Maker

AUGUST 24, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Presley's See Page 3

Soundtrack Girl



JERI SOUTHERN FOR

JERI SOUTHERN—the "Fire Down Below" girl—has accepted an offer to come to Britain for TV and Variety dates in October.

Agent Leslie Grade told the MELODY MAKER pearing on Wednesday; "Jeri is scheduled to open on Show with the has confirmed that the date is acceptable hours.

Song star and planist Jeri is the girl whose calypso-styled recording of "Fire Down Below" was used on the sound-track of the film.

This will be her first visit to Britain. Apart from her recording activities in the States, she has already established a mame for her club appearances.

Farewell set for Jimmy Rushing

The last date of American singer Jimmy Rushing's British tour has been altered.

Instead of appearing at the Odeon, Barking, on September, 30, Rushing will give a concert at the Odeon, Romford.

in London

THE on-off visit to Britain of Judy Garland is now definitely on.

"Miss Show Business" starts a four-and-a-halfweek season at the Dominion Theatre, London, on Octo-

July will bring over the lavish all-star package that ran for thirty weeks last year at the Palace, New York, and is now touring the major cities.

Once nightly

For the Dominion, Judy will play once-nightly shows, but on Wednesdays and Saturdays special matinées will be staged. Judy Garland will arrive a

week before the opening for intensive rehearsals. Accompanying the show will be a British orchestra — "the best that money can buy," said one official.

A spokesman for CMA told the MM: "She will not be appearing on TV, as her Dominion show will be too strenuous. She is on stage for one and a half

Four weeks A Seaside Skiffle Session



Film starlet Joan Cross is east as a skiffler in the forthcoming "Oh, You Beautiful." To find out all about skiffle she went along to Margote the other day to ask skiffle leader Chas McDevitt. She had her first lesson in skiffle by the sea. With her are (l. to r.) Bill Bramwell, Chas, Lennie Harrison, Maro Sharratt and Tony Kohn.

The Elvis Presley

MOST disappointed fans today are Elvis Presley admirers in Scotland. They were all ready to buy tickets to see the rock-'n'-roll king at concerts next month

COUNT BASIE DAY

The Count Basie Band is most likely to make its return visit to Britain on October 26, says London agent Harold Davison.

The biggest halls in each city

had been booked. Local newspapers carried the news and pictures of Presley.

Inquiries

Fans flooded the ticket agencles with inquiries.

But it was all a mistake He is definitely not coming.

Said an official of Caird Hail in Dundee: "The hall was booked for two concerts starring Elvis Presley. Up to now there has been no confirmation of the booking. We thought it of the booking. We thought it was genuine.'

ALAN LOMAX

authority on folk music, has just finished an investigation for MELODY MAKER.

For over a year he has been studying the modern phenomenon of British skiffle—its beginnings and. more important, its future. You MUST read the first

of his two vital articles

DESIGNERS OF LATE-NIGHT DANCING

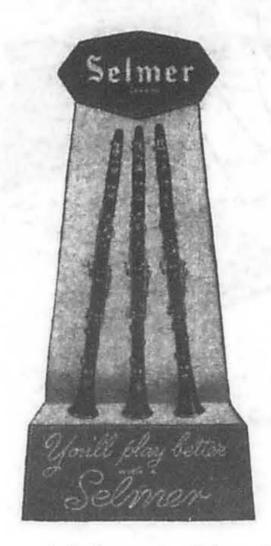
Tuesday's late-night BBC band spot "Design For Dancing" leatured the Eric Delaney and Paul Brousse orchestras. Here Eric and Paul (r.) take a rest during rehearsals with Delaney vocalists Vicki Anderson and Cab Kaye.

MERICAN gospel singer and guitarist. Sister Rosetta. Tharpe opens her British tour at Chiswick Empire on November 24.

As exclusively reported in the Melopy Maker last week, she will make a nationwide she will make a nationwide tour with the Chris Barber.

MERICAN gospel singer and guitarist. Swansea (27th), Cardiff (28th), Sheffield (30th), Leeds (December 1), Preston (2nd), Harrogate (4th), Bolton (5th), Nottingham (8th), Manchester (9th), Walthamstow (11th), Leicester (13th), Brightour with the Chris Barber. We'verhampton (November 26), Seum (15th).

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NEWSBOX

Reward from Vera Lynn

VERA LYNN has donated a trophy for one of the races a. Odsal Speedway, Bradford, tomorrow (Saturday).

The event will be the Vera Lynn Challenge Competition. Vera is a friend of Odsal captain Ron Clark.

ROTHERHAM .- The Mike Tay-ROTHERHAM.—The Mike Taylor Jazzmen, appearing weekly at the White Swan Hotel, start two more weekly sessions next week. They begin at the Plough Inn, Armthorpe, on Tuesday and at the Winning Post, Thorne Moorends, on Wednesday. The group has been joined by trombonist Cyril Preston from the Gloryland Jazz Men.

CHICKSANDS. - Mike Ibbot and his Rockets play each week at the Chicksands USAF base, not at Cheltenham as reported last week.

YARMOUTH.—The Benny Hill Show "Light Up The Town" at the Wellington Pier Pavilion has been extended for a fortnight.

CORNWALL.—Currently p'ay-ing his third season at the "Ship and Castle" Hotel, St. Mawes, is bassist-vocalist George Pears, With him are Alex Sadler (pno.), Les Beavers (el., gtr.) and Doreen Gayson (vcl.). Gayson (vcl.).

LITTLEHAMPTON. — Renova-tions completed, the Top Hat Ballroom reopens tonight (Fri-day) with the Ronnie Smith Orchestra and the Chix Cheese-man Four. Every Sunday, Little-hampton Jazz Club will feature the Art Parker Quartet.

BRIGHTON.—The Gloryland Jazz Men, resident at Coney Hill Club, will play at Brighton's Jazz Band Ball tonight (Friday) at Bedford Hotel Ballroom. The Hippodrome Theatre resumes Variety on September 16 with Mel Tormé as top-of-the-bill.

George's Hall, Bradford, include Chris Barber (September 8), Jack Teagarden (October 4) and Dave Brubeck (December 12).
Guitarist Les Hague and his Quartet have replaced the resident Johnny Ashcombe Group at Leads Mecca Locarno. . . Trumpeter Bushey Thompson has joined the Derek Sinclair Band, also resident at Leeds Mecca.

BIRMINGHAM.—A new modern jazz club, "Club Adam," meets on Tuesdays. The George Watts Group provides the music.

LOOK AHEAD ...

and you'll choose

NEW YORK CALLING

BILL HALEY

TEENAGERS

PLATTERS ~~~~ NAT KING COLE

RUSS HA

From REN GREVATT

NEW YORK, Wednesday. -Russ Hamilton's Kapp (Oriole) disc of "Rainbow," flipside of the British hit, "We Will Make Love," is runaway hit in the States.

The record has been steadily climbing on the trade charts and this week is number seven in The Billboard best-selling pop listing.

Dick Gabbe, of the personal management firm of Gabbe, Lutz, Heller and Loeb, is setting up dates in this country for Hamilton.

No definite dates have yet been set, because British com-mitments already made for Hamilton will have to be switched around to permit the

At the moment it's indicated

MM is best

PUBLISHER Howie Richmond. of Cromwell Music here
and the British firm of Essex
Music, has a new disc by a
group known as "The Melody
Makers."

Richmond is releasing the group on the first disc for his Hollis label on the tune "Carolina Moon," for which he has obtained renewal rights.

During a rehearsal break, Richmond spotted a copy of the MM on a table. Being dissatis-fied with the name selected by the group-for themselves, Rich-mond picked the name Melody Makers. Disc is getting heavy initial reaction. initial reaction.

Nat Cole again

"WE hope to have Nat Cole tour Britain early next year," an official of General Artists' Corporation told me this week.

this week.

Cole's return to Britain has been widely rumoured, following an absence of two years.

On the domestic scene, Cole's TV show on NBC, which continues unsponsored, has been given new life.

Or,ginally set to be cancelled in September, the show will now run through November.

The network wants to find a sponsor courageous enough to

'King' Cole on TV." Cole has been cast to play the title rôle in the upcoming film biography of W. C. ("St. Louis Blues") Handy.

No Frankie Lymon

THE Teen-Agers have no intentile reen-agers have no intention of breaking up and
will shortly record four new
sides—minus the services of
Frankie Lymon.
A new lead singer is being
sought for the group.
Meanwhile Lymon is going out

as a single and is currently doing one-nighters on the West Coast. On September 5 he joins a big package rock-'n'-roll show fea-turing Pats Domino.

Haley setback

BILL HALEY'S Continental B tour, originally set to start September 30, has been set back

sponsor courageous enough to buck the danger of a Southern boycott of his product.

In a lead editorial this week, titled "Long Live the King," Freed, Film goes before cameras Variety said that "Sentiment is snowballing in favour of perpetuating the talents of Nat European junket November 20.

DUKE ELLINGTON

British bandleader Ray Martin, of Capitol Records in New York, will take over on NBC Radio's daily "Bandstand" show during the weeks of September 2 and 16. Martin will be subbing for the vacationing Skitch Henderson. Man

From BURT MORALL

NEW YORK, Wednesday. Marian McPartland and George Shearing continue to cut a healthy swath on the jazz plano scene

here. Both are riding at the peak of popularity with new albums just released on Capitol. Miss McPartland continues to draw packed houses as she moves back and forth between various out of town dates and relatively long stays at both The Composer and The Hickory House in Man-

hattan. Shearing, on the other hand, is building himself via the outdoor route with appearances this summer at Newport, the New York Randall's Liland Jazz Festing tival on August 23 and 24, and at Central Park's "Jazz Under the Stars" concerts.

Ellington date

IN recognition of his contribution to jazz over the last 30 years. Duke Ellington will be honoured with a night devoted to his music and orchestra at the Newport Jazz Festival in 1958.

Seeing stars

DELEGATION of visiting A Soviet artists attending the Stratford Shakespeare Festival in Stratford, Ontario (Canada), will attend Count Basie's concert there in late August.

Story in jazz

MONTE KAY and Pete Kameron, who produced a three-week run of "Jazz Under The Stars" in New York's Cen-tral Park for Michael Grace and Chris Anderson, are preparing something entirely new for jazz

It will come under the cate-gory of "Jazz Theatre," incorporating a jazz concert presenta-tion with theatrical values. It is said to be a cross between a jazz presentation seen in night clubs and in concerts.

What a premiere!

BENNY GOODMAN, Channing and Stubby Kaye are the latest additions to the star-packed cast of "Crescendo." the DuPont Show of the Month

the DuPont Show of the Month premiere on CBS Television, Sunday, September 29.

Rex Harrison, currently starring in the Broadway hit, "My Fair Lady," heads the cast of "Crescendo," in which, as a visiting Englishman, he is introduced to American music.

Already cast in this musical kaleidoscope are Ethel Merman, Louis Armstrong, Diahann Carroll, Eddy Arnold, Peggy Lee, Mahalia Jackson, Lizzie Miles, Tommy Sands, Dinah Washington, and Turk Murphy and his Dixieland band. Dixieland band.

Moulin Rouge' is going on tour

Singer Ronnie Harris starts a 12week tour of Moss Empires at Chiswick Empire on Monday with the revue "Moulin Rouge." The show has been resident for six weeks at Portsmouth Empire. Its immediate moves after Chiawick will be Leeds, Hull and

Dates with

(Week commencing August 25) Billie ANTHONY Week: Empire, Liverpool Winitred ATWELL Season: Hippodrome, Brigh-Kenny BAKER Season: Central Pier, Blackpoel BEVERLEY Sisters

Week: Pavilion Torquay Week: Empire, Newcastle Week: Winter Gardens, Margate

Max BYGRAVES Season: Palladium, W. Petula CLARK Week: Winter Gardens, Bournemouth

JIII DAY Season: Hippodrome, Black-

pool Terry DENE Week: Empire, Newcastle Lorrae DESMOND Week: Empire, Leeds Robert EARL

Scason: Derby Baths, Black-FOUR BUDDY'S Season: Arcadia Theatre, Scarborough

FOUR GUYS USAF, Chick-Saturday: USAl

FOUR JONES Boys Season: North Pier, Black-

PEOO!
FRASER HAYES Four
Week: Regal Great Yarmouth

Morton FRASER'S Harmonica Gang Season: North Pier, Black-

GAUNT Brothers Week: Empire, Pinebury Park

Nat GONELLA Season: Palace, Dundec The GOOFERS Season: Palladium, W. Season: Palls

Week: Globe, Stockton Karen GREER Winter Gardens, Blackpool

Olga JAMES Opera House, Sunday: Veck: Pavilion, Bourne-

Week: KING Brothers

Scason: King's, Southees. Dave KING Week: Palace, Manchester KORDITES

Week: Palace, Manchester Chas. McDEVITT Skiffle Group Week: Empire, Newcastle Ruby MURRAY

Beason: North Pier, Black-

Sunday: Granada Woolwich Monday: Colston Hall

Joan REGAN Season: Palladium, W. Marion RYAN Empire. Pinsbury

Joan SAVAGE Winter Gardens,

Blackpool
Anne SHELTON
STANDER Sisters
Season: Palace, Blackpool
THREE DEUCES

Season: Central Pier, Black-THREE KAYE Sisters Season: Palladium, W.

Week: Hippodrome, Birmingham Dickie VALENTINE

Week: Empire, Glasgow VIPERS Skime Group Week: Hippodrome Derby Hedley WARD Trie Sunday: Pier Paviller Pavillen, Cromer Cromer Pavillon, Bourne-Season:

David WHITFIELD Bunday: Opera Blackpool House, Season; King's, Southsea

> Sunday: Pier Pavillen, Llandudno Season: Opera House, Black-

STATES DRUMMER JOINS BRYCE

American drummer Bruce Gaylor has joined the Owen Bryce Band in place of Phil Rey who is now with Sonny Stewart's Skiffle Group.

Another change brings in extan Bell trombonist Geoff Hoare for John Goddard.

Today (Friday) the band appears at the RAF Camp. Wittersham, on Saturday at Maldatone Jazz Club and at Oxford on August 31.

Wylie Price plans Coventry 10-piece

Bandleader Wylle Price will present a 10-piece band at CMA's new Majestic Ballroom. Coventry, when it opens early in October,
Wylie Price is at the Kings
Hall and Central Bandstand,
Herne Bay, for the summer.

BILLY LONG QUARTET

RESIDES AT MAXIM'S

The Hilly Long Quartet is now resident at Maxim's Restaurant. Wardour Street, Billy, on drums, leads Tommy Hart (alto), Kenny Baldock (pno.) and Lennie Williams (base).



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HEY HAD A NERVE MAK ELVIS PRESIEV



Above-Wendell Corey plays a bandleader and Lizabeth Scott a publicity agent. Below—Elvis in action. The film laughs in the face of Joe Public, says Tony Brown. See also picture on page 8.

HOW in the world did the handlers of Elvis Presley come to let him make "Loving You"? The film may not be strictly biographical-but it's certainly going to seem so to thousands of filmgoers and Presley fans. Someone, perhaps, decided to indulge in an orgy of confession. Frankly, I'm astonished. But if the time has come for a little plain speaking, I'm all for it.

"Loving You" gets off to a lively enough start.
"I sing a quarter of a tone sharp and stomp my feet," says one character, bewailing his lack of success. "What else can I do? " If you think that's an explosive line to toss into a film written around a pop idol, the follow-up is even more so.

"Your Country-and-Western songs," says a publicity agent, "are the heart-beat of the nation."
"Then the nation should get its head examined," is the

response. That dialogue takes place between what I regard as the two leading characters in "Loving You"—the publicity agent and her ex-husband. Elvis is the puppet who dances between them.

He plays Deke Rivers, a small-town hick who can "beat up a storm" with a song. He is discovered by the publicity agent (Lizabeth Scott). And that's where "Loving You" sardonically

laughs in the face of Joe Public once again.

Deke is brought up off the floor at various one-night-stands.

"Here's a local boy made good," is the cry, and the "discovery"

climbs on to the stand and regularly asks to borrow a guitar.

After gazing calculat-ingly at the ecstatic giri fans, the publicist sends a couple of matrons in among them to sniff at the Presley performance. A photographer is at hand to record the ensuing fracas.

When he is involved in a fight with a lout who has criticised his lank and oily side-burns, the publicist is gleeful. She buys him one of those monstrous American cars and puts around the story that it is the gift of a rich Texan's widow ("She always wanted a son like

Dake. . The singing rage gets a bit sickened by the phoney life he's leading and shapes up to escape. They reason with him. ("I gave him the usual lines—Gratitude, Loyalty.")

Very believable

The publicist sees that sex has its own reasoning power and starts to work on the boy. After all, she has a contract that says that 50 per cent. of

singing hero is a poor, lonely orphan and excuses that extinguish the drama before the are transparently fade-out false.

TONY

BROWN

tells why he is

astonished at

Elvis Presley's

new film,

"Loving You"

So is that tiresome rock-'n'roll apologia that we have
already heard in "Don't Knock
The Rock." Exactly the same
arguments are used: "You middle-agers did the Charleston

will come over.

THE return of Jacques Helian and his band from the Villa Rosa cabaret. Madrid, is likely to start a flow of French jazzmen to

Spain.

"We were so well received," said trumpeter Bernard Vitet. "I am sure there is a great jazz future in Spain."

The record shops do not stock jazz, apart from a rew Bidney Bechet discs and one

"wo rock-'n'-roll recordings.

am assured that the future will not be exclusively open to French jazzmen. If Spain cannot pay the tip-top prices asked by the Americans, fans will the tip-top prices asked by the Americans, fans will probably be ready to meet the demands of British jazzmen.

and Black Bottom in your day. The kids are just letting off steam.

Any disturbers of the public peace might claim that they were doing just that.

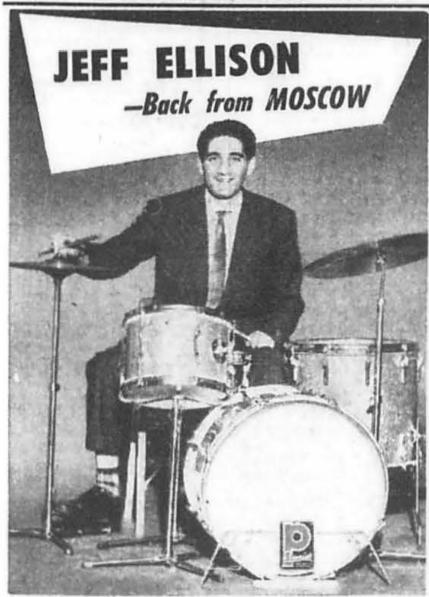
Victim

But none of the arguments has to be taken seriously. In the film, as in life, the singer's pro-

Not that "Loving You" is going to do Elvis Presley any harm. He is presented as a simple victim of circumstance and he answers the elementary demands of the part admirably. But "Loving You" amounts to a pretty hefty indictment of the publicists of the pop world. This kind of exposure is going to cause as many gasps, I fancy, as Presley's knee-trembling and noticeably-tight trousers. noticeably-tight trousers.

moters only start making excuses when performances are banned. Up to that point, sensational publicity is their stock-in-trade.





Back from his pioneering trip to Russia, Jeff Ellison was full of praise for his Premier drums. "Their eyes popped out at the quality," he

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Pauts, Wednesday.

With the end of the holiday season in sight, Paris is preparing for a busy jazz season. Errol Garner and Judy Garland are the season's certainties, but others are expected.

It isn't yet sure whether Olympia will be able to stage its projected jazz festival, expected to last one month. There is a possibility that Duke Ellington's Orchestra will come over.

-Henry Kahn



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ITTLE SIGNED FOR

IN PEAK-HOUR L'BOURG SERIES

SINGER Dennia Lotis and Johnny Duncan and his Blue Grass Boys have been signed for a peak-time 26-week series on Radio Luxembourg starting on Beptember 8.

The series, titled "Your Sunday Valentine." will be heard every Sunday evening at 9.30 p.m. This is the Duncan group's first long-term radio series.

Donald Peers plus Johnny Franks 4

Hot violinist Johnny Franks has formed a quartet to join the "Donald Peers Show" which starts a Variety tour on Septem-ber 2 at the Manchester Hippo-

The show then visits the Shef-field Empire (September 9), Leeds Empire (16th) and Nottingham Empire (30th).

Johnny's quartet is completed by Brian Gilboy and Stan Water-man (gtrs.) and Alan Fiddler

HARRY ROY BAND DEPS FOR OSCAR RABIN ORK

Harry Roy and his 14-piece band opened at London's Strand Lyceum on Tuesday for a fort-night while the Oscar Rabin Orchestra is on holiday. His vecalists are Geraldine Farrar and Johnnic Webb.

Harry takes an eight-piece band into the Locarno, Leeds, for a season from September 16. "I am looking for local musical talent," he says.

LOTIS & DUNCAN Tour of cinemas

TENOR-SAXIST Tommy Whittle, one of the "founder members" of the BBC Show Band, has been signed by Cyril Stapleton for the new Stapleton Show Band which starts an eight-week tour of Rank Cinemas on September 29.

Cyril is currently fixing the full personnel of his 17-piece band. "I have several well-known musicians joining me." he told the MELODY MAKER, "but I can't announce any names until contracts are signed. Tommy Whittle is definite, however."

Coming of age

Cyril and his new Show Band make their bow to BBC televiewers on September 7 in a programme celebrating twenty-one years of

Guests on the programme include Aln.a Cogan, Ronnie Hilton, Swedish jazz singer Alice Babs, the Four Dene Boys, The Londonaires with Marie Benson, and the Show Band singers.

Oyril recommences his "Saturday Show" series of midday airings on both the BBO Home and Light programmes on October 5.

The programmes will be pre-recorded before he goes on his cinema tour.

cinema tour.

Don Fox makes his first recording

Singer Don Fox last week made his recorded bow—for the Decca

Titles he cut were "Be My Girl" and "You'll Never Go To Heaven." Accompaniments were by Roland Shaw's Orchestra and a vocal group. The record is being issued on August 30.

BBC's Top Two

The BBC's two most popular programmes are "Two Way Family Favourites" and the "Billy Cotton Band Show" according to figures released this



Customs 'seize'

CUSTOMS and Excise officers last week "raided" record dealer Doug Dobell's Brighton branch and took 39 American discs from the shop

CAMILLERI DISC PARLOPHONE

A CCORDIONIST Camilleri made his Parlophone re-cording debut on Friday, on the eye of a two-month European

tour.
Titles are the theme music from the Rank film "Seven Thunders," for which he recorded the sound-track, and another British composition, "Traffic In

Camilleri was backed by Frank Donnison (bass), Ike Isaacs (gtr.), Vic Ash (clt.) and Bobby Kevin (drs.). His tour will take him to his birthplace Malta, and to Italy, Spain and France. He is due back on October 7.

on October 7.

LNOER Shirley Western will be fronting the Don Smith Band at the Cresta Ballroom, Luton, for the next two weeks while Don is holidaying in

Shirley disbanded her own group last month to join the Smith Band in place of Shirley Wilson.

The new Basil Kirchin Orches-tra last week waxed "White Sil-ver Sands" and "Robert E. Lee " for Parlophone.

Clarinettist-leader Bernie Stanton opened on Monday at Winston's Club, W., with a quintet comprising Don Riddell (pno.), Jimmy Walker (tnr.), Derek Fairbrass (drs.) and Johnny Taylor (bass).

Tenorist Stan Richards has be-come engaged to Ann Laine, waitress at Eutlin's Ocean Hotel, Salidean, where he is resident with Don Darby's Band.

Lionel Herbert, Louisiana jazz fan and ex-professional musician, has won the 1957 U.S. Profes-sional Golfers' Association Championship.

Brighton's Grand Theatre, one of Britain's oldest Variety houses which closed in 1954, is to become a furniture factory.

Southern has signed with Tops Records and will cut two 12-inch LPs for the label shortly.

A skiffle contest starts on September E at the Playhouse Cinema, Feltham, Middlesex.

Two more programmes in Peter Noble's deejay series "Ebony Express" can be heard in the Home Service on Tuesday next and on September 3.

The Tanner Sisters air again in "Blackpool Nighta" next Wednesday (28th).

Skiffle singer Bob Cort has written a book, "Making The Most Of Skiffle," to be published by McGlennon in September.

Freddy Randall opens with a 12-piece at Green's Playhouse, Glasgow, on Monday for two

The Kaye Sisters had their first oar delivered this week to the London Palladium, where they are currently playing. About to take their first drive in it are (1.-r.) Shiela, Shan and Carol.

OBITUARIES LOUIS LEVY-PIONEER OF FILM MUSIC

L OUIS LEVY, film music MD, whose "Music From The Movies" airings were a feature of pre-war broadcasts, died from a heart attack in Upton Hospital, Slough, Bucks, last Sunday. He was 63.

A one-time contributor to the MELODY MAKER—his controversial articles were featured in the paper during the early days of the war—Louis Levy started out as a pit orchestra violinist in the days of the "silents."

His first job was at the New Gallery Cinema, Regent Street. Louis Levy tells his story in his autobiography, "Music For The Movies."

Joined ABC

He had been general musical director of the Associated British Picture Corporation since 1948. Thieves forced the lock of the Harry Leader bandroom at But-lin's Pwlihell Holiday Camp and

The many films he was associated with included "The Dancing Years," "The Dam Busters," "The Good Companions," and the Vera-Ellen pictures "Happy Go Lovely" and "Let's Be stole valuable instruments and personal belongings. The band has had its contract extended for an extra week. It

One of his last film assign-ments for Associated British was "The Moonraker." starring Sylvia Syms, George Baker and Marius Goring.

'Dicky Bird Hop' composer dies

Pioneer broadcaster Ronald Gouriey, the blind pianist enter-tainer, who died this week in Surrey, was perhaps better known as the man who wrote "The Dicky Bird Hop."

Ronald, who was sixty-one, be-gan broadcasting in 1922.

Cremation is at Streatham

WALLY FAWKES HURT IN CAR SMASH

will now be finishing on Septem-

The "raid" followed similar

visits in recent weeks to several

Manager Bill Colyer alleged that after searching the shop without permission the two officers entered his flat.

"They insisted on seeing me although I was suffering from a nervous breakdown," he told the MM. "They fired questions at me despite the protests of myself and my wife.

"It was reminiscent of the Police State and I have written a strong protest to the Customs

Sneak raid on the

Harry Leader Band

record shops in London.

and my wife.

Clarinettist Wally Fawkes was injured in a car accident at Church Street, Kensington, on Saturday He is in St. Mary Abbot's Hospital, Kensington, with a cracked chest bone.

Laws of cricket

David Whitfield and the King Brothers were in a team of show business stars who took part in a comic cricket match at Southsea on Friday in aid of the Police Widows and Orphans Fund. The match, against a police team, was drawn.

Vale today (Friday). THE GREATEST

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Tonite's Music Today

BOBBY BROOKMEYER-ZOOT SIMS LAE 12047 Mr. Moon; I bear a rhap-sody; The chan; Blues— Zoor's tune; How long has this been going on 7; Bobby's tune; Blue akies.

JOE NEWMAN BAND
I FEEL LIKE A NEW MAN
LAE 12049 This time the dream's on
me; lensylnation; Midgers;
Sweetie cake; East of the
awn;—Diffugalty; I feel like
a Newman; King sire;
Gee baby ain't I good to
you; My blue heaven.

CHET BAKER QUARTET
AT ANN ARBOR
LAE 12644 Line for Lyons; Lover Man:
My funny Valentine; Modd
in Mexico-Stella by starlight; My old flame; Head
line; Russ job.

JACK MONTROSE SENTET
Fest, Courl Cambell and Shelly Massee
LAE 12942 Listen hear; Etwistched;
Some good fun blues;
Foots rash in—Speak casy;
Courl Danie That old roots rush in-Speak easy; Credo; Presty; That old feefing.

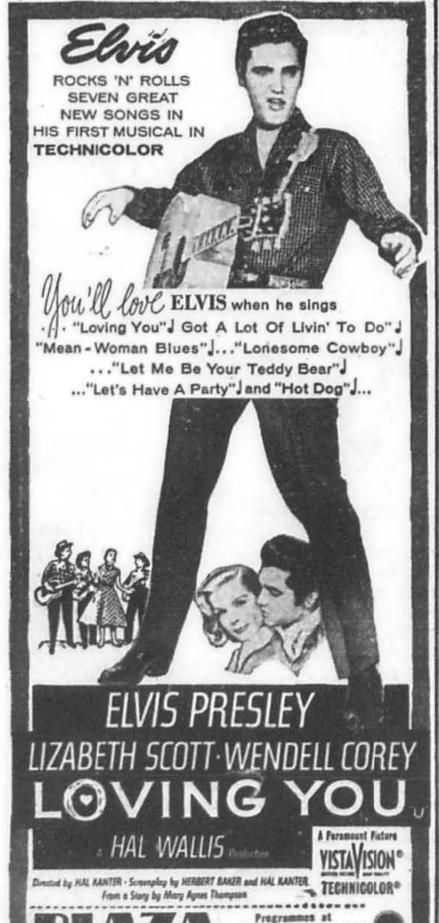
Extended Play 45 r.p.m.

SIDNEY BECHET
"Golden Disc." Concert
10 Everybody loves my baby;
Wild cat ras—I don't know where I'm going.

JACK MONTROSE SENTET EPV 1201 Pretty—Listen beat.
KEN COLVER IN NEW ORLEANS
EPV 1201 Gravier St. blues; That's a
pleasty—Winter wonderland;
Frankic and Johnny.

CHICO HAMILTON QUINTET V 1206 Jonatah; The wind—Slo The squimp, EPV 1206

MUGSY SPANIER Eccentric: A good man is hard to find: Muskrat ramble: Lonesome road.



10.50:1,12:3,38:6.04:8.30

(Sums, 4.30:7.20)

PICCADILLY CIRCUS

TUDGE B RECORDS says

something about the "British - jazz - can - de-no-right" brigade. In doing so, I came perilously close to indulging in the popular sport of Bashing the Critics.

Since I have dabbled in criticism myself this is referred to within the trade as Lyttelton's Dog-Eating Act. As an ink-swilling musician, I regard it as quite healthy that my right hand should occasionally take a swipe at

Two weeks ago I wrote fraught with difficulty and something about the hazard—and while it's all too easy to be a bad one (and earn good money at it, too) it's very, very hard to be a good one.

To begin with, since the breed began-and don't let's forget to that jazz flourished for 30 years. culminating in its first Golden Age, without the help of any critics-most critics have been forced to confine their judgments to gramophone records.

Immediately you have a potentially ludicrous situation. For what to the critic is the be-all and end-all of jazz is to the my left.
To be fair, the critic's life is he indulges in at odd moments

served for the drum battle between Buddy Rich and Jo

Jones, which closed the first After a brief intermission the show resumed with a delightful set by Kai Wind-

ing's septet, which includes trombonists Carl Fontana and Wayne Andre, Dick Lieb

on bass trombone, and a

swinging rhythm section, with, on this occasion, Wendell Marshall playing

Dinah Washington ended

the programme, accom-panied by Eddie Chambles -ex-Hampton tenor man and her latest husband-

and his seven-piece band.

Kun out

The "Theatre Under The Stars" has used so many other jazz attractions in

such a short time—among them Stan Getz's Quartet, the Hi-Los, Maynard Fergu-

son's band, Chris Connor and Slim Gaillard—that

they have already run out of

box-office jazz names to fol-low three weeks of the best

business they have had all summer, they decided to

coast with popular music for a couple of weeks, then

return to jazz on August 26 with the Lionel Hampton orchestra, the Brubeck quartet and the Garner trio.

All in all this looks like another highly successful venture in the increasingly intense effort to draw jazz

away from the smoke and

coscurity of night clubs,

Unable to book any blg

Slim

bass.

HUMPHREY

supplement his income. Hence we find ourselves writing sententiously about Louis Armstrong's "Hot Five Period" and conveniently overlooking the fact that, over a space of three years, the entire output of the Armstrong Hot Pives and Sevens took just 17 days to record.

Basie and Armstrong in person critical discussion about Armhas shown that, even with strong's

modern equipment, recorded which, as Mezzrow revealed sound is still a poor shadow of with some scorn in his I.C.A. the real thing.

Jazz lovers of pre-war vin-What's more, experience of tage will remember all the " cloudy

lecture here, was the work of the recording engineer and had

the recording engineer and had nothing to do with any change of style on Armstrong's part.

All this makes it difficult for a critic to do a responsible job. There are plenty who don't even try. And it's largely through their efforts that, in jazz more than any other field of art or entertainment, the artist regards the critic with artist regards the critic with

such savage contempt.

There are "critics" who regularly review my records and pontificate at length about my band-but who have not been to hear it in the flesh for years. To them, it's the records that count—the work in jazz clubs, playing for dancers, is not considered important.

Frivolous

Yet to me, recording is a pure frivolity—highly remunerative, I concede, but a frivolity none-theless. Record reviewing is like trying to judge a beer by sampling the froth. For people who, for one reason or another, can only drink froth, it no doubt fulfils some useful func-

As a performer, I can only suggest to anyone who wants to air their views about my band that they should try and hear it first. In the flesh. I won't bite them—I haven't bitten a critic for years.



of the intense current popularity of jazz in the U.S. is made in a dazzling setting, in the heart of Central Park,

A few months ago, on a site occupled in winter by a skating rink, a theatre was opened and a series of shows presented.

The promoters tried a revival of Rosalie, they tried a miscellany of music and dancing, they tried a Cotton Club-type revue with Cab

Calloway. Nothing happened. Business went from bad to

Virginia Then Wicks, Wicks, who was handling publicity for the theatre, suggested: "Why don't you try some jazz?"

reports from New York The promoters, Michael Grace and Chris Anderson, re-sponded favourably fast. An all-star show was presented with Erroll Garner, Gerry Mulligan, Miles Davis, George Shear-ing, Lester Young, Billie Hollday and Jo Jones. In Subsequent weeks various presented subsequent weeks various others came and went for odd periods.

The transformation was amazing. At weekends thousands were turned away. Even on midweek nights the 3,800-seat theatre packed.

Last week, just back from trip to California, I dropped in to watch this phenomenon in action.

I don't think anyone will ever enjoy jazz under more delightful conditions. The vast theatre nestles in a setting of giant trees. A quarter of a mile away, looming in the background on either side, are ranged dozens of skyscrapers, with office and hotel window lights twinkling. Topping it all off was a new moon.

Kesponse

In_this atmosphere Jimmy Giuffre's trio opened the show with a moody, wistful set of originals.

Believe it or not, the audience reaction both to this group and the equally cere-bral Modern Jazz Quartet, which followed, was uni-formly favourable. There was a reasonably kind response. too, for Billie Holiday, even though this was definitely one of Lady Day's off-nights.

But the big reaction, as you might suspect, was re-



"The setting is delightful," says Leonard Feather.

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Now we'll have a galop.

"As a matter of fact," 9.53 Rock And Roll. 10.17 Velita. 10.32 Barn Dance...

Written out a programme for the evening. It's a kind of fixture list." He laughed shortly, and his voice echoed round the empty "Island to be shortly." In the shortly and his voice echoed round the empty "Island to be shortly." In the short of the shor the evening. It's a kind of fixture list." He laughed shortly, and his voice echoed round the empty ballroom like a dropped hymnbook in church.

The bandleader raised his eyes momentarily to heaven and took the sheet of paper, from the MC. It was torn from a ruled exercise book, and on it was written:

8 p.m. Quickstep, 8.09 Waltz. 8.21 The Pokey-Dokey. 8.39 Progressive Three-step. 6.54 Excuse-Me Tango. 9.01 Waltz. 9.17 Paul Jones. 9.32 Boompser Daisy, 9.41 Elimination Waltz.

"Just one small point," he

The MC was instantly on the defensive. His bright red jacket, the dyer's label still affixed to the rear, bristled with defiance. "Oh!" he asked sharply. "And what's that?"

The bandleader pointed to the 10-minute intermission. "After three and a half hours playing could we make that 15

playing could we make that 15 minutes?" he asked, in a thin

Eight pairs of eyes turned with hatred to the MC. "Don't

worry," he said with infinite scorn. "There'll be a bottle of beer for the band every hour, and I'll have some fish-paste sandwiches at the back if you'd like to give the musicians a break one by one."

The bandleader let the moment slip. "OK," he said weakly. "I'll send them off one at a time."

Flushed with victory, the MC unbent a little. "Any alterations in the programme you'd like to suggest?"

"Well," said the bandleader,

"You haven't got a quickstep down between 8 tonight and 2.30 tomorrow morning. Do you

think perhaps. . . ."
But the MC wasn't listening. Taking out an enormous pocket watch he had turned to the drummer. "Give me a bang on the drum," he commanded, waggling his hands up and down by way of demonstration. The drummer complied.

QUICKSTEP

"My Lords, Ladies and Gentlemen!" cried the MC at four trenagers sitting in the far corner. "Pray take your part-ners for . . "—he drew him-self up to his full height—" . . . a quicksten!"

a quickstep!"
"4, 27 and 103," murmured the bandleader to the front-

"I can't hear you, Dave," called the pianist, who had once had a band of his own, "Did

had a band of his own. "Did you say 47?"

"No, four!" the bandleader shouted, adjusting his alto reed.
"NUMBER FOUR: 'Avalon'."

"It's always four," the pianist mumbled to the drummer. "That's the only sax part he can play." Hastily, he banged his foot four times on the floor and the band began to play. to play.

TEMPO

The bandleader, foot poised to set the tempo himself, jammed the mouthpiece between his lips and joined in. One of the couples got up to dance.

A few seconds later the MC was back at the rostrum, watch in hand. "This is about 46 bars a minute," he shouted over the uproar. "Speed it up a bit." The bandleader stood up to face the band, beating exaggerated minims with one hand trying to his sax and with the other.

The tempo gained with a voice was pregnant with rush and the couple left the emotion—"... the last waltz."

The customers, gay to the last

See? They can't dance to drop of blood, responded with it," bellowed the MC, flushed with excitement. "Take it from me, Men!" Eyes glued on the second hand of his watch, he conducted like one beating a

Preoccupied with the effort of following two conductors, half the band took the first time bar and the other half went straight on. "Letter C!" cried the bandleader, pushing the MC aside, and assuming control of the sinking ship. "1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4.

In a flurry of polytonality the band ground to a halt. One of the teenagers came up to the stand, "Could we have a quick-step next?" he asked sweetly.

The MC smiled, teeth clenched. "I'm afraid it's a waltz next, sir," he replied. "But we'll be playing another quickstep at 2.27 a.m." He raised his voice. "Take your partners for a waltz," adding under his breath to the bandleader, "and no vocals."
The bandleader, who had

just found the song copy of "Love Is All," fumbled for the 1st alto part. "Give that MC a bonus," said the pianist in a penetrating whisper.

GOODNIGHT

It was 3 a.m. The band had played. "Goodnight, Sweet-heart." "Goodnight My Love," "Goodnight To You All,"
"Goodnight Ladies" and sung a set of bawdy lyrics to "Auld Lang Syne" without any of the customers appearing to notice. The MC, his red jacket wet with perspiration, bore down once again upon the bandstand. "I think we'll have a galop,"

he said. The band responded with "John Peel" while the 300 customers tore full tilt around the floor shouting "Yolcks!" and "Hulloo, Hulloo!" Eyes shining, they called to each other, "What called to each other,



Bertice Reading, ex-Hampton vocalist, with drummer

Jeff Ellison in the Kremlin grounds.

WELL, the flag-waving is We over and we have just moved out of earshot of the brass band playing us out of the station. When we arrived we were rather overwhelmed by the

tumultuous reception and it was difficult to get a clear picture of what life is like for musicians under normal condi-

It is impossible to compare their cost of living with ours, owing to the vastly different standards of values.

One must also bear in mind that artists are among the favourite few and benefit

accordingly.

For all Muscovites rent is fixed at 9 per cent, of their income and this includes gas, electricity and central heating in the newer buildings. is no income tax and they get a month's free holiday with free travel each year.

医乳腺性溶液性溶液性溶液性溶液性溶液性溶液

cries of disappointment. The MC wagged his finger. "Now, now," he said, chidingly. "Work

The band played a chorus of "Three O'clock In The Morning," overlapped the last chord

with a drum roll and tossed off six bars of the National Anthem in six seconds flat. Jostling for places in the cloakroom queue,

the couples set off for home. The bandleader sighed, and

"By the way," said the MC

as the musicians dismantled their steaming instruments.

There's a couple of fish-paste

sandwiches left in the buffet if

any of you would care to take

"And now . . . " the MC's Emmanmental mental mental

STEVE RACE this

week touches on a

subject near to the

heart of every dance

band musician . .

in the morning!

Against this, there are certain essentials such as food and clothing that cost at least six times as much as in England.

Musical education. those who show capability, is free and comprehensive from school-leaving age until finding a place in an orchestra.

They are given instruments by the State, but do not necessarily have the use of the same instrument all of the time. They are quite upset about this.

For jazz or dance musicians it is a different story. Not for them free instruments and education. They have to buy their own out

have to buy their own out of a limited choice of appallingly poor instruments.

Fantastic

Jazz records are unob-tainable, except at a fantas-tic black-market price.

I heard of no groups get-ting together to play jazz, though I met many jazz-keen members of hotel and

symphony orchestras.

I was invited home by one of the symphony musicians—one of the musicians—one of the younger generation who was comfortably placed. We were discussing

Western music and he was explaining to me its growth and development in Russia. To illustrate a point he played a record of what he called Russia's most popular band, led by a trumpet player named Eddie Rosner.

It was made he added, on Rosner's release from gaol in 1953. Then he played the side and I heard a Jamesish trumpet playing an Ellington number, "Blue Prelude." He was backed by an orchestra with strings and a rather wailing, wobbly vibrato-ed sax section, voiced in a poor imitation of Ellington scoring.

tion of Ellington scoring. Some time later I asked: "What did he go to gaol for?" He looked embarrassed, hesitated, and with a nervous giggle said: "For

playing jazz. Stan Wasser



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Two minutes from Tottenham Court Road Station

New deal for the THE days when BBC nousewives record announcers spoke

about Gene "Kruppa," Sid-ney "Bechett" and Count "Bassie" are nearly over. Today's DJs, as the Americans might say, are hip and gassed.

Laddies like A. Mandell, J. Payne, D. Jacobs, S. Brooke, B. Matthew, W. Thomas and the new boy, Michael Jackson, know their stuff. There are others, alas, who know their jazz but would fain forget.

Maurice Burman RADIO

But let us talk a b o u t Wilfrid Thomas, of "Let's Settle For Music" fame. On that programme he in-

troduced a new slant by talking about the composers, an idea which has been copied by all and sundry.

Wilf has just finished his chore on "Housewives' Choice."
Due to the nature of the requests, one hardly ever hears
a jingle of jazz or a sliver of

Yet Wilf, I estimate, managed to include about 25 per cent of the goodly gear in his programme, including Duke, Basie, Herman, Ella and

How was this done? How, I asked, could Thomas do it and not others? It was done quite simply by the open-card system.

Most postcards ask for a definite request, but some others merely say, for example: "My newly-married daughter's birthday is next week. Could you play something for her?"

That is what is called an open card, and while most chapples on the Choice play safe and dart in and out of the Hit Parade, Wilfred goes straight to the Jazz.

He is wise in his generation. First, because he makes his programmes different; second, be-cause he pleases the jazz-minded of the goodly matrons, and third, because he is only doing what everyone will even-tually have to do if they don't want the programme to lapse into inertia.

THE BAND WAGON Joe Loss And His Orchestra Ronnie Keene And His Orchestra 10.15 p.m. 12/8/57

WE had a bass player in a band I worked with who was the soul of contrived impartiality. If an argument broke out between the leader and one of the boys, and our bass man was appealed to for justice he, being the oldest, would invariably come out with the purase, "It's not for me to say."

friends entered into a state of war and asked me to intercede. Frankly, it got me out of many a scrape.

The memory of all this was evoked when Miss Marion Keene, on this broadcast, sang very sweetly a diplomatic ditty entitled "It's Not For Me To

In this case it is for me to say, and I'll add that Ronnie Keene's band is improving.

I liked his warm commercial tenor, Frank Gillespie's lead alto and Jock Scott's flute and arranging. I also liked his attempt to play a good pro-

What he needs now is a cleaner, brighter ensemble and lighter, swingler rhythm

As I have recently reviewed

Naturally. 1 grabbed this the Loss lads, I will add that phrase and found it very useful his band remains constantly when, for example, my married good.

ALSO HEARD "Guitar Club" (8 p.m. 12/8/57) a specialist show for guitarists but good listening for

everybody who likes music.

BURMAN'S BAUBLE

goes to Wilfrid Thomas-a splendid announcer and devotee to the cause.

THE DUKE. Wilfrid Thomas may have helped "Housewives Choice" from lapsing into inertia by playing his records.



THIS week we end the list of blues singers' pseudonyms. Additions and queries will be

dealt with when we have had a chance to sort out readers' letters.

Sam and Oscar-Sam Theard and John Oscar. John Oscar. Jammy Sampson - William Sammy

(Prankie) Black, Smiley Lewis-Overton Lemon. Smokehouse Charlie-Thomas A.

Dorsey.
Son Joe—Joe Lawler.
Punny Paper Smith—J. T. Smith.
Ira Smith—Leola Grant. Mandy Smith-Lizzie Miles
Thunder Smith-Wilson Smith St Louis Jimmy-James Oden. Sunnyland Slim-Albert Luan-

Springback James-James Hair-Bay Williamson 2-Rice

Miller Sonny Terry-Sanders Terrell Southern Blues Singer-Matthew

Speckled Red-Rufus Perryman Steamboat Bill-Willie Baker. Stovepipe No. 1-Bam Jones.

COLLECTORS' CORNER edited by Max Jones and Sinclair Traill

Sweet Pease-Addie Spivey, Tall Tom-James Piatt (Teddy Talking Bill Anderson-Charles

Davenport. Tampa Red-Hudson Whittaker Ted Ross-Horace Smith Shelley Armstrong-Leroy Carr Teddell Saunders-Sanders Ter-(some sides).

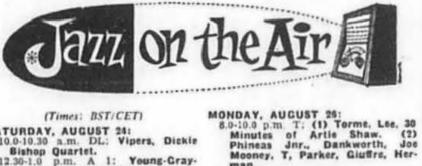
Scrapper Blackwell - Francis Tennessee Gabriel - Brownie

McGhee Texas Tommy-Thomas A Dorsey. Texas Sim-John Lee Hooger Rambling Thomas - Willard

Thomas
T-Bone Walker—Aaron Walker,
Tippy Barton—Josh White
Too-Tight Henry—Henry Towns-

Viola Bartlette-Ozie McPherson. Violet Green-Clara Smith Washboard Sam-Robert Brown, Washboard Pete-Pete Sanders Sanny Boy Williamson-John Lee

Sanny Boy Williamson—John Lee Williamson.
Willie Barnes—Wiley Barner Willie Bec—Willie B James Willie Jones—Willie Baker. Chuck Willis—Charles Willia Kid Sox Wilson—Wesley Wilson Yas Yas Girl—Merline Johnson Za Zu Girl—Eton Spivey



man.

(Times: BST/CET)

SATURDAY, AUGUST 24: 10.0-10.30 a.m. DL: Vipers, Dickie

SATURDAY, AUGUST 24:

10.0-10.30 a.m. DL: Vipers, Dickie Bishop Quartet.

12.30-1.0 p.m. A 1: Young-Gray-McGhee, Turner-Johnson, Basic.

12.45-1.15 DE: Jazz Band Ball.

10-1.15 A 1 2: Spirits of Memphis, Five Blind Boys.

2.6-2.25 C 1: Mainly Modern.

2.0-2.40 C 2: Down Town Jazz Band.

3.0-3.45 Z: Champs-Elysees Jazz.

8.0-10.0 T: (1) Glen Gray, Hefti, Elgart, etc. (2) Mulligan, Louis. Bud Powell, B.G.

9.0-9.25 J: Basin Street Jazz.

9.20-9.35 B: Bolling plays Django 9.30 W: Jamboree Jazz Time.

10.0-10.30 J: Hellywood Music.

10.10-10.55 F 1: Jazz Party.

10.40-12.0: 12.10-2.0 a.m. I: Rhythm.

11.5-12.0 J: Red Nichols.

11.10-11.30 Y: Jazz 1957,

12.5-1.0 J: D-J Shows.

12.30 app-1.0 Q: Jazz.

1.0-2.0 E-Q: Saturday Night Club.

2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, AUGUST 25:

UNDAY, AUGUST 25: 8,0-10.9 p.m. T: (1) Miller, Anthony. Christy. (2) Zurke, Winding-Johnson, Ellington, Wiley, Puente, Andy Kirk, etc. 10.0-11.55 S: For Jazz Fans. 10,11-11.0 P 2: Palladium Heath. 11,0-11.15 Z: Hank Jones, Les Jazz Modes, Wess. Modes, Wess. 11.0-11.55 P 1: Jazz For Sunday Might. 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

man. 9.15-9.30 W: Les Brown. 10.10-11.0 S: For Jazz Fans. 10.30 app. K: Jazz Hour. 10.35-11.15 Z: Shank, Hi-Lo's, Nichaus, Peterson. 11.0-11.30 I: German All Stars 1957, NJG Hannover, Hipp, etc. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-1.0 J: D-J Shows (nightly). 11.15-11.40 C 1: Ray Anthony.

TUESDAY, AUGUST 27:

UESDAY, AUGUST 27:

1,50-2.0 p.m. C 2: Peterson Trio.
5,15-5.30 K: Jazz Club '57.
6,0-6.15 J: Buddy Weed.
7,45-8.0 C 1: Pia Beck.
8,0-10.0 T: (1) California Suite,
Ellington, B.G. T.D. Miller, Shaw,
Peterson. (2) Ellingtonia, New
Gluffre Trio, Doc Evans, Knocky
Parker, Hines.
9,20-9,45 H.Z. German Jazz Festival

9.20-9.45 H 2: German Jazz Festival '57. 9.30-9.45 W: Ella and Louis. 10.10-11.0 S: For Jazz Fans. 10.11-10.55 F 2: Modernaires, Harry James. James. 10.15-10.45 B-258m; The Real Jazz. 11.0-1.0 a.m., T: Repeat of 8.0 p.m.

WEDNESDAY, AUGUST 25: WEDNESDAY, AUGUST 25:
6:30-6:55 p.m. F 1: Modern Jazz '57.
8:0-10:0 T: (1) B.G. Shaw, Hi-Lo's,
T.D. (2) Stuff Smith, Lizzle Miles,
Gaillard, MJQ, M.L.Lewis, Palch,
Tatum, Hamp, Herman, etc.
9:30-10:30 F 3: Jazz For Everyone.
10:10-11:0 S: For Jazz Fans.
11:0-1:0 a.m. T: Repeat of 8 p.m.
11:15-11:35 C 2: Erroll Garner.
12:5-10 O: Jazz Journal.

12.5-1.0 O: Jarr Journal. 12.10-1.0 I: German Jazz Festival

THURSDAY, AUGUST 29:

8.0-10.0 p.m. T: (1) Tribute to Paul Whiteman. (2) Hodges, Lunceford's Men, Yentura, Randy Brooks, Dankworth, Braff, Farlow. Eddie Costa, etc.

10.0-10.30 J: Instrumental Mood. 10.10-11.0 B: For Jazz Fans, 10.20-11.0 I: German Sazz Festival '57. 10.45-11.0 J: B for Blues. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.35-12.0 H 1: Kenton.

FRIDAY, AUGUST 38: 4.0-4.30 p.m. 1: German Jazz Festival '57. 5.0-5.30 K: For Hep Cats.

5.5-5.25 C 1: Pete Schilpercort.
5.40-60 L: Jazz Festival.
8.0-10.0 T: (1) Lena Horne, Hi-Lo's,
T.D. Miller. (2) Scobey, Rogers,
Tyree Clenn, Hug, Baudue, Hank Jones, etc. 9.30-9.55 H 1: German Jazz Festival

157. 10.0-10.35 J: Mostly Dixle. 10.0-10.15 W: Billy Maxted Band. 10.10-11.0 B: For Jazz Fans. 10.20-11.0 Q: Louis Armstrong. 10.35-11.15 Z: Jazz à la Carte. 11.0-1.0 a.m. T: Repeat of 5.0 p.m.

KEY TO STATIONS AND WAVELENGTHS

RTP Paris-Inter: 1 - 1829m. 48 39m. 2-193m.

RTP Parislen: 280, 218m, 318m.

359m. 445m, 498m.

Hilversum: 1-402m. 2-298m.

BBC: E-464m, 30, 25, 19m bands.

L-1500m, 247m. NDR/WDR: 209m, 189m, 49.38m. Belgian Radio: 1-464m. 2-325m.

RIAS Berlin: 1-303m. 2-407m. SWP Baden-Baden: 295m, 363m.

195m, 41.29m, APN: 344m, 271m, 547m, SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m. NR Oslo: 1376m, 337m, 228m.

HR Munich; 375m, 187m, 48.7m. BR Munich; 375m, 187m, 48.7m. BDR Stuttgart; 522m, 49.75m. HR Frankfurt; 506m.

Europe I: 1647m. VOA Washington: 41, 31, 19m bands. 12.0-1.0 a.m. only (2) on 1734m

Luxembourg: 208m, 49.25m. SBC Lugano: 568.6m. Geneva/Lausanne: 393m SBC 31m band.

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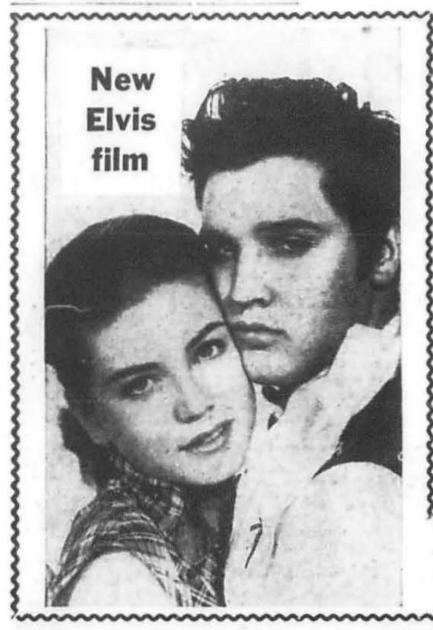
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THE new 'Kenton With

Voices' album is receiving more air play than anything Kenton has ever recorded," the Capitol promotion man told me last week (reports Howard Lucraft)

Actually, the LP should be called "Voices With Kenton"-it's practically all voices and hardly any Kenton. Nevertheless, the Kenton stamp is unmistakably present as Stan did all the arrangements, both for the vocal group and the backgrounds. The "Voices" in question are those of "The Modern

Men" quartet, joined, on e Elvis Presley with Susan Jessup who is featured in his new film, "Loving You."

to sustain this one-man record

MAKER charts, and asks;

three tracks, by Mrs. Kenton (Ann Richards). Margaret Sharp, Stan's pretty, vivacious secretary, discovered the quartet and is now its See Tony Brown's special manager. article on page 3.

Margaret informed me: 'For a long time now I've trouble, the quartet has had fine been a member of the famous Roger Wagner Chorale here. These four boys are also members and had been rehearsing, on the quiet, as a jazz vocal group. One day I chanced to hear them and thought that the

boss should listen at once.

Newton comments on the shift from trad, to modern among the record-buying public, as illustrated by the MELODY Why should the enthusiasts of Belfast and Newcastle . . . stick to the conservative repertoire of Dixieland and Skiffletype records, while those of Glasgow, Liverpool and Birmingham are making a bee-line [Chico] Hamilton and gan, Miles Davis and which all-embracing

Few bars

" Stan had decided months ago to do some commercial Frank has 13 albums out on records to get more DJ play. London label over there-ample He had been thinking about



The full Kenton instrumentation was not used on this "Kenton With Voices" LP. Backing the Modern Men, Stan had five trombones and rhythm with Perkins on tenor added for two sessions, Ed Leddy (trumpet) added for the third session you have and four saxophones added for Camden the last session.

re-forming the Pastels vocal

group. The Modern Men

only sang a few bars for

Stan and they were signed."

Despite a little intonation

Instrumentalists

ing Four Freshmen," one teen-

age girl told me in Hollywood's

famous Music City record store.

the group are instrumentalists.

Bob Smart, lead tenor voice, plays trumpet and clarinet.

Croatian Paul Salamunovich is

the organist of a large Roman

Catholic Church in the San Fernando valley. Tony Katics.

one-time boy soprano in pic-

tures, plays piano. Al Oliveri

Actually, all four members of

"They're like a higher sound-

initial public acceptance.

With the success of the album," manager Margaret tinker sto Sharp told me, "the group will anything probably make the road tour her special with the Kenton Orchestra this | banjo, in

intervals between jigs and reels played Irish fashion by Michael Gorman on the

Tremendous voice

Though Margaret's roots are deep in Ireland's open-air singing her phrasing, vocal range and attack have much in ommon with the best of

blues singers. To hear her pitch her tre

CONNEE BOSWELL and the

ORIGINAL MEMPHIS FIVE in Hi-Fi

When my sugar walks down the street; Say it isn't so; At the jazz

hand ball*; Japanese sandman; Make love to me; My honey's

loving arms*; Pagan love song*; Giannina mia; Singin' the blues*;

All of me; I wish I could shimmy like my sister Kate*; When the

saints go marching in

* Memphis Five only RD-27017

HAL MCKUSICK QUINTET

Down and dirty; Alone together; Criss cross; Gone with the wind;

romantic; For Art's sake; Old devil moon

LVA 9062

When your lover has gone; Pen-su; Makin' whoopee; Isn't it

Candoli, Counce and other West Coast stars appear in "Sweet Smell Of

Religious

DISC DATA. . . . Beryl Davis, Jane Russell and Connee Haynes have a new religious vocal trio LP titled "The Magic Of Believing." . . Gerry Mulligan is now

signed for LPs with the new

Mode company, Lucraft session New York A and R chief for Pacific Jazz Records, . . . The first in a series of Jazz Pacific Jazz Records, . . . LPs, with music directed Ex - Tommy Dorsey / Les by yours truly, will be released



HOLLYWOOD HEADLINES

AVE BRUBECK told me. Oakland: "I've just completed a new studio quartet album. This will follow my second piano solo LP and

the 'Jazz Goes To Junior

This latter was recorded

during a recent concert at

Fullerton College in southeast Los Angeles. I was back-

stage part of the time, Paul

Desmond was having a lot of trouble with his alto.

to our English tour next Feb-

ruary," Dave declared before

Zardi's closed

TITERY NEWS. . . . The Australian Jazz Quintet

is at Peacock Lane.... Zardi's Jazzland is, cur-rently, closed completely, due

to lack of customers, . . . Jerry Gray's "new sound"

band ("No More Miller")

plays for dancers at the

dium.

Hollywood Palla-

THLM CLIPS.

don has revealed that her "Cry Me

A River " hit song

was actually writ-

ten for Ella Fitz-

gerald to sing in the "Pete Kelly's

is in "Until They

Sail" with Piper

Laurie and Jean

Simmons. . . . In

addition to the

Chico Hamilton

Quintet, Frank

Conte

Curtis

For Ella

out good," Dave advised.

" However, the album came

'I'm sure looking forward

College' release.'

he rang off.

TN BRIEF. . . . British drummer A Sid Raymond is returning shortly to live in London. The European tour of Bud Shant and Bob Cooper was the subject

Bandleader Ray Anthony and his film star wife, Mamie Van Doren, pictured in

Hollywood before leaving for London. They are expected today (Friday).

The album features all Lucraft est refugee from the eastern heat arrangements with five Lucraft to take up residence here. . . .





DANNY CRAIG Dill Jones Trio

This is the Carlton Kit televised recently in B.B.C. "Jazz Session." Danny Craig and his Carlton Kit proved conclusively that Carlton Drums speak for themselves. Make a point of seeing and trying Carlton at your local music shop. You'll find out how good they really are !!

Your local dealer supplies and recommends Carlton.

WRITE FOR THIS NEW CATALOGUE

Send me a copy of the 16-page

SATCHMO. You don't have the word for its readers (as (but pre-recorded) stint during to qualify it, explain it, happened during his last visit) his visit to the States in June add to it. There's only one as: "More satchel." Satchmo. Fats (Waller, There's

Edwards, Navarro, Domino), Earl (Hines, Bostic), King (Oliver, Cole), dozens of Lords in the Land of

But there's only one Satchmo. subtitle to "and everyone, all over the Fi" (Verve). world, knows who it is.

First it was to be "Saga Of Satchmo." Then "Ambassador Satchmo." They finally settled for "Satchmo The Great." Satchmo all the way, It's the title of his latest American Decca album. The title of his autobiography, issued today (Friday) in a 2s. edition: "Satchmo—My Life In New

25 years ago SATCHMO The Great comes to the London Pavilion next month. In it you'll see shots taken during his man's latest on Capitol.

Empress Hall concerts earlier It's called "Music For Hip this year,

And you'll also see him tell-ing Ed Murrow, the American TV personality, how he was given his nickname in 1932— by a former MELODY MAKER editor, Percy Mathieson Brooks.

Please!

AFTER all this, there should daily newspapers to "translate"

of a machine 10 times its size!'

Try it yourself

Radio Show

on our stand at the

39 gns

Walter ...

Here's the tape recorder for YOU!

Says JACK JACKSON

Take a tip from Britain's most popular TV and Radio

in for a pleasant surprise . . . it has the performance

tapester - 'If you haven't heard the Walter 303, you're

Title Tattle THE American A&R men are still at it. Among new album titles that have caught

my eye are:
"Dinner Music For People
Who Aren't Very Hungry"—
subtitle to "Spike Jones In Hisubtitle to "Spike Jones In Hi-Music And

Universal-International realised this when searching for a ton and his Orch. (MGM).
title to the film of Armstrong's But I must confess I had to

Brand phrase, he can think twice about Woody Her-

the first British artist to feature

I was wrong. who undertook this five-hour

Lovers Pioneer

AST week I suggested that Ray Martin was probably on the non-stop coast-to-coast NBC radio show "Music Mara-

First was Frank Chacksfield.

ONLY TWO

CONTROLS!

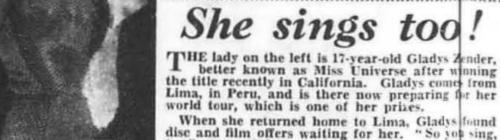
programme last Friday.

It was there, though, snapped during his first num-

of his right hand. watched fascinated as attendants stood by with water and bandages for the rest of that number and four others before being able to staunch the

"ONE of the most original and exciting new talents to come along in years." That's how pianist Marian McPartland describes girl singer and electric piano player Jean Hoffman. Jean is from the West Coast now plays the Village Vanguard

A LTOIST Bruce Turner epitomised the lack of jazz



A NOTHER thing's been puzzling me (observe the worried lines Disley's drawn on

'Nobody knows," he adds,

? ?

my face); IF the girls flock in their thousands to watch the boys perform in Variety and to buy WHY don't the boys flock in

equal measure to see the girls and listen to their records? Today there is an almost complete absence of the fair sex from the record charts and the Variety bills.
WHY this anti-feminist atti-

Summing-up

COUNTRY-and-Western fans may not have detected an extra-high falsetto note among Johnny Duncan's blue yodelling during his "Rhythm And

It came when a guitar string ber, and ripped open the back

The studio audience, I'm told,

Wait for it!

warned! Blue-blooded

All the musicians are raving

her. You have been

appreciation in Russia when returned with the comment Too many Red Squares



Summertime; Laura; I can't get started; My funny valentine; Everything but you; Frustration; Cotton tail; Day dream; Deep purple; Indian summer; Blues

LTZ-N 15078

Jazz of Two Cities Smog eyes; Ear conditioning; Lover man; Quintessence; Jazz of two cities; Dixie's dilemma; Souvenir d'un lieu cher; I never knew

WARNE MARSH QUINTET LTZ-P 15080

Dixieland

Canadian capers; Aunt Hagar's blues; Mighty like a rose; Gonna stomp, Mr. Henry Lee; My inspiration; Sophisticated lady; Beer barrel polka; Oy mambo; Dardanella; Stompin' at the Savoy; Fidgety feet; That da da strain

BEN POLLACK AND HIS PICK-A-RIB BOYS LTZ-C 15081



THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SWO

CORAL

nearest thing to authentic, traditional olues singing from the British Isles, all nath

Stat Kenton (centre) with the Modern Men

I-r, Al Diiveri, Bob Smart, Paul Salamunovich

and Tony Katics.

Art Pepper and Bob

Cooper record for Lucraft

do is to take a London Tube train to Then walk up to the Bedford Hotel, ad. There you will hear Margaret Barrie. Margaret, a tall, austere Irishwoman o from County Cork, would admit to being a blues singer. Irish street ballads are y, accompanied by her five-string zither-

> fiddle and young Keiran Collins on the button accordion and flageolet-penny whistle to you

jingle giant

JINGLE singing isn't as simple as it sounds. The singer sells the lyrics, not himself. The sponsor may be up in the recording box screaming 'I can't hear the words! " Bill Lee should know what he's talking about. He's reckoned t

be America's Jingle Giant—the man of a hundred voices behind a thousand advertised products. He has sung the praises of ove 60 brands of cigarettes alone. Bill started off as a trombonist with Red Nichols and got of

with a vocal chorus or two without getting ideas about a singing career. In fact, after war service he tried to be a music

brought the rich lingle of go and Bill never looked back. To day he must be counted as the most commercial singer of then all. Last year, he grossed \$100,000.

Regret?

Doce he regret being the most-leard, yet least-known manehind-the-voice? " Not with that kind of mone and a house with a swimmin pool." he answers promptly.
But Lee's gain has obviousl been the fans' loss. He is tal handsome, virile. He served is the U.S. Navy as a lieutenant an the U.S. Navy as a lieutement and he looks every inch the part.

A picture of him in a peaked nautical cap may bring him more glory. A TV producer saw it and offered him an acting part as a rough and tough sailor.

"I hope I do it," he says.

"It'll help to plug my latest LP, My Port Of Call."

@ BILL LEE



MM 248/5



does local gigs on saxophone, clarinet, flute and oboe. How-XXXXXXXXXXXXXXXXXXXXX ever, they do not intend to do the vocal/instrumental bit à la Road tour

by Hubert W. David

PLAGIARISM is described as "the act of appropriating and giving out as one's own the writings, inventions and ideas of another." It is a word which many unknown writers seem to fear, but in the popular song world much too much is made of it.

Let us clear the air at once. There is no copyright at all in the actual title of a song. So, on the face of it anyone can set down and write a number called "Around The World" or "Mr. Wonderful." Getting such a song published would be quite another matter.

While there is no copyright in the title itself, there is what is known as "colourful imitation," and if one publisher's exploitation is taken advantage of by another publisher to sell a similar song that is where the fireworks start.

I say that it all depends on the type of title. For instance, over the years we have had a dozen songs all with the same title "When I Fall In Love." No one song has affected the other because enough time has elapsed between publication. Moreover, anyone could have thought of "When I Fall In Love."

Specialised titles

BUT I am sure you would never dream of sitting down at your piano to compose a number with the title "Riders In The Sky" Here is a whole specialised idea which has been moulded into a complete story. So no matter how much water passes under the bridges, you will still never again be able to use the title "Riders In The Sky"

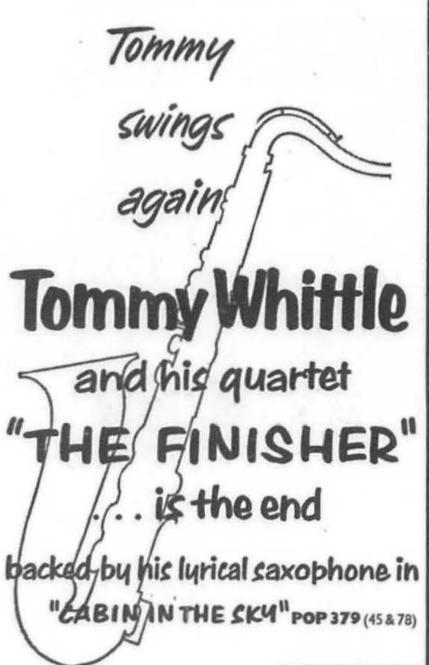
So much for the title itself. Among publishers plagiarism is an acknowledged thing, for however vast their knowledge may be of what has been published in the past, nobody is iniallible. I can assure you that a publisher very rarely takes such a matter to court. It can be a very expensive business and, with Queen's Counsel and the rest, a publisher may find it will cost him more than he is likely to get in damages.

Damages? Well, if a song doesn't make the grade it earns no money. So how can a publisher claim damages from another in such a case? If a song nets £5,000, then, perhaps, the publisher whose work has been plagiarised might feel justified in going ahead with an action. But it is far simpler to approach the matter on a friendly basis, and I know of many incidents where an amicable settlement has been arranged on a small royally basis at the cost of a few postage stamps. royalty basis, at the cost of a few postage stamps.

Kill the bogey

IF you suddenly hear a song on the radio with a snatch of melody similar to one reclining in your desk drawer at the moment, don't jump to the conclusion that you have a traiter in the camp and that someone who has seen your song has stolen a march on you.

After all, the piano keyboard has only 12 notes to provide all the variations of all the songs that have ever been written. That your own melody is still lying dormant in your writing desk is just pure bad luck. So please dismiss this bogey of plagiarism from your minds. It occurs far more by accident than design, and, believe me, publishers are far too busy to ever worry about picking your brains.



"HIS MASTER'S VOICE" for the TOPS in POPS



E.M.I. RECORDS LTD., (Controlled by Electric & Musical Industries Ltd.) 8-11 Great Castle Street, London, W.I.

BRITAIN'S TOP DISCS and TUNES

This rook	Last wook	Title	Artist	Label					
1	(1)	ALL SHOOK UP	Elvis Presley I						
2	(4)	ISLAND IN THE SUN	Harry Belafonte	BCA					
8	(II)	LOVE LETTERS IN THE SAND Other discs—Jose Savage	LOVE LETTERS IN THE SAND Pai Boons Other discs—Joan Savage (Col); Gary Miller						
	(2)	TEDDY BEAR	Elvis Presley	RCA					
	(1.0)	DIANA	Psul Anka	Columbia					
	O	BYE BYE LOVE Everly Brothers London Rory Blackwell (Par); Beverley Sisters (Dec); Webb Pic (Bruns); Chuck Miller (Mer); Dens Boys (HMV).							
7	(0)	LAST TRAIN TO SAN FERNANDO Ray Lang (Bruns).	Johnny Duncan	Columbia					
	(0)	WE WILL MAKE LOVE Jean Campbell (Poly); Jo (HMV); Johnny Southern	WILL MAKE LOVE Russ Hamilton Oriols Jean Campbell (Poly); Jerry Grant (Emb); Kathie (HMV); Johnny Southern (Mel).						
	ന	LITTLE DARLIN' Gladiolas (Lon); Roberto	Mercury						
10	(5)	PUTTIN' ON THE STYLE Dickle Valentine (Dec).	THE STYLE Lonnie Donegan						
11	(178)	WITH ALL MY HEART Petula Clark Py Dave King (Dec); Eve Boswell (Par); Joan Sav Jodi Sands (Lon); Judy Scott (Bruns); Buddy Gr							
18	(19)	PABULOUS	Chartie Gracie	Parlophone					
	(18)	START MOVIN' Donald Peers (Ori); Larry	Sal Mineo	Philips					
14	(10)	BUTTERFINGERS	Tommy Steels	Decea					
15	()	WATER, WATER	Tommy Steele	Decca					
16	(17)	LUCILLE	Little Richard	London					
17	()	DARK MOON (Gale Storm (Lon); Three (HMV).	Tony Brent Kaye Suters (Pt	Columbia ii; Joe Loss					
18	(16)	GAMBLIN' MAN HANDFUL OF SONGS	Lonnie Donegan Tommy Steele	Pye-Niza Decca					
20	()	AROUND THE WORLD Mantovani (Dec); Bing (Bruns); Gracie Fields (O	Ronnie Hilton Crosby (Bruns); V oli; Jack Haskill (i MV); Victor Silvest	HMV leter Young Lon; Ronnie					

Two records "tied " for 12th and 18th positions.

* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—A. V. Ebblewhite, E.C.3; W. A. Clarke, S.W.6; Popular Music Stores, E.6.; Leading Lighting, N.1; Imhofs, W.C.1; Rolo For Records, E.10; MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—James Smith and Son, 1; Nems, Ltd., 4. BLACEWOOD—Glyn Lewis, HULL—Sydney Scarborough, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. BOLTON—Engineering Service Co. SLOUGH—Hickies, EDINBURGH—Handparts Music Stores, Ltd., 1, TORQUAY—Palsh and Co., Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 2, CARDIFF—Boyds, MIDDLESBROUGH—Sykes' Record Shop, GLASGOW—McCormack's, Ltd., C.2. SOUTH SHIELDS—Saville Bros., Ltd.

A GUIDE to the best selling discs for the week ended August 17, derived from THIS copyright list of the 24 bestselling songs for the week ended August 17, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.) (4) WE WILL MAKE LOVE (B)
(2/-) Melcher-Toff
(6) FORGOTTEN DREAMS (A)
(2/6) Mills Music
(3) MR, WONDERFUL (A) (2/-)
Chappell 14. (18) BYE BYE LOVE (A) (2/-)
Aculf-Rose
15. (15) START MOVIN (A) (2/-)
Bradbury Wood 6. (23) SCARLET RIBBONS (A) (2/-) (13) I'D GIVE YOU THE WORLD (F) (2/-) ... Macmejodies 8. (17) BUTTERFLY (A) (2/-) Aberbach

23. (21) YES TONIGHT, JOSEPHINE (A) (2/-) Berry 24. (22) THE GOOD COMPANIONS

(B) (2/-)....Peter Maurice Two titles "tied" for 10th and 16th positions, American; B-British; F-Others.

(All rights reserved.)

ingh'm

Week Ended August 17, 1957

					-	90	CHR					1 1	115
This week	Last	Title	Artist	Label	Lon	Glas	Bel	M'n	B'm	Nev	Liv	3	Do
1	-	CHICO HAMILTON QUINTET IN		Vogue	2	1	2	4	-	-	4	-	42
2	1	CHICO HAMILTON QUINTET (LP)		Vogue	1	_	-	-	0	9	1	1	40
3		CONCERT BY THE SEA (LP)	Erroll Garner	Philips	-	4	6	10	-	2	3	10	26
4	8	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Niza	_	2	1	5	-	-	-	-	25
5	4	MEL TORME SINGS FRED ASTAIRE (LP)		London	-	6	-	-	10	-	3	3	22
6	5	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol II (LP)	Elia Fitzgerald	EMV-Vervo	-	3	4	-		-	5	-	21
7	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	-	-	3	1	-	-	-	-	18
8a	-	BIRTH OF THE COOL (LP)	Miles Davis	Capitol	3	5	-	-	-	-	-	-	14
80	10	ART PEPPER QUARTET (LP)		London	6	-	-	-	-	_	_	2	14
10a	_	SONNY ROLLINS PLUS FOUR (LP)		Esquire	4	-	-	-	5	-	-	-	13
10b	2	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	-	7	_	_	-	-	2	-	13
12a	13	BRASS IN HI-FI (LP)	Pete Rugolo	Mercury	_	9	-	2	_	-	_	-	11
12b	10	BLUES IN A MISSISSIPPI NIGHT	Alan Lomax	Pye-Niza	-	-	-	-	-	-	6	5	11
14a	-	GEORGE LEWIS AND HIS NEW ORLEANS MUSIC (EP)		Vogua	5	-	-	-	7	-	-	-	10
14b	19	THE JAZZ SKYLINE (LP)	Milt Jackson	London	-	_	_	_	1	-	-	-	10
140	-	BASIE'S BACK IN TOWN (EP)	Count Basis	Columbia- Clef	-	-	-	-	-	1	-	-	10
17a	10	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	-	-	9	-	-	4	-	-	9
175	-	JAZZ IN THE STREETS OF LON- DON (LP)	Happy Wanderers	Esquire	-	-	-	-	2	-	-	-	9
19a	-	GEORGE LEWIS RAGTIME BAND		Tempo	-	-	-	3	-	-	-	-	8
195	13	THE ONIONS	Humphrey Lyttelton	Parlophone	-	-	-	-		3	-		8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Collett's Record Shop, W.C.1; GLASGOW—McCormack's, Ltd.; C.2; BELFAST—The Gramophone Shop; MANCHESTER—
flime and Addison, Ltd., and Record Rendesvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1
LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

(Week commencing August 25)

Ronnis ALDRICH and Squadronaires Beason: Palace Ballroom, Douglas,

Ivy BENSON and Orchestra Season: Villa Marina, Douglas IoM

Joe DANIELS and Band

Beason; Butlin's, Skegness Johnny DANKWORTH and Orchestra

Sinday: Spa Royal Hall Bridlington Wednesday: USAF, Sculthorpe Friday: Cresta Ballroom, Luton Saturday: Regency Ballroom, Bath

Eric DELANEY and Band Theatre. Cy LAURIE and Band Sunday: Manchester Monday: Perth Tuesday: Dundee Sunday; Espis Bognor Regis Esplanade Priday: Savoy Ballroom, Southsea Saturday: USAP, Bovingdon

Songwriters

This soupon entitles you to or lyris 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 Bongwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1. 189, High

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 7, 1957, for readers in Britain; until October 7, 1957, for foreign and Colonial

Ray_ELLINGTON Quartet Tuesday: Royal, Tottenham Wednesday: Royal, Tottenham Thursday: Royal, Tottenham Friday: Royal, Tottenham

Saturday: Royal Tottenham GERALDO and Orchestra Season: Empress Ballroom, Winter Gardens, Blackpool

Lena KIDD Seven Monday; Skegness Embassy Ballroom.

KIRCHIN Band Sunday: USAP. Sculthorpe Thursday: Corn Exchange. Colchester Priday: Palais, Stockton Saturday: Unity Hall Wakefield

Wednesday: Aberdeen Thursday: Inverness Priday: Ice Rink, Palkirk Saturday: Ice Rink Kirkcaldy Vic LEWIS and Orchestra Sunday: Granada, (with Johnnie Ray)

Monday: Colston H. (with Johnnie Ray) Hall, Bristol Thursday: W Ventner, IoW Winter Gardens, Terry LIGHTFOOT Jazzmen Sunday: Shakespeare Woolwich

Tucaday: British Legion Hall, Harrow Wednesday: Royal Oak Hetel, Dagenham Saturday: Pishmonger's Arms, Wood Green

Freddy RANDALL and Band Wrek; Green's, Glasgow

As listed by "Variety"-issue dated August 21, 1957

1. (2) TAMMY .. Debbie Reynolds 2. (1) TEDDY BEAR Elvis Presley (3) LOVE LETTERS IN THE SAND Pat Boone

(4) GONNA SIT RIGHT DOWN Billy Williams 5. (5) IT'S NOT FOR ME TO SAY Johnny Mathia

8. (7) SEND FOR ME Nat "King" Cole 7. (6) BYE BYE LOVE

Everly Brothers

S. (13) THAT'LL BE THE DAY Crickets S. (9) DIANA Paul Anks 10. (11) SHORT FAT FANNY

Larry Williams 11. (11) AROUND THE WORLD

Woolwich 12. (17) AROUND THE WORLD Victor Young

13. (19) WHISPERING BELLS (-) WHOLE LOT OF SHAKING Jerry Lee Lewis

Hotel, 15 (17) HONEYCOMB Jimmy Rodgers

(8) SEARCHING Coasters (-) STARDUST Billy Ward 18. (10) SO RARE Jimmy Dorsey (19) TAMMY Ames Brothers

29, (14) OLD CAPE COD Patt Page Sunday: Cragburn Pavilion, Two records "tied" for 13th, 16th Reprinted by permission of " Variety "

Lita points

ITA ROZA comes through
I with a real winner in
You've Changed," one of the
titles from an LP of standards
recorded by Lita and entitled:
"For Lonely Hearts) Love Is The
Answer" (Decca LK4171).
This song has been used to
mack "I Need You"—considered
to be the "A" side of this single
release. Frankly, I prefer
You've Changed."
The song was written back in

The song was written back in 1943 by Carl Fischer, the late planist who accompanied Frankle lating. It enjoyed some success m America, but

was only recently published over

If ballads are truly coming back, then this is one that well deserves to herald the trend herald the trend
away from the
c a c o p h a n y
est rock-'n'-rolf.
Lita gives it a
beautifully expressive rendering to a sensitive
a c c o m p a n iment from the
R ol a n d Shaw
Orchestra.

Orchestra.

I hope this release will find the appreciative a u dien ce it deserves.

JUNE RICHMOND: Call Of The Wild; I Hadn't Anyone Till You/Corner To Corner; Lover Come Back To Me (Felsted ESD

JUNE RICHMOND, of course, is the rotund singer who ence enlivened the ranks of the Andy Kirk band in the States. Since 1948 she has been a high-voltage-attraction in the leading night spots on the Continent.

"Call Of The Wild." "Corner To Corner" and "Lover Come Back To Me"—particularly this one—reveal June's innate feeling for jazz. And, for Continental orchestras, the accompaniments back her in jazz-worthy fashion.

The intonation of the orchestra on "I Hadn't Anyone Till You" is suspect, but June handles this Ray Noble ballad with her usual skill.

I would certainly endorse Nigel Hunter's sieve comment that

Hunter's sleeve comment that this singer has "a voice with a very wide range perfect intona-tion, sensitiveness and artistry."



JULIAN " CANNONBALL " ADDERLEY (LP)

Dog My Cats; I'm Glad There
Is You: Blues For Bohemia;
Junior's Tune; Between The
Devil And The Deep Blue
Sea; Casa De Marcel; Little
Cirl Blue; T's Tune; Broadway At Basin Street; Just
Norman; I Don't Care.
(EmArcy 12 in. EJL1261.)

A SOLIDLY swinging rhythm section; good solos by trombonist Jimmy

Cleveland. But so far as the Adderley brothers—Julian (alto) and
Nat (cornet)—are concerned while both play
robust, riding, uninhibited
jazz, neither has yet jazz, neither has yet developed into a major jazz force.—E. J.

RED NICHOLS (LP)

'Hot Pennies" — Louisiana; Mood Indigo: Maple Leaf Rag: Peg O' My Heart; Marchin' With The Saints; Mama's Gone, Goodbye; Ida; Farewell Blues; Blues At Midnight; Row, Row, Row (Capitol 12 in. T775), 7 and 10/9/56. 10/9 50.

THIS Nichols studio orchestra offers dance-able, period - sounding arrangements of old tunes, mostly with Five Pennles associations. Some are on the corny side but tracks the Louisiana and Ida should attract Golden Age connoisseurs. connoisseurs

Red's Bix-inspired cornet has changed little. Many bright moments are furn-ished by Joe Rushton, Wayne Songer and Abe

Lincoln.-M. J. JOHNNY WINDHURST QUARTET (EP)

Back In Your Own Back Yard; You Do Something To Me. (Esquire EP138.)

OT a great record, but it serves to introduce Johnny Windhurst, a trumpet who, despite not too good recording balance and one or two fluffs, shows up as an economical, lyrical and rhythmical player who can swing solidly in the midperiod style. A man to be watched.—E. J.

You (Decca 45-F10921).

I TA ROZA comes through
With a real winner in
You've Changed," one of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the control of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the cities from an LP of standards seconded by Lita and entitled:

Constitution of the cities from an LP of standards seconded by Lita and entitled:

THE semi-hysterical blues shouting of Little Richard is OK in small doses, but I find 12 tracks of his bleating, croaking and lisping rather too much at one sitting.

But doubtless the dwindling rock-n'-roll element will welcome this release

discs

by Laurie

Henshaw

Love Has Finally Come My 2 Way (C a p. 45 - CL FARON 14762).

H ERE'S an-other one for the same faction. But Faron's voice is more acceptable than many singers who go out on a rock-'n'-roll limb,

(Backing un-available at press time.)

SAMMY French Fried Potatoes and Potatoes and Ketchup / Good-bye, So Long I'm Gone (Bruns, 45-05694),

NOT the best material for Sammy Davis. He finds little scope for his talents in these riffy pieces.

THE McGUIRE SISTERS: Interlude/ He's Got Time (Vogue-Coral 45-Q72272).

"INTERLUDE" is a pleasant song, and the McGuire Sisters handle it with their customary competence. Reverse has something of a hill-billy motif.

FESS PARKER: The Ballad Of John Colter/Wringle Wrangle (Oriole CB1378).

FILM star Fess reveals that he has a pleasant, unaffected style. Both songs are from the film, "Westward Ho The style. Bo the film. Wagons."

LITTLE ABNER: Not Here, Not There You Mean Everything To Me (Oriole CB1380),

LITTLE ABNER sounds like a mild version of Little Richard. Another one for the rock-'n'-rollers.

THE KING SISTERS: "Aloha"—My
Little Grass Shack In Kealakekua,
Hawaii; Sand; My Tame; Sweet
Leilani; Hawaiian Wedding; Song
Of The Islands Hawaii Is Galling
Me; Hawaiian War Chant; Farewell; On The Beach At Waikiki;
Beyond The Reef; Aloha Oc (Cap.
T808),

BEST of this batch of Hawaiian styled numbers are "My Little Grass Shack."
"Hawaiian War Chant" and "Beach At Waikiki."

"Hawaiian War Chant" and "Beach At Waikiki."

"Beach At Waikiki."

"A popularity in the States.

Not a very auspicious welcome for Ray, I fear. This riffy piece fails to do justice to his band's excellent capabilities.

The backing, "The Hokey Pokey." was unassisted the pokey."

If ballads are really coming back, this is a record that well deserves to herald the trend away from rock-'n'-roll.

The Sisters reveal the expected American precision against well-scored accompaniments from steel guitarist Alvino Rey and his Orchestra.

RAY ANTHONY and his Orchestra: The Bunny Hop (Cap. 45-CL14709).

A MERICA'S trumpet - band-leader Ray Anthony is due to arrive in London today (Friday) on a personal exploitation trip.

To commemorate the event, Capito' Records have reissued "The Bunny Hop," an Anthony instrumental setting of a dance that once enjoyed a brief spell of popularity in the States.

Fraser Hayes Four

TRANSATLANTIC acts have often barnstormed into top billing on British music halls with little more to commend them than the transient appeal

of a best-selling record.

They have often revealed a paucity of talent that has made a mockery of eulogistic publicity notices, Yet, here in Britain, several

musical acts have been going the rounds with barely a muted clarion call

As long ago as June 9, 1956, the MM's Tony Brown wrote of the Hedley Ward Trip; "If this act were American it would surely be topping at the Palla-

dium. instrumental act is quite the best of its kind in the country." Well, the Ward Trio now has rival in the Fraser Hayes

wen, the ward 110 how has a rival in the Fraser Hayes Four.

This group, currently at the Finsbury Park Empire, on Tuesday achieved the remarkable distinction of offering a slick, polished act that blended a high degree of musicianship with the type of "mass" comedy that registers with a suburban Variety-going audience.

The Four consists of vocalist Kerri Simms, Jimmy Fraser (gtr.), Tony Hayes (bass) and Nicky Weish (accordion).

The act was well dressed and the group's combined movements made a happy contrast with some of the ill-drilled shambling of so many acts.

of so many acts.

The Fraser Hayes Four seem a natural for "Bix Pive Special."
But they have never appeared the programme. When one This riffy piece et to his band's ties.

"The Hokey "Th it is perhaps not such a prise.—LAURIE HENSHAW.

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CHICO HAMILTON QUINTET ionalah (a); Chrissie (b); The

Wind (c); Gone Lover (When Your Lover Has Gone) (d); The Ghost (e); Sleepy Slept Here (f) Takin' A Chance On Love (g) The Squimp (h); Topsy (i) Drums West; Sleep (j). (Vogue 12 in. LAE12045.)

Hamilton (drs.); Buddy Collette (alto, tnr., cit., flute); Fred Kate ('cello); Jim Hall (gtr.); Carson Smith (bass). Arrangers: (a) Smith; (b), (c), (g) Hail; (d), (h) Katz; (e), (f) Collette; (i) improvised; (j) Hamilton, Hall. Circa late 1955. USA. (Am. Pacific Jazz.) Note: (a), (c), (h), (k) available also on Vogue EPV1206.

R EMEMBER my rave about this Chico Hamilton Quintet's first LP when I reviewed it on June 22? I hope so because most of what P wrote applies to this second one, too. True, the opening "Jonalah ' is only an average tune, and I think a better closing item could

Also this group will have to be careful that it doesn't allow its

have been found than the rather

trite and moth-eaten pop



Don Rendell—as a tenorist is almost unexcelled.

technical skill and imagination o become its master when it hould be its servant. Everything is fine when it is dealing with such awing inspiring writing as "Seepy Slept Here." guitarist Jim Hall's treatment of "Chance On Love." Fred Katz's delightfully titled "Squimp," and the head arrangement of the 20year-old Basic favourite " Topsy." I could not fairly say the moodly descriptive "Wind" and Fred Katz's fanciful exploitation of "When Your Lover Has Gone" merely clever, but I can' help feeling that in parts they were somewhat contrived.

Also I can't help wondering if Katz's inability to really swing when bowing will not become rather more noticeable when once the novelty of his cello in particular and the methods of this group in general have begun to wear off.

Judged as a whole, however, this record has just about every-thing its predecessor had. To some extent is even better—the quintet had been together longer and it sounds even more closely integrated and at ease.

And if there is a drummer who can play with a lighter touch and more dexterity than Hamil-ton does in his solo piece " Drums West," I have yet to meet him.
Incidentally, the quintet is
featured in the film, "Sweet
Smell Of Success." Don't miss when it comes your way .-

DON RENDELL JAZZ SIX (LP) I Saw Stars (a); Jack O' Lantern (a); Will O' The Wisp (a); Ignis Fatous (c); Star Eyes (c); I Know Why (c); Taking A Chance On Love (c); Limehouse Blues (a); Out Of Nowhere (b). (Nixa Jazz Today 12 in. NJL7.) (a)-Rendell (inr.); Ronnie Ross alto); Ken Wheeler (tpt.); Ken Moule



Jack Teagarden-average Dixieland fare.

records

(drs.); Pefe Blannin (bass); Don Hot Line (drs.); 15/1/57. London, the point.

There is masterful trombone. There is masterful trombone. reso.); Pete Blannin (bass); Don not the best record for proving (b)—Same personnel, except Ross playing on several tracks, and a little that sounds dispirited.

There are four vocals, characterplays bari.; Arthur Watts (bass) re-places Blannip, 18/1/57, Do. (Dc.) (c)—Personnel as for (a), except Ress plays alto, barl.; Bert Courtley too dragged, I thought. replaces Wheeler; Watts replaces Blannin, 31/1/57, Three different groups are pre-

a man called Greenleaf in the

The next set has worthler en-sembles, a rhythm team that

swings smartly and solos by McPartland and Hall.

Hall's tough, croaky clarinet e enjoyable on "Bad Acting

Feather emerges with a touch

Teagarden band?

sented, to lend some variety to the album, and the tunes are mostly revered New Orleans standards, TTHE sleeve note quotes Don Rendell as saying: "We The (a) titles are by a band which Teagarden led in late '54 (with sister Norma on plano). Aside from the leader's trombone, new sound or even recapture an old style. All we set out to do play easy, relaxed, swinging nothing at all startling happens here. But could there really be

The comment would be a fair mining up of the result hieved, were it not that its most apologetic modesty makes misleading. True, Don has of created a new style, But the cord is in the style still con-dered modern, so at any rate dered modern, so at thy rate is in the new style.

Don carries it out well. He is beatured as composer and arranger as well as an instrumentalist.

Maybe as a writer of original material and arranger for a small group he does not always quite by "and "Meet Me," and his incisive playing being the feeling.

material and arranger for a small group he does not always quite equal the best Americans. But some of his themes like "Jack O Lantern" are delightful, and cisive playing helps the feeling of this session which brings us a modern-style jazz tenorist he is almost unexcelled. Still using that light, cloudy Teagarden. of blues plane on these, and the trombone is effortless and fine-

tone, he continues to play firmly and resourcefully. He never has to hesitate for a phrase, is always toned. For some reason though always swings along gracefully

always swings along gracefully and gally.

His work in the brisk-paced "Star Eyes," most of which be plays with only the rhythm section, is outstanding.

The styles of the two trumpet players contrast interestingly. Bert Courtley appears to get his inspiration mainly from such hard - swinging characters as inspiration and Joe Newman.

Lizzle Miles (voc.). Beptember, 1952.

Herry Edison and Joe Newman. Harry Edison and Joe Newman. Canadian Ken Wheeler seems more partial to the Dizzy Gillespie mode.

But like the rest of this Jazz Six, which Don formed last January, both of them fit with him and help him to achieve aims admirably. - Edgar JACK TEAGARDEN (LP)

"Jack Teagarden Jazz Great" King Perter Stomp (a); Essentrie (b); Davenport Blues (c); Original Dixieland One-step (b); Bad Acting Woman (b); Misery And The Blues (a); High Society (b); Music To Love By (c); Meet Me Where They Play The Blues

(London 12 in. LTZ-N15077.) (a)—Teagarden (tmb.); Kenny Davern (clt.); Fred Greenleaf (tpt.); Norma Teagarden (pno.); Kass Malone (bass); Ray Baudue (drs.).

(h)—Teagarden (tmb.); Edmond
Hall (elt.); Jimmy McPartland (tpt.);
Dick Cary (pno., arranger); Walter Page (bass); Jo Jones (drs.). (c)—Teagarden (tmb.); Hall (clt.); (tpt., arr.); Leonard Feather Page (bass); Ray Baudue

All November, 1954. New York. (Am.

Marshmallow

Ice Cream Konitz

sessions re-mastered by Rudy Van Gelder.

Sound Lee

Retrospection

Palo Alto

Judy

32-027

sound half as effective as they did when Teagarden whipped them out with Rollini's band in (b)-Same personnel, except Claude Williamson (pno.) replaces Previn. Arrangers: (bl.) Jack Montrose; (b2)

This Chico Hamilton record is, to some extent, even better

than its predecessor.

(h)—Bonano (tpt.); Cantobie (clt.); Jimmie Blount (tmb.); Mendelson (pno.); Abraham (bass, tuba); Albert Brunies (drs.), 1954. Do. (Do.)

T is said that Sharkey Bonano

is a Crescent City institu-tion. After 30 years of playing the same kind of music, mostly

in the same places, he is entitled

Madam Miles has been going

even longer but she has travelled

though not in so big a chunk.
"A Night In Old New Orleans"

gives us half a dozen in-strumentals — straightforward Sharkey Dixieland broken up with plenty of short solos—and

the same number of vocal tracks,

but one by the lusty Lizzie

DAVE PELL OCTET (LP) Can't We Be Friends? (a1); I've Got A Grush On You (a2); I've Got A Feeling I'm Falling (a3); Love Is The Sweetest Thing (84); If I Could Be With You (b1); Let's Do it (b2); You Can't Puil The Wool Over My Eyes (a5); Be-

witched, Bothered And Bewildered (a6); Just One More Chance (b3); Who Walks in When I Walk Out? (bi); Solitude (a7); I've Found A New Baby (a8) (London 12 In. LTZ-K15682.) (a)—Pell (tnr., bass-cit., English born); Maury Berman (bar.); Don Fagerquist (tpt.); Ray Sims (tmb.);

Andre Previn (pno.); Tony Rizzi (gtr.); Mel Pollan (bass); Irv Kluger Arrangers: (a1), (a3), (a5) THIS time, at any rate, the Marty Paich: (a2) Jim Emerson; (a6) word "great" on the record Bill Holman; (a6) Previn; (a7) over is justified. But this is Jimmy Giuffre; (a8) Johnny Mandel.

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THE ORIGINAL

CITY RAMBLERS SKIFFLE

This is average Dixieland fare —certainly not high Tea.—Max a lot more. Both have appeared on local releases before this,

YOUD think that with such a distinguished array of arrangers (see after personnel details) the writing here would play an important, even gripping part. It does neither, Maybe it was because this "Love Story" was meant to do no more than live up to the in-

evitably unadventurous idea, but the scoring is seldom more than just pretty in a conventional, quasi-modern small band way. The only bright tempo tracks are "Let's Do It," "You Can't Pul; The Woo!" and—the only one that really swings—"New

You Go To My Head

Sub-conscious Lee

Their Sensational New Recording

on TEMPO A161

Fishin' Around

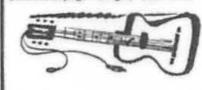
Still, as reverie music for those with a taste for the modern trend there are things worth hearing.

Dave Peil and Don Fagerquist have a good ride in "New Baby," Fagerquist gets going also in "Let's." In "Solitude" Jimms Giufire skilfully introduces the Ellington character without re-Guille skillfully introduces the Ellington character without resorting to caricature.

Zoot Sims's leisurely trombone adds flavour to such otherwise rather insipid ballad treatments as "Friends," "Crush" and "Sweetest Thing."

But it is a pity so many slow ballad treatment as pity so many slow ballad treatment and provided to make so

ballads were allowed to make so much of the disc pastel-shaded introspective and enervated, when this usually enterprising arrang-ing staff and performing cast could have made it so much more exhibitating.-Edgar Jackson.



SHARKEY AND HIS KINGS OF DIXIELAND with LIZZIE MILES

A Night In Old New Orleans."
The Eyes Of Texas (c): A Good Man Is Hard To Find (V) (g): In The Mood (t): Salty Dog (V) (g): Blue Turning Grey Over You (h): Famous Door Boogie (V) (f): Sharkey Strut (a): Bill Bailey, World You Blesse Comp. Home? Won't You Please Come Home!

1) 1 Look Sharp, Be Sharp

15: At The Darktown Strutters (g) Lizzie's Blues Auf Wiederseh'n, Sweethear

(Capitol 12 in. T792.) (b) - Joseph "Sharkey o tipt.); Lester Bouchon (clt.) Bonano Pecora (tmb): Jeff Riddici Arthur " Monk " Hazel meliophone), (a) 25 1/50.

New Orleans. (Am. Capitel.) (c)-Same personnel, except Charles Miller (tmb.) replaces Perora, 27,7 50

(d) — Benane (ipt.): Leonard Bujie" Cantoble (cit.): Jack Belancy (thib.); Stan Mendelson (pnc.): Arthur Pens (gtr.): Joe Loyacano (bast, tuba); Hazel (drs.). 24 6 52. Do. (Do.) (e). (f)-Personnel as for (d). Lizzie Miles, (1) Bonano. 25 6 52. Do. (Do.)

tional which introduces Hazel's mellophone (who plays drums while Monk blows?).
"In The Mood" turns out to be "Dippermouth," while "Sharkey Strut"—now credited to

onano and Pecora-is the tune Pecora first recorded in 1925 with the NORK as "I Never Knew What A Gal Could Do," even to

the verse.

"Look Sharp" is a jazz version of the Gillette company's commercial jingle, "Look Sharp, Be Sharp." Then there are unremarkable performances of "Blue Turning Grey" and "Auf (h)—Benano (tpt.); Cantobie (clt.);

Lizzie bangs out "Lizzie's Blues" and "Salty Dog" in American and does "Bill Balley," "Darktown" and "Good Man" both in American and her peculiar brand of Creole French, She develops abundant power and can put over these songs with a good deal of theatrical flair and bonhomie. Her presence adds greatly to the

The band playing is unlikely to take any awards for originality but the men sound as though playing jazz of this type comes naturally to them. Sharkey does well on "In The Mood" and "Strut," and there are adequate contributions from Bouchon—who may be the miss-ing tenor name on "Darktown" ing tenor name on "Darktown"

—Delaney, Blount and, at one
point, Centobie, as he is generally

Door Boogle" and shouts out high, rasping encouragement on some of the others. But it is all too predictable to some of the others, "Eyes Of Texas" is a tradi- LP.—Max Jones.



Yet

which he wrote, and played in the film "THE TOMMY STEELE STORY"

CREOLE SERENADE Humphrey Lyttelton and his band

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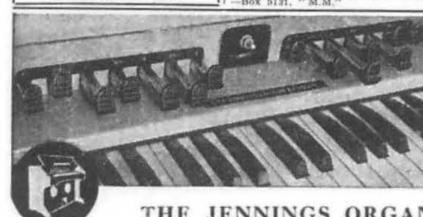
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COUNT BASIE IS TOPS Puttin' on the style! AMONG THE U.S BIG BANDS

HELLO AND GOODBYE





was hello and goodbye to British vocal stars in London this past week. MM photographer Al Ferdman was on platform 8 of Paddington Station on Tuesday to catch the husband-and-wife team of Teddy Johnson and Pearl Carr (top), who arrived from their eight-week business-holiday Stateside trip. They may return next summer for American TV and night-club work.

Below, Steve Martin says goodbye to his wife Sheila at London Airport. Steve was recently signed by U.S. bandleader Lawrence Welk for appearances on his coast-to-coast TV show.

Just beats the Duke

THERE are few surprises in the results of the International Critics' Poll organ-ised by the American magazine "Down Beat."

Highest individual vote was accorded Milt Jackson, who won the Vibes section with 212 points against Lionel Hampton's

Top combo

Count Basie, with 110 votes, heat Duke Ellington's 85 for the Big Band crown, and the Modern Jazz Quartet were winners of the Combo section with 66 points over Gerry Mulligan (40) and Chico Hamilton (28).

Chico Hamilton (28).
Other winners were Dizzy
Gillespie (tpt.), J. J. Johnson
(tmb.), Lee Konitz (alto), Stan
Getz (tnr.), Gerry Mulligan
(bari.), Tony Scott (clt.), Erroll
Garner (pno.), Oscar Pettlford
(bass), Tal Farlow (gtr.), Max
Roach (drs.), Frank Sinatra
(male singer) and Ella Fitzgerald (female singer).

New stars

In the New Stars section, winners were Donald Byrd (tpt.),
Frank Rehak (tmb.), Art Pepper
(alto), Sonny Rollins (tnr.),
Pepper Adams (barl.), Eddle
Costa (pno. and vibes), Leroy
Vinnegar (bass), Kenny Burrell
(gtr.) and Philly Joe Jones (drs.).
Four British critics took part
—the Melony Maker's Max
Jones and Steve Race, with MM
contributors Stanley Dance and
Albert McCarthy.

A CLEF DISCOGRAPHY

A complete discography of records issued in the Columbia Clef series will be on sale on Monday, price 1s. 3d. at record shops. It has been compiled by

GRACIE TOUR TO

A MERICAN disc star Charlie Gracie makes the final appearance of his current British tour at the Granada, Walthamstow, on Sunday, September 29. There will be two shows, accompanied by Ronnie Aldrich and the Squadronaires.

On Sunday, September 15. Charlle is at the Colston Hall, Bristol, with Sid Phillips and his Band and the following Sunday (22nd) at the De Montfort Hall, Leicester, with Ted Heath

A non-stop

A MERICAN singer Mel Tormé was taken ill during his act at the Palace, Man-

chester, on Monday.

He collapsed from heart trouble and was carried to his dressing-room but, against doctor's orders, insisted on going through with his act for the second house.

Mel did not miss a performance during the week and on Monday starts a week at Birming-ham Hippodrome.

ham Hippodrome.

No rock-'n'-roll

Five weeks ago Tormé was advised by his doctor not to make the trip to Britain, but felt he couldn't "let everybody down." His 25minute act includes a strenuous drum solo which

he refused to cut this week.

Missing from Tormé's act this week was his latest Philips recording, the rock-styled "Ev'ry Which Way."

Mel has stopped singing it because he doesn't like rock-'n'-roll.

"I'm very pleased with the record," he comments, "but I don't feel happy singing rock-'n'-roll before a live audience. It's just not my type of music,"

ISOW'S TURN TO STAR JAZZ

Norman Isow is introducing an

Norman Isow is introducing an all-jazz policy at the Doric Room of Isow's Restaurant. Brewer Street, London, from Thursday, September 12.

Top solo guest stars and three bands will be featured on Thursdays and Saturdays. MM radio critic Maurice Burman will compère the opening.

Tommy Steele switched from jeans to tuxedo last week-end to star in ATV's "Sunday Night At Blackpool." Tommy ditched rock-'n'-roll for this TV show. Pictured with him at rehearsals are dancers Lois Dainty. Prudence Rodney, Marilyn Stet'enson and Janette Woollacott,

PET CLARK DISC

SINGER Petula Clark's record-ing of "With All My Heart" on Pye-Nixa has this week zoomed to twelfth place in the British best-selling lists.

The disc made its first appearance in the list last week.

Pet completes a long tour for Harold Fielding next week at the Winter Gardens, Bournemouth. She has turned down a part in the new British film "Operation Murder," which stars Mel Torme,

because of other commitments.



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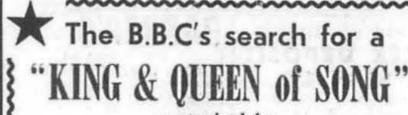
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