAY
"Rabbit" (Horn) and "Horn" (Drum) Quartet

FRIDAY-contd.
SATURDAY
A BALL! 8.30-11.00 PM
St. Paul's Church, Whitehall

FRIDAY-contd.
SATURDAY 10.30 AM - MODERN
SPEAKERS CLUB
JAZZMAKERS' Dinner

FRIDAY-contd.
FRIDAY (TODAY)
TONY COE and JOE TEMPERLEY featuring
THE STONVILLE JAZZBAND

FRIDAY-contd.
SATURDAY
CLUB SAYINGHO
(President: Alan Armstrong)

FRIDAY-contd.
SATURDAY
THE GEORGIAN JAZZ CLUB
10.30-11.30 PM

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SATURDAY
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10.30-11.30 PM

JAZZ CLUB CALENDAR

FRIDAY-contd.
HAMPTON COURT 7.30-10.00 PM
MIKE DANIELS DELTA JAZZMEN

FRIDAY-contd.
TUESDAY
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FRIDAY-contd.
SATURDAY
THE GEORGIAN JAZZ CLUB
10.30-11.30 PM

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JAZZ PARADE
Listening and Dancing to MR. ACKER BILK'S PARAMOUNT JAZZBAND

TUESDAY
"Rabbit" (Horn) and "Horn" (Drum) Quartet

WEDNESDAY
CITY RAILWAY HOTEL 8.15
CARL DAGEHMAN SAT STATION

THURSDAY
ACTON! ACTON!
Rehearsal for the new musical "ACTON"

FRIDAY
THE GEORGIAN JAZZ CLUB
10.30-11.30 PM

SATURDAY
A BALL! 8.30-11.00 PM
St. Paul's Church, Whitehall

SUNDAY
ABOUT PUTNEY'S and G.O.
JAZZ SOCIETY

MONDAY
MICK MULLIGAN and HIS BAND
with GEORGE MILLY

TUESDAY
"Rabbit" (Horn) and "Horn" (Drum) Quartet

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STOP PRESS INTERNATIONAL

TEENS FREE OF
VICE CHARGES
NEW YORK, Wednesday.
Two members of the
Royal Teens rock'n'roll
vocal group were freed

From REN GREVATT
authorities there, on statutory charges.
Original charges were believed to have been made to force the group to commit statutory acts.

Another story held that the
girl had refused to leave the
theatre manager's office after
the group's performance.

ROCK HUDSON
ROCK HUDSON has launched
an award race for the best
describing Ivo Robic, whose
performance at the World Cup

JOHN MARSHALL
JOHN MARSHALL, prominent modern
jazz pianist, has been awarded
a grant for his new album

JOHN JAMES
JOHN JAMES has been given
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MITZI GAYNOR
A NOTHER music expert to
be named in the list of nominees
is the late, world-famous
"Happy Anniversary" singer, Mitzi Gaynor

BRIGHTON PALLADIUM
WEST STREET
For the First Time Ever—SUNDAY SHOWS
TWO PERFORMANCES
5.0 and 8.0

SUNDAY, 11th October, 1959
Nicolas Van Slochem and Jack Taylor present
PERSONAL APPEARANCES

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Melody Maker

October 10, 1959 EVERY FRIDAY 6d.

U.S. topliners in 'Boy Meets Girls'

ABC-TV this week announced the dates of appearances by the American disc stars booked for their "Boy Meets Girls" series.

Polina Karamova—Lovers after Blue?—Turner on October 17 are Jerry Keller, Freddie Cannon and Gene Vincent. Jerry Keller, the London label singer, who has done "Summer" has this week hit the No. 2 position in the M.M. charts. He will appear on October 2.

Top Rank star
The Rank recording artist Freddie Cannon, who made his first M.M. appearance on the show on November 14, on the October 15, will also have a show for future appearing. Cannon, who is also known as "The Top Rank King" James, plays the show on December 15. He too has a programme the day before. Johnny Cash, who last month appeared on the show by ABC-TV, will be seen again tomorrow (Saturday).

Sharpshooters

Jack Good has added two new members to his "Firing Squad" in "Boy Meets Girls"—the ex-Vic Lewis, and Geraldine Trimmer. Andy White and guitarist Bruce, continued on musician.

EVERLYS IN NEW COMO SERIES

The Everly Brothers will sing their best-selling "I'll Be Home" on the first of "The Perry Como Show" programme, which returns to BBC-TV on November 11.

The show will run for 45 minutes each Wednesday at 8 p.m. Also on the opening show are some of the stars of the "Perry Como Show" series.

SMASH-IT BARBER AT MONTEREY

Hollywood, Wednesday—The Chris Barber Band scored a great success at California's Monterey Festival on Friday (October 9). All the musicians present agreed that the band was "most enjoyable." Its great spirit is an example to all the lived American traditional groups, continued on musician.

"40 YEARS—20 HITS"

In separate books for Alto Sax, Clarinet, Trumpet and Guitar. With Piano Accompaniment

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Book 2: Drums, Guitars
Book 3: Bass, Violin
Book 4: Trumpet, Trombone
Book 5: 1st Alto, 1st Tenor
Book 6: 2nd Alto, 2nd Tenor

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THE MARIANNA

MARIO LANZA Dies in Rome

MARIO LANZA, Hollywood's stormy petrel of song, died in Rome from a heart attack on Wednesday. He was 38.

Lanza sang his way into the hearts of millions—and on to the world's turntables—back in 1950 with "Be My Love," the HMV single that won him a Gold Disc.

A year later, he again had a

million-seller with "The Loveliest Night of the Year." The song was featured in the film, "The Great Caruso," in which Lanza portrayed the legendary Italian tenor.

Following Victor Horneblower brought Lanza to Britain at January last year—and found he had booked the biggest box-office success of his career.

Horneblower told the M.M. on Wednesday: "Lanza was a tremendous hit with the public. He was a bigger success than any classical artist I have handled. The public went wild over him."

'Great artist'
He made his bow on ATV's "Sunday Night at the London Palladium" on November 24, 1957.

Said Leslie Grade on Wednesday: "Singing him, I start sometimes, disappointing when you hear them of the record."

"I got lost Lanza. At the Royal performance he was tremendous. Everyone present was amazed at the power and quality of his voice. He may have been a controversial figure—but he was a great artist."

HQ FOR NEW BIG BAND



Preparing for his new orchestra (about all the Flamingo club, W. Tomorrow night (Saturday), drummer Tony Crombie (2) is pictured at rehearsal on Monday. Also playing are guitarist Dick (1), and Brian Wilson (1st), and Brian Tracy (1st).

The new club will be resident at the Flamingo on Friday, Saturday and Sunday but is not taking other bookings until Tom sets the band in "ready."

'BIG THREE' FOR PALLADIUM SHOW

RUSS CONWAY, Edmund Hoekridge and Charlie Drake will headline the London Palladium summer show scheduled to start next June.

Russ is now concluding after an interval operation, expected to resume variety on October 19 at the New Theatre, Rochester.

Ted Hoekridge and Charlie Drake will resume the London Palladium summer show scheduled to start next June. Russ is now concluding after an interval operation, expected to resume variety on October 19 at the New Theatre, Rochester.

Benny Lee leaves Cromwell Musical

BENNY LEE quits his job as professional manager of Cromwell Musical, a subsidiary of Essex Music, this week-end after over a year and a half with the firm.

Benny wants to devote his time to TV, radio and personal appearances. He also has a film in the pipeline.

Stuart Reid has taken over from Benny.

PATTERNS—DAVIS DECISIONS SOON

NEW YORK, Wednesday—Legal problems have delayed a decision in the Platters Trial.

The four main members of the vocal group—Dave Lynch, Tony Williams, Herb Reed and Paul Bunch—will appear with three white and one colored, before Cincinnati Municipal Court Judge Gilbert Brittain Thursday on vice charges.

Originals in a jury trial, a decision was made against that because of the inter-ethnic element in the case. Judge Bunch had pronounced a decision on Monday but said he was not clear on a number of legal points.

KENTON TO OPEN ON JANUARY 23

STAY KENTON will kick off his 1960 tour of Britain with two concerts in London on Saturday, January 23.

Agent Harold Davison told the M.M. this week: "We are still fixing details with Nita. We hope the tour will last for about 40 days in all."

The Melrose Maker revealed that Kenton would be returning for a tour of Britain, followed by a trip to the Continent, a fortnight ago.

Michael Holliday ill in Ireland

Michael Holliday was forced to cancel two dates in Ireland last week-end owing to a throat ailment.

He was unable to appear at the Ardara Ballroom on Saturday and at the Amor Ballroom, Ballyvaughan, Co. Clare, on Sunday.

On Wednesday, Mike told the M.M.: "I had to return from Ireland to see a Harry Street specialist. I had an ink on a band-aid on my throat. I had to see some of my folk."

Mike, who is making a satisfactory recovery, makes his London Palladium TV debut on Sunday.

Delaney returns

Eric Delaney and his band return to the London Palladium on Wednesday on Tuesday.

Yesterday (Thursday) the band introduced our winter programme of one-night stands.

Winnie Atwell is back on Thursday

Winifred Atwell returns from Australia next Thursday. She has been singing "down under" for just over a year. Winnie stars in "Sunday Night at the London Palladium" on October 15, and has a "Saturday Spectacular" on the 16th.

NEXT WEEK
KID ORY
starts his tour of Britain next Friday.
NEXT WEEK there will be a special preview of his band. Also
OCTOBER LP SUPPLEMENT

IT'S TOO COLD FOR THE COUNT

HOLLYWOOD, Wednesday—Count Basie may ask for a postponement of his fourth British tour—because of the weather.

He told the M.M. on Saturday: "I don't think I will go to England next March. I don't want to go in the bad weather."

In London last week, Harold Davison announced that Basie's tour was cancelled and the Count at the Royal Festival Hall on March 3.

On Wednesday Jack Higgins, of the Davison Office, said as far as we are concerned Basie's tour is cancelled and the Count in March and April.

We spoke in his agent, William Alexander, the day ago and he certainly didn't mention any postponement.

Another winner

Vince-jager Aine, Friedlander won the Melrose Maker Silver Challenge Cup Trophy for a monthly tournament staged by the Musicians' Guild Association on Wednesday (October 7) at the Royal Festival Hall.

Aine was presented with his trophy by the captain, "The Whip" (John) and the winner of the annual dinner at the Memorial Hotel, Knightsbridge, on the 10th.

SINATRA PLUS TORME

Franks Sinatra, Mel Tormé and Victor Borge are featured in the new series of programmes on BBC-TV will arrive on the afternoon of Sunday, October 18.

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