Melody Maker

JULY 26, 1958

World's Largest Sale

EVERY FRIDAY 6d.

STAND BY FOR WAR Says FTHE DISCS! Laurie Henshaw

N "October Revoout in the disc business in the Autumn.

A company-allied with the powerful Selmer Musical Instruments organisation-will flood the country with cut-price EPs selling at 6s. 6d. from the first week in October.

Cheap LPs will follow. The discs will be sold in supermarkets, cinemas and chemists' shops; at bookstalls, stationers, depart-ment stores and toy shops.

'Plug' show

And on October 14 a weekly series plugging the new records will be afred over Radio Luxembourg.

Entitled Jupiter, the new label will draw its artists a n d repertoire f r o m America's Bell and Promenade Records.

Tapes of the Top Twenty U.S. tunes will be flown over from the States within 24 hours of reaching the Hit Parade. And they will be on sale in Britain within seven days.

Artists

Artists include Canadian "Al Jolson " Norman Brooks, Jimmy Carroll, cha-cha specialist Esy Morales, Ike Cole (brother of Nat "King" Cole), a Perry Como-styled singer named Johnnie Kay, and a sensational coloured girl singer, Edna McGriff,

Chief of the firm producing the discs is Lew Davis, a director of Selmer's.

Sales and distribution will be handled by Monty Lewis, man-aging director of Rainbow Records-a concern now mar-

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XAVIER CUGAT Page 8

MAX BYGRAVES

Page 9 TERRY DENE

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lution" will break British Jazz-by John Lewis



ON holiday in London this week, John Lewis, composer, planist and leader of America's poll-winning Modern Jazz Quartet, gave the MM his views on British jazz (see page

A surprise visitor to the BBC Light Programme's "Jazz Club" on Thursday, Lewis is pictured (above) after the show, chat-ting with (L-r.) Bruce Turner and Allan Ganley, whose groups were featured, and compère Dill Jones.

Beaulieu patron

The programme was aired from Lysbeth Hall, Soho, as part of the Soho Fair and included an interview with Lewis, who "plugged" the Beaulieu Festival of which he is patron.

He flew home to New York on

Tuesday.

Blackpool may see Dickie Valentine

Negotiations are under way for Dickie Valentine to star in Blackpool for a short season starting in mid- or late August.

No further details were available at press time. Dickie last weekend left for the South of France with his

Tomorrow

wife, Elizabeth.

Palm Beach Casino, Cannes. After a week in Cannes, he leaves for Belgium for a week's personal appearances.

(Saturday) he appears at the

He again stars in British Variety from August 4—Bank Holiday—at the New Theatre. Oxford, followed by the Winter Gardens, Margate (11th).

DANKWORTH ORK TO

trip outside the British Isles August 14. on August 8, 9 and 10,

Before appearing at the Beaulieu Pestival on August 2, the Special " from Southampton.

Johnny Dankworth | It will broadcast with Cleo-Orchestra makes its first Laine in "Jazz Club" on

when it plays at the New Its newest Parlophone disc, Theatre Ballroom, Guernsey, just released, couples a Dankworth original, "The Colonel's Tune," with a composition by hand will televise in "Six-Five | American pianist Lou Stine, band will televise in "Six-Five | called "Jim And Andy's," name of a famous New York bar.

Connie Francis debut in AMERICAN disc star TV Spectacular's off her long-awaited TV Spectacular's

spot on ATV's "Saturday Spectacular" on August 16.

The following day she plays two Sunday concerts Harold Fielding at

Opera House are scheduled for August 24. On Monday, August 18, Con-nie opens for a week at the

Glasgow Empire. The singer currently has two records in Britain's hit parade

"Who's Sorry Now" and
"I'm Sorry I Made You Cry." Joyce Shock celebrates her 21st birthday on August 17 with an appearance in Bernard Del-To tie in with her British début, MGM are releasing two font's ATV show from the Prince of Wales Theatre.

Blackpool's Opera House. A 10 in LP entitled "Who's Two more concerts at the Sorry Now" and consisting of Opera House are scheduled 10 titles will be issued on August 1.

And on August 15; a single will be issued which couples "Carolina Moon" with "I'll Get By."

NEW DEEPS SERIES

The Deep River Boys start a 26-week series on Radio Luxemmore Francis discs in August. bourg on August 11 (9-9.15 p.m.).

NIGHT OF A HUNDRED STARS'



Two different ways of using a microphone were demonstrated by "Expresso Bongo's" James Kenney (1) and Noel Coward at the London Pallodium on Tuesday.

They were just two of the big Show Business names rehearsing for yesterday's (Thursday)
"Night Of A Hundred Stars" charity midnight
matinee at the theatre. Stars of stage and
screen all donated their services in aid of the
Actors' Orphanage.

Belafonte fixes his star men

HARRY BELAFONTE'S eight concerts at Kilburn's Gaument State Theatre, commencing August 10, are almost certain to be his only stage appearances in Britain.

Although his bookers and the BBC refuse to confirm it. the MM understands that Belafonte will do a one-hour television programme for the BBC on August 17.

Interviews only

Except for interviews, the Rank Organisation, which is presenting him at Kilburn, has barred him from televising before or during his perform-ances for them.

Belafonte will bring over from the States his personal MD Robert Corman, and four key musicians. They are Millard Thomas and Vic Messer (gtrs.), Danny Barajanos (bongoes) and Norman Keenan (bass).

Geraldo Ork

Belafonte will be backed by a 24-piece all-star orchestra provided by Geraldo. He will appear at the Gau-

mont State once nightly from August 10 to 15 and twice nightly on August 16.

At present in Italy, Belafonte is expected to arrive in Britain on August 6. After his appearances at Kilburn he is scheduled to return to the Continent for one-night-stands.

Sarah Vaughan for holiday and TV

Sarah Vaughan flew into London from Paris on Monday a week's hollday and one TV appearance,

The TV show was yesterday's (Thursday) Jack Payne BBC-TV "Words And Music," the first in a new series.

With Sarah are her planist Ronnell Bright, bassist Richard Davies and her ex-husband manager George Treadweil.

U.S NOTES

Ranks go

RANK Film Distributors of America are promoting jazz shows in New York and may launch a U.S version of new British Rank Records label.

Kicking off a project to revive stage shows at ten New York cinemas, is a bill featuring the Jimmy McPartland group and ex-Tommy Dorsey vocalist Lynn Roberts.

Hall leaves Satch

CLARINETTIST Edmond Hall has left the Louis Arm-strong All-Stars. He has been replaced by Peanuts Hucko who toured Britain last year with the Jack Teagarden-Earl Hines All-Stars,

Armstrong and his men move into the plushy Sands Hotel, Las Vegas, on August 13.

Popular

WINNERS of an essay contest,
"Why I Think Jelly Roll
Morton Is A Great Jazz
Figure," sponsored by Riverside
Records, were a New Zealander,
Don Lock, and a 17-year-old
Polish girl, Leonarda Hirsch.
The bulk of the entries came from Britain and other European countries rather than the

Film star

THELONIUS MONK has signed to do the music for a film to be made in France this autumn.

BAND PARADE by Chris Hayes

BIN ORK ENDS ITS 7-YEAR RU

THE Oscar Rabin Band run at London's Lyceum Ballroom on August 9.

Bernard Rabin, Oscar's son, and owner of the Wimbledon Palais, told the MM on Wednesday:

" Mecca's attitude shocks me. When Oscar died they sought to make financial and numerical reductions and institute a new working policy. They claimed that the band should have to prove itself under its new leadership.

"But David Ede has fronted the band the whole of the time. It is exactly the same product and is playing in top form. If they don't want it we'll sell it in our own shop-window."

Mecca reply

MONK has signed of Mecca dance-halis, commusic for a film in France this died, the band's two-year contract, which had 18 months to Cup presented by June 18

finishes its seven-year —after row with Mecca

basis of its present value, and in order to measure its success under the new circumstances we offered a fresh temporary agreement, which the Rabin Organisation declined to accept. So we have mutually parted.

Boyce takes over

Lew Stone goes in on August 10 for two weeks with a 15-piece. The Denny Boyce Orchestra opens as the new resident band

on August 26. The Rabin Band transfers to the Wimbledon Palais, succeeding Denny Boyce, on August 29. It will play there Friday-Monday and do one-night-stands for the rest of the week.

MDs' GOLF

Revival

THE Music Directors' Association is reviving the Golf Tournament for the Challenge Cup presented by Jack Hylton, A date for the tournament is being

12.10-1.0 a.m. I: Duke, Horne,

Montrose Sextet, Turk Murphy.

9.30-10.0 P 1: White Notes . . . Black

10.30-11.0 P 4: Hamp, Duke, Joe

10.35-10.55 P 3: Johnny Keating.

2.0-2.20 p.m. C 2: Albert Micholas, 3.15-3.45 I: Harlem Bop,

in person. 10.0-10.25 J: Barney Bigard. 10.10-11.0 8: As Bunday. 10.15-10.45 P 2: The Living Jazz.

Programmes subject to change, The 8.8-10.0 VOA Transmission is re-

peated nightly between 11.0 and 1.0

KEY TO STATIONS AND WAVELENGTHS IN METRES

RTP France 1: 1-1829, 48.39.

RTP France 2: 280, 218, 318, 359,

Hilversum: 1-402, 2-298, BBC: L-1500, 247, NDR-WDR: 309, 189, 49.38, Belgian Radio: 1-484, 2-324,

SWP B-Baden; 295, 363, 195, 41,29.

SBC Stockholm: 1571, 255, 245, 306, 508, 49 band. NR Oslo: 1376, 337, 228, 477, 19,

11,30-1.6 a.m. J: D-J Shows.

5.35-6.5 L: dazz. 8.0-10.0 T: (1) J. Jones, Ella, Her-man, Brown, (2) Benny Goodman,

THURSDAY, JULY 31:

Musiciano. 10.10-11.0 S: As Sunday.

11.0-12.0 P: Erwin Lehn.

PRIDAY, AUGUST 1:

379, 445, 498.

3-267. 4-198. RIAS Berlin: 303.

25 or 31 bands. Monte Carlo: 205

APN: 344, 271, 547.

Turner.

All golfing MDs, whether mem-bers of the MDA or not, should contact organising secretary Bertie Owen, 88-92, Rochester Row, London, S.W.1 (phone: Victoria 3753/4) for details.

STEVE EVANS

Trio at Birmingham

HE Steve Evans Trio opened at Mecca's Birmingham Casino last week It replaces the Gordon Postron Trio, which moves to the Not-tingham Palais, opening on July

LESLIE BAKER

Leaving Quaglino's

VIOLINIST-leader Leslie Baker leaves Quaglino's Restau-rant, W., on August 2. Baker, who has been resident there for eight months, told the MM: "The management say they want a change of tone-colour."

BOB LOWE

Mew musical

BOB LOWE will MD a new musical, written by young British composer Rob Stewart and starring Pat Kirkwood. The show, entitled "Chrysanthemum," will open in Manchester on September 8 and in the West 8.0-10.0 p.m. T: (1) Glen Gray, 8-F. Kenton, Herb Jeffries, Müller, Fielding. (2) Julian "Cannon-ball" Adderly, in person. 9.30-10.0 P 2: Jazz in 30 Lessons.

BOBBY MARTIN

Savoy bands

BANDLEADER Bobby Martin will supply the Savoy Hotel group holiday relief bands.

Arrangements are:

Berkeley: Bobby Martin Band,
August 4-31 (for George Smith
Band). Olly Noon (pno.) and
Benny Wright (bass, vcl.),
September 1-October 13 (Bob (Bob

Harvey Trio).
Savoy: Jack Roucke Band,
August 10-September 21 (Dave Shand leaves on August 9). Don Phillipe Band, August 25-Octo-ber 4 (for Francisco Cavez Band).

Claridge's: Len Musicant Band, August 3, for one month (Victor Vorzanger Orchestra).

ERIC WINSTONE

Trumpet change

A TRUMPET switch in the Eric Winstone Band at Butlin's, Clacton-on-Sea, brings in Leslie Wilson—a nephew of trumpeter Stan Roderick—in place of George Boocock. George, who leaves on August 3. will be joining Geraldo's Orchestra a week later.

JIMMY DUNLOP

Jack Payne era

TIMMY DUNLOP, violinist and

tap-dancer for many years with Jack Payne's Band, died at his Twickenham home on Sunday, after a long illness.

Jimmy, who was born in Glasgow in 1910, leaves a wife

F. W. Street

and two daughters,

Before joining Jack Payne he
was with Jan Ralfini and Jack
Hylton. Since the war he has
freelanced for the BBC Variety

Dept.

azz on the air

(Times: BST/GMT)

SATURDAY, JULY 26: 12.19-12.45 p.m. A 1: Kirby, Stewart,

Bigard, etc. 1.20-1.35 A 1 2: Mahalia Jackson. 2.0-2.25 C 1: Oown Town Jazz Band. 3.0-3.15 P 2: Heath: Dorsey Tribute. 3.15-3.45 Z: For Jazz Fans.

6 35-7 6 D L: Just Jazz. 8 0-10 0 T: (1) Sinatra, Mathis, Heath, S-F, T.D. (2) Diz and Davis (25 mnts.), B.G., Hamp, Krupa, Lewis. 9.0 9.30 W: Jazz Time.

10 :0-:0 40 B: Earl Bostic. 11.0-1:.56 P 1: Jazz à la Carte. 11 10-11:30 Y: Jazz Gatlery. 11.30-1.0 a.m J: D-J Shows. 1.0-2.0 E-Q: Rhythm. 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, JULY 27: 8.0-10.0 p.m. T: (1) Bing, Miller AAF, May. (2) Jazz Singers. 8.30-10.30 P 1 A 1 2: Champs-Elysées Jazz from Brussels. 10.10-11.0 8: For Jazz Pans (news

break 10 30)

11.0-11.55 P 1: Jazz Microgrooves. MONDAY, JULY 28: 8.0-10.0 p.m. T: (1) Sarah V., T.O., Sherwood, (2) Sarah V., Bechet.

Dicksason, Clayton, Mulligan.

9.0-10.30 Z: Champe-Elysées Jazz. 9.56-10.0 C 2: Jazz Dises. 10.10-11.0 S: As Sunday. 10.10-11.0 E: Jazz Programme. 10.30-11.0 app. K: Jazz Music. 11.5-1.0 a.m. J: D-J Shows (nightly to Thursday).

TUESDAY, JULY 29:

12.0-12.20 p.m. O 1: Rita Reys Trie. 4.5-4.30 P 1: Carles de Radzitzky. 5.15-5.53 K: Jazz School. 8.0-10.0 T: (17 Conniff, Connec B., May. (2) Count Basis, in person. 10.8-10.35 B-258m.: The Real Jazz. 10.10-11.0 S: As Sunday. 10.30-11.0 N: Jazz Programme 16.30-11.15 I: Newport 1855-1955. 11.30-12.0 Q: Nelson Riddle.

7.10-7.30 C 2: Jazz Dises. 8.0-8.30 P: Heath plays Scott, 8.0-10.0 T: (1) Hi-Lo's, James, Horman, (2) Gerry Mulligan, in

10.10-11.0 S: As Sunday. 10.20-11.0 Q: News from U.S.A. 10.45-11.12 Z: Jazz & la Corts.

VOX AMPLIFIER 57 gms.

WEDNESDAY, JULY 36: 4.30-5.0 p.m. Z: James P., Watter, Beohet, Django, Louis, Hamp, Garner.

9.30-10.30 P 3: Jazz For Everyone.



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free tape recording or demonstration can be had on request to Dept. 30M.

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Luxembourg: 208. SBC Lugano: 568.6. SBC Geneva/Lausaune: 393, 31

Dates with the Stars

(Week commencing July 27) Billie ANTHONY Week: Empire, Newcastle Winitred ATWELL Season: Hippodrome, Black-

pool Kenny BAKER Season (afternoons only): Palace Theatre, Blackpool Shirley BASSEY

Week: Palace, Manchester Shella BUXTON Season: South Pier, Blackpool Alma COGAN Winter Gardens, Season:

Morecambe VIO DAMONE Week: Empire, Glasgow Hippodrome, Man-Week:

ohester Terry DENE Week: Empire, Chiawick Jackie DEPONES Week: Empire, Sheffield Lonnie DONEGAN Beason (afternoons enly): Palace Theatre, Blackpool

Johnny DUNGAN Week: Empire, Newcastle Week: Hippodrome, Man-Ronnie HILTON

Scarborough Theatre,

Edmund HOCKRIDGE Season: North Pier, Black-Michael HOLLIDAY Season: Hippodrome, Black-

Don LANG Beason: Central Pier, Black-MACKELL Twins Week: Hippodrome, Barming-

ham Marion RYAN Week: Winter Gardens. Bournemouth Anne SHELTON Beason; King's Theatre, Southsea

Ommy STEELE Week: Winter Gardens, Margate TANNER Sisters Season: Music Hall, Aberdeen Frankie YAUGHAN Beason:

Hippodrome, Brighton Malcolm VAUGHAN Week: Pier Pavilion, Llandudno

Hedley WARD Trie Season: Regal Theatre, Yarmouth David WHITFIELD Beason: Opera House, Blackpool

Jimmy YOUNG Week: Capttol Cinema, Aberdeen

COMING TO

LEICESTER'S Brian Woolley Jazzmen are to spend the first week of August touring London jazz clubs. Bookings include the Lyttelton Club, Hot Club of London, and Cooks Ferry Inn.

GREAT YARMOUTH .- Bassist Ray Hill is leading his band for the ninth summer at Constitu-tional Holiday Camp.

NEWQUAY. — Bobby Mickle-burgh and his Band are resident at the Blue Lagoon.

FOLKESTONE. — Sid Phillips and Chris Barber will play at the Leas Cliff Hall on the Wednesday and Thursday of Polkestone-Boulogne Week in September.

BOLTON.-Lennie Kane will lead his group at the Palais de Danse when the Alian Haven Band takes its holiday from September 1.

MANCHESTER, — The Brett Dalton Quartet has replaced the Bill Probert Trio at the Cabaret Olub.

BRIGHTON. — Club Mambo drummer Kenny Duff is playing for Frankle Vaughan at the Hippodrome.

LITTLEHAMPTON .-Ken Knight (pno.) and Alan Clarke (tpt.) have joined the Ronnie Smith Orchestra at the Top Hat.

BIEMINGHAM.—Playing every Monday at the Caldonia Club at the Chapel Tavern is the Charlton-Weils Sextet.

SCARBOROUGH.—Harry Gold is considering further offers for his band to follow his present season at Wallis's Cayton Bay Holiday Camp. He told me: "I have been approached about a resident spot in London in the autumn and I am also considering offers to visit Germany."

NOTTINGHAM.—Chris Barber and his Band and Brian Wool-ley's Jazzmen will appear at the Sherwood Rooms on August 19 -not the 14th as previously

Jerry Dawson





The busy guitarist who covers more territory than an Olympic miler ! Prolific sessioneer he has appeared with the Johnnie Gray and Freddy Randall outfits. His guitar took him all over Europe and now he's off on a season's trip to a top-line job in Africa. YOU will get around when you get around to Holner. Send for catalogue H.G. 38.

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WHY DOES BRITISH JAZZ GET SUCH A RAW DEAL?

End this Sneer

BRITISH jazz players are growing up. They are developing confidence in themselves so fast that soon they may no longer tamely be content to mould their styles on American masters.

"The best of our boys," asserts Ronnie Scott, "can can jazz are invulnerable to hold their own with the European competition. majority of the Americans. "But they are also miles feel disposed, as guests over I don't worry about what the ahead of their contemporaries here, to distribute polite so-called critics say. They in the States. The point is, largesse,

John Lewis "enjoyed the Jazz Couriers

very much." And he invited Ronnie Ross

to record with the MJQ.

The lovely mouth of

Jackie

Lane

tells you it's Cosmetic

final touch of glamour

toothpaste. "For Cosmetic gives that extra sparkle to a smile, adds that final glamorous touch. It's more than a

rougeryl which polishes teeth just as

jeweller's rouge polishes gold - and at

the same time tints your gums to match your lipstick for a really dazzl-

ing contrast effect. No doubt about it,

Complete your make-up with

Cosmetic completes the picture."

toothpaste - it's a make-up as well. Cosmetic contains an ingredient called

Scott is too long in the tooth to make extravagant claims for his kind. He is the first to concede that the Greats of Ameri-

when it comes to

must now do so in face of an in-creasing weight of American testimony.

fully by many traditionalists. has as his protagonist one of the architects of jazz history, John Hammond. was knocked out by the Lyttelton band.

"I want to see them at Newport," declares Hammond. And Turner. And I hope to do so before very

As Hammond is one of the organ-isers of that festival, the fulfilment may be taken for granted.

And on the subject of the Lyttelton band, Hammond adds this: "You've got to go a long way to find one like it. It's unpretentious and it swings."

British jazz has, of course, been damned from here to eternity by our critics on the score that it doesn't swing.



Ella Fitzgerald, asked to name instrumentalists who had impressed her in Europe, made special mention of "that bassist with the Dill Jones group."
The MM's Bob Dawbarn prompted her with the name of Kenny Napper.

"Yes, that's him," agreed Ella, "He really pushes."

That, from a gal who has been closely associated with Ray Brown, is more than somethin.

Our own Tony Crombie chewed impatiently on his cigarette holder over the vexed question of whether Britain had the right climate for raising

swingers.

He wouldn't allow that there was any fundamental deficiency. "The Americans don't seem to notice it, anyway.
"We all expect the Americans to swing and often they do. We tell ourselves that our players don't. We put the blinkers on, in fact, so far as British jazz is concerned. The Americans who come to hear us have no such preconceptions." toothpaste that adds that

Formidable

JACKIE LANE, a beautiful brunette star and complete cosmopolitan— at home in Rome, London and Holly-wood—says star friends in every film capital use Gordon-Moore's Cosmetic Crombie recalls meeting Dizzy Gillespie while touring the States. "He remembered being on the same bill as a group I played with in Paris several

years ago.
"'You had that bitch of a trumpet player with you.' said Dizzy. From a man of Gillespie's stature, that was a great compliment. The formidable Jimmy Deuchar had never been formetten."

forgotten. The MJQ's John Lewis has raised a complimentary eye-brow to the Jazz Couriers. "I enjoyed them very much, Joe

just don't know, anyhow." Harriott impressed me, too. And and the maligned critics he has tone."

Indeed, he liked Ross so much that he invited him to record with his group.

This rather confounds the critical view that the Americans

This was put forward frethe rest of the quently when Stan Kenton was interest in what we are doing. field, our boys are forced to employ British musiin there compet- cians as deputies in his band Those who depped in the Lionel Hampton must now do not in ing on equal during his last European tour,

Hero worship

One is forced to say that Humphrey Lyt- tion for the resentment that telton, regarded many British musicians express nowadays resent- over being "written down" constantly.

Yet they have contributed toward the situation themselves. A musician normally starts life as a fan. His hero is an American jazzman, whom he copies. Even when he achieves professional standing, he is often still on a Miles Davis, Stan Getz or some other kick.

So in the eyes of both fans

Ronnie Ross, of course, on bari- labelled himself as a copyist.

Why boost second-best? Both Scott and Crombie will deny that our best jazzmen ex-pect to be boosted. "All we ask," they say, "is not to be dismissed with contempt just because we are British."
And Scott adds: "I don't

think it unreasonable to expect the Melody Maker to take an or to listen to us without prejudice-as the Americans do."

Jazz clubs, he points out, would flourish if they were written about more—thereby increasing employment of British jazzmen.

"Or do the critics feel that we should all pack up and start playing just for the money?"



Ronnie Ross . . . MJQ date



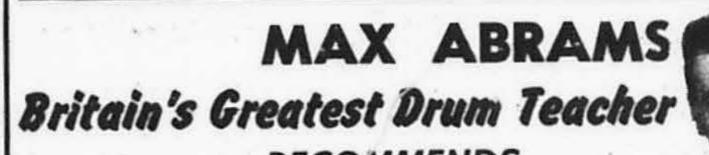
Joe Harriott . . . "impressive."



Kenny Napper ... "pusher."



Bruce Turner ... for Newport?





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T'S a sign of panic, frontoffice pressure, or sheer lack of initiative when an A&R man rushes to "cover" another company's hit—"cover" being a polite trade term for "copy."

In this country it is usually a British-made copy of the American original. In America, until recently, it was one company "lifting" arrangements and treatments of other companies' hits and recording with its own artists.

Now, with few A&R men having the slightest idea which way the "cats" are going to jump next, the trend is dying out in the States. But not completely.

And a recent "cover" has been by an American label of a British disc-Max Bygraves's "You Need Hands.

Not right

SAYS Max Bygraves: "Eydie Gorme, of course, is a fine artist. But to take my own song and copy my arrangement of 'You Need Hands' so closely—well, it just didn't seem quite right,

"The ABC - Paramount people did the same thing with Eydie on 'You Gotta Have Rain,' another of my songsbut with 'Hands' I think we have a real chance.

"This time my record is out at the same time as hers-not three weeks later, as with 'Rain'—and I've heard it played many times on the air in the States.

O, Papa!

IT was Eddie Calvert, of course, ted by an American "cover." his hair (thus competing to His "O, Mein Papa" was some extent with Miss Stran-romping away over there—nik's canvases). who was particularly affecwhen Harry James came out with a "cover" in direct com-

(Under the auspices of N.J.F.)

JOHNNY DANKWORTH

ORCHESTRA

TOMMY WHITTLE QUINTET

ALLAN GANLEY QUARTET

JAZZ COURIERS

JAZZ TODAY UNIT

MICK MULLIGAN BAND

with GEORGE MELLY

Wild and Wooley

MORE subtle kind of "cover," Ren Grevatt tells me, is the practice today. He instances Sheb Wooley's "The Purple People Eater" on MGM. This has inspired "The Polka - Dotted Poliwampus" (ABC-Paramount), which tells

of a creature which eats purple people eaters; "The Purple People Eater Meets the Witch Doctor" (NRC and Mercury); and "Junior, Junior, Junior"



(Corvette), in which the PPE's mother pleads for her son to return to outer space.

Sheb Wooley himself has cut in Piccadilly Circus, and the an EP entitled "The Purple installation therein of pianist-Just to complete the tale, People Eater Plays Earth Music" (MGM).

Did I once say that this was a crazy business?

Call Me Mister

MR. ACKER BILK we have come to expect. But I think even Willie was sur-prised to find himself billed this week as Mr. Wee Willie Harris. It was, of course, a serious occasion. The opening of an exhibition of abstract paintings by Polish-German artist Yl Strannik at the Drian Gallery.

to go to the trouble of re-firing his hair (thus competing to noon.

No art critic myself, let me quote Miss S. on her work: "In the time of a space-becoming

Patron: JOHN LEWIS

DILL JONES TRIO

NAT GONELLA

ALEX WELSH BAND

KEN SYKORA

MICHAEL GARRICK

QUARTET

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also SOHO RECORD CENTRE, 60 Dean St., W.1

_ Ticket helders arriving before 5.45 p.m. will be able

to take part in 6.5 Special programme.

spiritual motion by the mystery of dynamics which are the nameless nucleus of my being I, the painter see the geneti-cally conditioned light structure of colour-motion as in-finite line."

Wee Willie Harris: "I think some of them are very remarkable."

Background music was supplied by The City Ramblers, with John Pilgrim sitting in on drums.

Spit—and polish

NOT so long ago I was bemoaning the fact that I could count only two places in the West End where you could lean against a bar, have a quiet drink, and listen to well-played jazz,

Then the Ted Taylor Trio quit The Bar of Music in Piccadilly and left only the Coach and Horses pub. in Carnaby Street, where Jack Saville still rocks out swinging two-handed piano.

Now, the number has been restored to two-with the open-ing of the lush Lo Spiedo bar arranger Colin Beaton.

A polished performer, both of solid standards and lesserknown point numbers, Colin also displays vocal ability of which I was unaware. Both haunts should now be

on your list. NOTE: Lo Spiedo-Italian for The Spit (culinary).

Deluge

"THEY turned up at Acolian Hall during my broadcast last Saturday morning. They were at the River-Important enough for Willie side Studios when I was on 'Six-Five Special' that after-

> "I've been deluged with letters, discs, tape-recordings. I can't get down the stairs for

"I'm thinking of jumping out of the window."

The desperate man: Ted Heath. After last week's frontpage story that he wanted a girl singer to take to the States in October.

"Bandleaders, agents are on the 'phone. Further applications are coming in by every post. I've even had a letter from a woman of 48. . . .

Emphasising that he wants discs, not tapes, Ted cheered up as he recalled:

applications to wade through.

Eh?

the approach of better busi-

Elizabeth Seal, a rather too enthusiastic tart, captures you completely with her sheer foic de vivre. Clive Revill as a bar proprietor, and in other rôles, is brilliant, and hero Keith Michell is adequate.

But why can't our comedy also as a sum of the singer all the way.

It responded in a big way to "The Only Man On The Island," too, providing hand-claps and sound effects.

There could be no finer finale than "On The Street Where You Live," sung with the singer all the way.

It responded in a big way to "The Only Man On The Street Where than "On The Street Where You Live," sung with the singer all the way.

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It responded in a big way to "The Only Man On The Street Where You Live," sung with the way.

It responded in a big way to "The Only Man On The Street Where You Live," sung with the way.

But why can't our musical comedy players polish up their singing? This cast nearly ruined the excellent songs.—

Jack Hutton.

VIC DAMONE opened in It was a simple human action Variety for the first time and the audience warmed to him. in this country at Birmingham Hippodrome this week.

He followed this with a slow dreamy, "Bewitched," a pep-pered "Cheek To Cheek" and another standard, "I've Got The theatre had been closed for two weeks and Vic's appearance seemed to signal You Under My Skin."

Vic Damone's stage manner is relaxed and polished. He looks handsome and uses the It was one of the best Monday houses seen here for stage to advantage.

There's a lot of the Sinatra influence in his presentation and, of course, he uses Bill Miller, Sinatra's pianist, together with Tony Carr (drs.), Ken Palmer (bass) and Alan Edwards (guitar).

Damone shows his versatility in 'Two Left Feet." Complete with straw hat and cane, he danced a soft-shoe shuffle. This

fusely at the end of the song. danced a soft-shoe shuffle. This was something novel which really captivated the audience which, by that time, was with the singer all the way.

It climaxed one of the most tasteful and pleasant halfhours I've spent in the theatre for a long time. - George Bartram.



Vic Damone is back on the British beat—this time in Variety. George Bartram, MM Birmingham correspondent, was at Damone's opening night and—as he reports below—"had one of the most pleasant half-hours I've spent in the theatre for a long time."

Vic Damone is a

hit all the way

"I have heard one disc from a girl in the Midlands—who is very good indeed." But he still has hundreds of a long time. Vic opened with "My Blue Heaven," and after the first two bars promptly forgot the words. He soon came up with the lyrics again and apologised pro-

CUBE: A square in 3-D.

Naughty,

"IRMA LA DOUCE," the new musical comedy which opened last week (Lyric, Shaftesbury Avenue), portrays the British conception of con-temporary French behaviour— social and sexual. Every prostitute, tout, crook and inhabitant of Montmartre is naughty -but nice underneath it all.

This daydream, however wide of the mark, makes a spicy musical, and "Irma La Douce"

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RADIO SCARES

Winifred Atwell

playing the season at Blackpool Hippodrome

tells JERRY DAWSON

IT was in 1946 that a shy young West Indian girl, who back home had worked as a chemist's dispenser, came to London to try her luck as a straight pianist.

Her first step was to get into broadcasting-and so Winifred Atwell applied to the BBC for an audition.

She arrived at the studio, was shown to a grand piano, and given a few minutes in which to acclimatise herself.

A few minutes later-she was alone in the studio-the loudspeaker boomed: "We're ready when you are, Miss

"I was terrified," says Win-nie. "I never minded playing so long as I could see my audience. But playing to a single microphone with no knowledge of how many people were listen-ing and no indication of whether or not they liked me was something I had not expected.

Audiences

"Since then I get an odd feeling whenever I enter a broad-casting studio. Television has never held the same terror. I know, at least, that someone is watching me in the comfort of their own fireside."

For Winnie loves audiences but only when she is on stage. Off stage she is still terribly shy, embarrassed almost, if there are too many people surrounding her.

She hates being photo-graphed. If she is to be pictured with a group of people, Winnie is usually to be found hanging back and literally has to be pushed to the front.

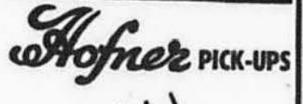
Discriminating

Despite, this, she has an active, discerning, show-business brain. She can sense the mood of her audience almost immediately she gets on stage. "Audiences vary, you know,"

Apart from at the Palladium, where they are very dis-criminating and blase, London audiences are easier than those in the provinces.

"In the South they go into a theatre determined to enjoy themselves. In the North they are not quite so light-heartedbut they are very warm."

And strangely, for a shy person, Winnie prefers to be out on her own in a Variety act than appearing with other people in lavish productions. "I find that the more I give -the more comes back from an





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audience. In productions one has to be careful not to outplay the others on the stage and sometimes it becomes quite a struggle for a solo artist to hold himself in." And like all artists, she loves

applause.
In 1951 I played a four-week season in Edinburgh with comedian Jack Anthony. By the end of the month the audiences were so much with us I only had to raise a finger—and they applauded. I could have stayed

there for ever."

During her present summer season in "Talk Of The Town" at Blackpool Hippodrome, Winnie is practising straight music.

For in October she is off to Australia for a six-month tour during which she will play two concerts with symphony orches-

These are the hands of Winifred Atwell. The hands that have earned two gold discs, each representing the sale of a million records—the hands that are insured for £40,000.



Do-it-yourself course for jazz enthusiasts

THIS, they tell us, is the "Sit Back Age." back and be entertained. Sit back and be clothed, fed, medically attended. Sit back and let the other fellow do the work.

Perhaps the people who believe that can explain why "Do It Yourself" manuals are so popular these days.

Any self-respecting bookshop keeps a table especially for instruction books called "Build Your Own Artesian Well," "Psychosomatics for Everyman "or "Teach Yourself Oxy-Acetylene Welding."

People really are prepared to do things for themselves nowadays, it seems. Buy a TV set? bass?—no, raid the local grocer's shop and bully the hardware dealer for a broom handle.

Despite all this, the last thing

LIONEL BART, after achieving fame of a sort as a writer of rock-'n'-roll songs, neatly up-ended his detractors by copping the Ivor Novello

Now he makes a further bid for reappraisal by emerging as the author of "Wally Pone," a musical play staged at the Unity Theatre.

Bart has borrowed his theme from Ben Jonson's "Volpone," which satirises the cupidity of man. His Wally Pone is Soho's king of vice, who also happens to be the joker in the pack. He feigns illness to prod syco-phants—who all hope he will make them his heir—into giving him presents.

Skiffle scene

With this hand, Bart turns several highly comical tricks set to music. Of the 14 songs, "Goo'night Dearle," combining a trio of tarts with a trio of coppers, is the most outrageously funny.

Inevitably, there is a skiffle cellar scene—and this provides the best of the ballads, a folksy "The Smoke."

Lys Streeter, Morris Perry and Laurence Davies impress most in a patchy cast.



I ever expected to see was a bright 6s. instruction manual called "Teach Yourself Jazz." Yet such a book has fust been -no, make one. Buy a double published by the English Universities Press.

The author. Martin Lindsay, has several points in his favour. He is unquestionably an enthusiast where jazz is concerned. As a Mus. Bac, he has the necessary technical know-ledge of music. He has a gift for lucid explanation, and a bright, chatty-sometimes too chatty-style.

ENTERTAINING

I find his book entertaining. often exasperating, and quite impossible to put down. With certain reservations, I commend it to any young jazz enthusiast with a smattering of classroom musical knowledge.

It must be said straight away that on the subject of modern jazz Mr. Lindsay is a non-

Of Kenton he writes: "He is more of a master showman than a true musician," an impertin-ence for which the author is entirely responsible, however cunningly he may preface it with the words: "Critics generally agree that. . . ."

Later (in a contribution on jazz records) we read of Kenton's "high-falutin' neo-classical dabblings."

DISMISSED

Charlie Parker is merely a name in a list; Garner and Peterson are dismissed Raeburn's orchestra, unaccount- dices. ably, is likened to Paul Whiteman's.

On the credit side, Mr. Lind-

of slavery he writes: "You could turn off the tap of cruelty in a minute, but it would take an age to finally clear up the mess.

Then he overdoes it. Carried away with the subject, he devotes six of his precious 150 pages to a lurid digression on slave-ship horrors which took place half a century or more

before the first jazz was heard.

The mind is continually arrested by the author's gift for words. "A lot of English music teaching is designed to produce not musicians but just more teachers of music," he writes, tellingly Later he catches the essence

of Jelly Roll Morton neatly: " A sort of Benvenuto Cellini of Jazz."

EXAMPLES

The 38 musical examples are less happy. Having shown the basic blues chords in Ex. 1 Lindsay demonstrates in Ex. 2 the sort of tune that might be built up over this foundation' -but neglects to mention (still less explain) the many passing notes which have crept in.

In Ex. 4, to instance what theorists call Consecutive Fifths and Consecutive Octaves, he hits on a particularly unfortunate example. Confronted with it, any harmony teacher would make far more fuss about the doubled thirds (which Lindsay doesn't even mention) than about the 8ves and 5ths.

READABLE

His sole example of boogie bass (Ex. 17) is in a form one seldom encounters. The comment on Ex. 26 (a progression which "may be found on any Tin Pan Alley popular song copy nowadays") is just not true.

And though one recognises Mr. Lindsay's copyright difficulties, many of the piano solo examples in the closing pages

are simply not worth printing.

Though there is much to criticise, "Teach Yourself Jazz" is immensely readable, and contains a great deal of sound information on early and middleperiod jazz.

Here and there it is infuriating, but Martin Lindsay has a worth listening to." Boyd ready pen and likeable preju-

I commend this breathless. muddled, enthusiastic, informa-tive little book to anybody with But Lionel Bart is obviously say has the knack of writing a 6s. A great many jazz records a man to watch.—Teny Brown. telling phrase. Of the ending are worth less.

Improve your knowledge and increase your enjoyment of jazz by possessing the many fascinating books written by and about jazz music and jazz musicians. Jazz lovers in their thousands all over the world have welcomed the service provided by the Jazz Book Club. Its bi-monthly selections issued to members only, at a

specially low price, constitute an unrivalled library of jazz literature. You too will be proud to have these books on your shelves. They are chosen by a committee headed by Rex Harris, assisted by Humphrey Lyttelton and Gerald Lascelles. ... and this is the current

programme - you don't need

glasses to see its merits and how much you save.

July/August, 1958

JAZZMEN by Frederic Ramsey, Jr. and Charles Edward Smith. 'A grand book,' says Jazz Journal -and it's a grand bargain which we shall not be likely to better. Elsewhere 30s.; JBC edition only 6s.

September/October, 1938

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ADDRESS

GARY CROSBY is sending Elvis Presley his old 'phone Jazz Quartet and hip comedian Mort Sahl will star in a forthcoming TV series. . . . At the Sands, in Las Vegas, Rosemary Clooney explains her sack dress: "After four years and four kids, the styles have finally caught up with me."

Gene Howard, one-time Kenton vocalist and, later, Kenton publicist and photographer, won the national award for the cover on Sarah Vaughan's "Great Songs From Hit Shows" album. . . . In the Argentine, Bill Haley's fans "swarmed over moving cars while a squad of tough Buenos Aires cops vainly slugged and kicked at them."

It's been ruled that Tops now collect damages on about 35 million records.

vard. . . . Shorty Rogers, cur- (he had an infamous father!) rently at Jazz Cabaret, will, for a tour of America. reportedly, open in Amsterdam The Basic band, playing Bardot just turned down \$60,000 superb new stereo equipment at "Star of Jazz" TV show.

2000 на принажения и принажения THE CROSS

the Lighthouse for his new

record company. Elvis Pressley's 62-year-old grandfather (he spells it with Records, the company that vision last week and has been offered a contract to Princess signed, they say, to make Margaret, have infringed on records. . . Barry Thorne, the copyright of 62 well-known popular and personable BBC tunes, and the publishers can head in the United States—who has been a regular reader of the MM since 1930-was seen Bing Crosby made his first at all the Hollywood jazz spots premiere appearance in years during his brief visit here last as "Gigi" at the Paramount week. . . . Bud Shank is trying Theatre on Hollywood Boule- to fix pianist Remane Musselini

on October 18. . . Brigitte greater than ever, climaxed a reservations only " for one week in Las Vegas. . . weeks' engagement at Gene Howard Rumsey has installed Norman's Crescendo with a



"defamation of character" suit for \$20 million brought by Liberace against "Confidential" magazine has been settled out of court for \$40,000.

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Side 2

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Melody Maker TOP TWENTY

This	Last Title	Artlet	Label
1.	(I) ALLI HAVE TO DO IS DREAM CHAPPELL Other disc—Barry Barnett (HMV).	Everly Brothers	London
2	(2) BIG MAN GROSVENOR Stargagers (Dec); Five Dallas Boys (Col).	Four Preps	Capitol
3	(3) TULIPS FROM AMSTER- DAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW You Need Hands—Erdie Gorme (HMV).	Max Bygraves	Decca
4	(6) RAVE ON	Buddy Holly	Vogue- Coral
5	(5) TWILIGHT TIME VICTORIA Jane Proman (Cap).	Platters	Mercury
6	(4) ON THE STREET WHERE YOU LIVE	Vic Damone	Philips
	CHAPPELL, John Harvey (Fon); Mario Lanza (RCA); Greco (Lon); Lawrence Welk (V-Cor); Re Dankworth (Par); Gary Miller (P-Nix).	David Whitfield (Dec); Eddie I onnie Hilton (HMV); Victor Sil	Pisher (RCA); Budd; vester (Ool); Johnn;
7	(-) HARD HEADED WOMAN	Elvis Presley	RCA
8	(9) ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par).	Marty Wilde	Philips
9	(10) SALLY DON'T YOU GRIEVE	Lonnie Donegan	Pye-Nixa
10	(7) SUGAR MOON	Pat Boone	London
11	(8) WHO'S SORRY NOW	Connie Francis	MGM
	Betty Smith (Dec); Johnnie Ray (Phi); E. Cole (Cap); Teddy Wilson (HMV); Sid Phii Gloria De Haven (MGM); Preacher Rollo Benny Carter (Par); Lisa Noble (Dec).	lips (HMV): George Lewis (Lon)	: Andre Previn (Dec)
12	(15) I'M SORRY I MADE YOU CRY FELDMAN Frank Froeba (Bruns); Bernadine Read (Bru	Connie Francis	MGM
. 13	(17) RETURN TO ME	Dean Martin	Capitol
14	(12) ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
15	(-) WHEN SOUTHERN Barry Barnett (HMV)	Kalin Twins	Brunswick
16	(16) STAIRWAY OF LOVE LEEDS Joe Low (HMV); Steve Martin (PhD ; Ahna O	Michael Holliday	
17	(19) THE ONLY MAN ON THE		Decca
	BRON		

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LONDON—Popular Music Stores, E.S.; A. R. Tipple, S.E.15; Rolo For Records, E.10; Reg. W. Reed, Ltd., S.E.15; Leading Lighting, R.1; W. A. Clarke, S.W.S. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, Ltd., CRAWLEY—S. C. Withers. LIVERPOOL—Nems, Ltd., 1. SOUTHAMPTON—The Record Shop. BOURNEMOUTH—Beales. SLOUGH—Hickies. BOLTON—Engineering Service Co. HULL—Sydney Scarborough, Ltd., SOUTH SHIELDS—Saville Brothers, Ltd., NEWCASTLE—J. G. Windows, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. BLACEWOOD—Glyn Lewis. MIDDLESBROUGH—Sykes Record Shop. GLASGOW—McCormack's, Ltd., C.S. PLYMOUTH—C. H. Yardley and Co. BRIGHTON—Dobell's, 1. BIRMINGHAM—R. C. Manseil. PORTSMOUTH—Weston Hart, Ltd.

Sheb Wooley

Perez Prado

Valerie Carr

Vic Damone (Phi); Dennis Lotis (Col)

PETER MAURICE Jackie Dennis (Dec); Barry Cryer (Fon)

(14) PURPLE PEOPLE EATER

Geoff, Love (Col)

LAWRENCE WRIGHT Valerie Shane (Phi)

(-) WHEN THE BOYS TALK

ABOUT THE GIRLS

(--) PATRICIA

SOUTHERN

AMBRICASS

As listed by "Variety"-lasue dated July 23, 1958

1. (2) PATRICIA

Perez Prado (RCA Victor) 2. (1) YAKETY YAK

18

19

20

Coasters (Atco) (5) HARD HEADED WOMAN

Elvis Presley (RCA Victor) (6) POOR LITTLE FOOL

Ricky Nelson (Imperial)

5. (4) SPLISH SPLASH Bobby Darin (Atco)

Kalin Twins (Decea) 7. (3) PURPLE PEOPLE EATER

Sheb Wooley (MGM) 8. (11) EVERYBODY LOVES LOVER

Doris Day (Columbia)

8. (13) ENCHANTED ISLAND Four Lade (Columbia)

18. (9) REBEL ROUSER Duane Eddy (Jamie)

11. (18) FOR YOUR PRECIOUS LOVE Jerry Butler (Palcon) (8) SECRETLY

Jimmie Rodgers (Roulette) (14) LEFT RIGHT OUT OF YOUR

HEART Patti Page (Mercury)

(-) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca)

15. (16) LITTLE STAR

Elegante (ABC-Paramount)

IG. (18) MAY TRUE LOVE Jack Scott (Onriton)

17. (-) KING CREOLE mvis Presley (ROA Victor)

18. (-) FEVER Peggy Lee (Capitol) 19. (-) LITTLE SERENADE (P) (2 -) (14) PADRE Toni Arden (Decca)

29. (17) IF DREAMS CAME TRUE Pat Boone (Dot) Reprinted by permission of "Variety."

20 TOP TUAYES

THIS copyright list of the 20 best July 19, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

(1) ON THE STREET WHERE YOU LIVE (A) (2/6)

Chappell (2) TULIPS FROM AMSTERDAM (P) (2/-) Cinephonic

(4) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose (3) STAIRWAY OF LOVE (A)

(2/-) Leeds (5) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell

(5) WHO'S SORRY NOW (A) (2/-) Peldman 7. (9) TWILIGHT TIME (A) (2/-) Victoria

8. (11) BIG MAN (A) (2/-) Grosvenor

0. (15) TRUDIE (B) (2/-) Henderson (7) I COULD HAVE DANCED

ALL NIGHT (A) (2/6) Chappell 11. (10) YOU NEED HANDS (B) (2/-)

12. (12) A VERY PRECIOUS LOVE (A) (2/-) Blossom

13, (8) BOOK OF LOVE (A) (2/-) Prancis Day 14. (17) WITCH DOCTOR (A) (2/-)

Bourne

15. (14) KEWPIE DOLL (A) (2/-)

Leeds 16. (18) SUGAR MOON (A) (2/-)

Frank

17. (13) TOM HARK (P) (2/-)

18. (19) A WONDERFUL TIME UP

Macmelodies

28. (20) SWINGIN' SHEPHERD BLUES (A) (2/-) .. Sherwin

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Buddy Sings' -and mixes old and new

THERE'S a peculiar mix- larly in the up-tempo ture of styles on the numbers. Buddy Rich LP, "Buddy Rich Just Sings."

Drumming man Rich is not my idea of a good Edison singer-and his style is distinctly dated. In fact, downright sounds corny at times, particu-



TWO years ago, arranger Eddie Rogers and his part-ner, David Sherriff, set up an arranger and copyist business in Denmark Place, W.C.2. Because Eddie gives on-the-spot service in the heart of Tin Pan Alley, his company, Musical Services, has never been short of work. And, because of the help he has given unknown songwriters, I think he deserves a mention in this column.

Eddie spends a lot of his time in publishers' offices and some time ago he started showing publishers some of the songs he received from unknown writers. When one or two numbers were accepted. Eddie found he had become a songbroker!

In recent months, Eddie and David Sherriff have helped quite a few up-and-coming writers by knocking a song into better shape in a few minutes.

New twist

This happened to a song by Miss Lea Shubert entitled "Another Lonely Night." The lyric had possibilities but musically it was "just another song." A new twist was provided and Dave Toff bought it for his company.

Ivy Conyers and Eddie Payne wrote a song several years ago which went the rounds with no success. Ivy Conyers took the number to Eddie Rogers.

Result — 11 notes were altered and the song was published by Southern Music.

Eddie and partner Sherriff have also broken into the light music field. Composer John McCauley took them a piece called "Font D'Amore." McCauley knew nothing about the technical side of music, yet he actually sang the various instrumental parts of his work!

10 per cent.

Eddie and David Sherriff managed to get it all down on paper and the work was accepted by Joe Henderson of Henderson Music Co.

Musical Services is a worth-while concern which I am happy to bring to your notice.

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 9, 1958, for readers in Britain; until Septem-ber 9, 1958, for foreign and Colonial subscribers.

In the main he is well served by the accompanying contingent of Ben Webster (tenor), Harry "Sweets" (trumpet), Paul (plano), Howard Smith Roberts (guitar), Joe Mondragon (bass) and Alvin Stoller (drums).

This, however, is an odd blend of ancient and modern. Hardly surprising there is a lack of cohesion all round. But one thing the men have in common —they all swing. Except for Rich, I'm sorry to say. Maybe he should stick to the sticks. The standout soloists are planist Paul (notably in Can't We Be Friends and Cheek To Cheek). Ben Webster, and guitarist Roberts, who has obviously listened to Reinhardt. Titles: Cathy; Between The Devil And The Deep Blue Sea; It's All Right With Me; Over The Rainbow; You Took Advantage Of Me; Can't We Be Friends/It's Only A Paper Moon; Melancholy Baby; Cheek To Cheek; It Don't Mean A Thing; I Hadn't Anyone Till You; That Old Feeling (HMV CLP1185) of ancient and modern. Hardly

Peggy Lee

HERE'S the Lee girl again—
this time with a single that
makes more of an impact than
any of the tracks on the recentlyreviewed "Jump For Joy" LP.
Fever could, I feel, prove to be
another "Lover" for Peggy. She
projects this telling number—a
sort of cool-era "Frankie And
Johnnie"—to an economical but
beaty accompaniment featuring beaty accompaniment featuring hand-clapping, bongos and bass under the direction of Jack Marshall.

(HMV CLP1185)

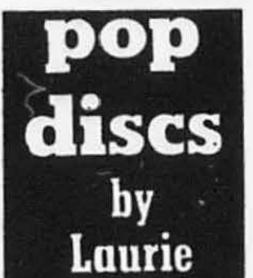
You Don't Know makes an effective backing, but it's the top side that registers all the way. Catch this one. (Capitol 45-CL14902)

Les Brown

NINE Hollywood composers have lined up their talents for a work-out by the Les Brown Band of Renown on Composer's Hollday, Result: one of the best Brown LPs to date.

Honours are taken by Jim Hill with his Kentonish-sounding Bone Voyage and the Basie-styled Apple Valley. But Marty Paich's How Now Brown Cow and

Paich's How Now Brown Cow and



Frank Comstock's Aurora are worthy runners-up.

The ensemble tone of the Brown band and the beat generated by the rhythm section make this LP a joy to spin. And this time the quality of the recording is also tops.

Henshaw_

(Capitol T886)

Peter Elliott and Petula Clark

A BOY and a girl battle for pop paraders' attention with tuneful versions of Devotion, a song of unusual quality.

modern. But one thing the band has is a swing. Former diving champion Peter Elliott makes a Sinatra-styled splash with his effort on Pario. 45-R4457, while Petula Clark makes her contribution on Nixa , N15152.

Respective backings are No Fool Like An Old Fool and St.

Pee Wee Hunt

The new Buddy Rich LP—he's seen here with

Jerry Colonna—is an odd blend of ancient and

DIXIELAND and Cole Porter may be an odd brew but Pec Wee Hunt cooks up a toe-tessing beat on Cole Porter Ala

Dixie.

Titles: I Love Paris; What Is This Thing Called Love; Don't Fence Me In; It's All Right With Me; Miss Otis Regrets; It's De-Lovely/Begin The Beguine; Easy To Love; Night And Day; Love For Sale; I've Got You Under My Skin; Anything Goes.

(Capitol T984)

The Kestrels

THE Kestrels, a vocal group from Bristol, achieve a good ensemble sound. Their lead singer is particularly well-equipped vocally. These four boys—all under 20—seem to have

a promising future.

Titles on this EP are Be My Girl; We Were Wrong/ I Like Your Kind Of Love; Down By The Riverside.

(Donegall Records MAU500)

Tommy Sampson

TOMMY SAMPSON always manages to achieve a good nound and—most important—a beat, on his occasional record-

No exception to the rule are Lazy Train and Smooth Mood, which features a boppish chorus and excellent tenor.

(Parlophone 45-R4458)

Tennessee Ernie

SUNDAY BARBECUE is the Sort of material that is tailor-made for Tennessee Ernie Ford. And he shapes it to the right pattern to a fetching accompaniment from Cliffic Stone's Music.

Love Makes The World Gc Round features the Ford man on the well-tried boogle-beat.

(Capitol 45-CL14896)

Phil Tate

PHIL TATE, who caters for ballroom dancers' requirements at Hammersmith Palais, does the same on wax with foxtrot, tango, quickstep and waltz. Respective titles are Long Ago and Far Away/Love Is A Fairy Tale (Oriole 45-1450) and Bryond The Blue Horizon/Dusk (Oriole 45-1455).

5-1455).

Each is played at the "tempo as laid down by the Official Board of Ballroom Dancing." Verdict: ideal for dancing straight - shoulders - and -move from-the-hips-style.

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LITTLE PIXIE

VICTORIA

TWILIGHT

TIME

CHAPPELL

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MORRIS

A WONDERFUL TIME UP THERE

INDISCREET

SHELDON

I DIG YOU BABY

RING ON A RIBBON

NEW WORLD

WONDERFUL THINGS

My Fair Lady

WOULDN'T IT BE LOVERLY WITH A LITTLE BIT OF LUCK THE RAIN IN SPAIN I COULD HAVE DANCED ALL NIGHT ON THE STREET WHERE YOU LIVE GET ME TO THE CHURCH ON TIME I'VE GROWN ACCUSTOMED TO HER FACE

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PRICE 5'- EACH BOOK -

Stars of AR-TV's "Jubilee Show," Dennis Lotis and

Shirley Eaton took time off to pose for the MM during rehearsals for Monday's open-ing show in the new series.

The Artists'

ACCORDION

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FINEST

XAVIER CUGAT PLANS

DARIS, Wednesday-Stateside Latin-American king Xavier Cugat and his glamorous wife, Abbe Lane, are in line for a British TV appearance. The couple arrived in Paris on Monday en route for

Barcelona, where Abbe will make an Italian-Spanish film entitled "Beware Of

Cugat stated that he will ACKER BILK SET

Cugat stated that he will be seeing a representative of the British office of the Music Corporation of America this weekend. They will discuss the TV project and the possibilities of making a film there.

Said Cugat: "I can't give you anything hard and fast as yet, but I think we shall be able to fix something."

The bandleader added that he would also assess the chances of taking part in a London musical show.

Cugat and his wife leave for Spain on Monday.

Audience approval of the band's first Scottish tour at the band's first Scottish tour a

NIGHT-CLUB SPOT



THE Kordites-together for 13 years-disband next

HI-FI LECTURES AT THE RADIO SHOW

Goodmans Industries, Ltd., are to give a series of lectures on various aspects of hi-fi and stereo sound reproduction during the forthcoming Radio Show at Earls Court. Lectures take place at 10 a.m. from August 27 to September 2 (Sunday excepted) and members of the trade are invited to apply for tickets.

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for the Kordites

month. They make their farewell appearance at Middleton Towers Holiday Camp, near Morecambe, on August 10.

Manager Jack Howarth told the MM: "Within a short time of Kevin McEntee leaving to join the NDO, Kay Joyce, our lead-voice, was warned by a throat specialist not to sing for some time.

Tanner are booked for BBC-TV's "Wish You Were Sisters Here" on Tuesday. They are currently appearing at the three-week Ideal Homes and Trades Exhibition at the Music Hall, Aberdeen.

Vic Lewis will use an experimental line-up for two late-night BBC Light Programme airings on August 6 and 13.

He told the MM: "They will be experimental sessions. We are looking for a contemporary sound. Special arrangements are being written by Alec Gould and Gerry Butler."

On Sunday, the band visits the Isle of Wight for concerts at Ryde and Shanklin. Dill Eddie Thompson, Dave Lee, Ken Moule and Jones Alan Care took part in a "Piano Festival" at the Johnny Dankworth Club on Sunday. It was the first programme in the club's "Experiments in Jazz" series.



BLACKPOOL'S Diamond Twins, Ann (I.) and Margaret, got their break on TV this week in the BBC's "Northern Lights" from Manchester on Tuesday. The twins were discovered by Derek Roy in a Blackpool talent contest run by the MELODY MAKER and Opiole Records.

Mel an 18-year-old Liverpool choirboy, and Eddie Sil-Perry ver. 23-year-old coal-driller from Newsastle, are two singers making their BBC-TV debut in "Extra Special" tomorrow (Saturday).

Russ will make a four-week
TV and personal apHamilton personal apAmerica in October.
This week he is in Variety at the
Queens Theatre, Rhyl, followed
by weeks at Liverpool and Manchester.



Keeping fit during his summer season a song star Edmund Hockridge persuaded Convay to act as pacemaker during a n The singer is in "Show Time" at the Nort Russ is starring in "Let's Go Gay" at the 1 St. Annes. Russ Conway's recording of "Got A released last weekend on the Colum

Cleo added to Beaulieu bill

CLEO LAINE has been added to the bill for next weekrad's Beaulieu Jazz Festival. It will be her first public appearance with husband Johnny Dankworth's Orchestra since her role
in "Flesh To A Tiger."
Dankworth arranger Dave
Lindup has written a special
work for the Festival.
The Festival will be held at Lord Montagu's home, Palace House Beaulieu, on Friday and Saturday. Featured, apart from Dankworth, will be the bands of Mick Mulligan, with George Melly; Dill Jones, with Nat Gonelia; Tommy Whittle; the Jazz Today Unit; Spike Bamsey; Allan Ganley; Alex Welsh and Michael Garrick.

a performer first and the fact that I'm also a recording artist is secondary.

"The important thing to me, with myself and any artist I watch, is the performance. An artist should know every board on the stage he's walking on. It should be performance on stage first, and record hits second.

"That's the trouble with so many of your American record acts. They get on stage and all they can do is snap their fingers through number after number.

The reason

"It certainly doesn't make a performer first and the fact that I'm also a record-

NEW YORK, Wednesday.—When Broadway's sensa-tional smash "The Music Man" decides to pack

up the grips and go travelling overseas to London, the fast-talking hero, Professor Harold Hill, may well turn out to be Max Bygraves.

Here this week for a series of disc jockey visits and an appearance on the Bob Crosby NBC-TV show, Bygraves told me that he and his partner, Jock Jacob-

"They don't want to do

anything for about a year, but when they're ready I'd love to play that part. My first love is the theatre. I

consider myself an actor and

"It certainly doesn't make for an interesting act to watch and because the British audi-ences expect more than that, it's meant that some of the Ameri-

cans haven't done so well in

NO KIDDING

To publicise a concert by
the Ken Colyer Jazzmen at liford Town Hall on
Sunday, Ken will lead his
Omega Marching Band on a
seven-mile march from
liford to Chigwell tomorrow
(Saturday).
Heading the parade will
be planist Johnny Parker
and guitarist Diz Disley—
cach leading a goat.

David Hughes flies

sen, had discussed the matter with the producers.

SINATRA PIANIST ACKS VIC DAMONE



Vic Damone (r.) and Frank Sinatra's pianist ham Hippodrome on Monday after the ope Hollywood last week after Vic had failed to

Miller are pictured backstage at Birming-of Vic's British tour. Miller flew from ok a British pianist. (See review, page 4.)

aurie London to play Stockholm

AURIE LONDON makes his first trip to Scandinavia when he appears at Stockholm's giant Tivoli open-air arena for 16 days, commencing on August 1.

His booking there results from the increasing sales of his Parlo

Denmark, too

Max Bygraves may top Air-lift for TV
'Music Man'

Before returning home, Laurie will visit Denmark, but the length of his stay and the venues at which he will appear are not yet finalised.

Other offers for the young cockney singer include Germany. Italy and South Africa.

His next record will feature his first sentimental ballad composition, "My Mother."

Laurie pays a return visit to Norwich's Samson and Hercules Ballroom tomorrow (Saturday).

to see Miss Hughes David Hughes flew from Glas-gow to London yesterday (Thurs-day) for a first look at his daugh-ter, Kathryn, born last Friday. Winstone to back

Fric Winstone and his Orchestra will accompany top Variety artists in a one-hour show which will mark the opening of Southern Television on August 30.

The programme will come from the Plaza Cinema, Southampton, chief studio for the new network.

one records in Sweden.

David and his wife, Ann. also have a two-year-old son, Shaun.

Currently starring in "Five Past Eight" at the Alhambra Theatre, Glasgow. David leaves the show on August 9 for radio and TV work in London. He returns to the Alhambra on November 21 as principal boy in "Sinbad The Sallor."

Saga. To be issued on September 1, the titles were "High Priest," Bob Brookmeyer's "Open Country," "Blue Skies" and "Beaulieu," an original of bassist Stan Wasser. The Ideal Four vocal-instru-mental group is featured in the 299th edition of "Revudeville," opening at the Windmill Theatre this Monday. Rudy Miick

Joan Regan, Ruby Murray and the Jones Boys (above) were among the many jamous acts who flew to London for Bernard Delfont's ATV show "Stars From The Summer Shows" at the Prince of Wales Theatre, Joan is appearing in "Showtime" at Blackpool's North Pier, and Ruby Murray and the Jones Boys in "Light Up Again" at the Wellington Pier, Great Yarmouth.

The Ganley Saga

The Allan Ganley Quartet on Monday recorded its first EP for the new cut-price disc label,

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was shuffled once again this week with the withdrawal of blind planist Lennie Tristano. He is replaced by former Charlie Parker and Miles Davis planis The stars Full personnel for the package is Zoot Sims and Lee Konitz (saxes), J. J. Johnson and Kai Winding (tmbs.), Garland and Phineas Newborn (pnos.), Oscar Pettiford (bass) and Kenny Clarke (drs.),

The show kicks off its 16 days of British concerts at London's

THE line-up for the "Jazz From Carnegie Hall" British tou

New Victoria Cinema on Septem Dickie Bishop in new Ashman Band

Ex-Lonnie Donegan bassist Mickey Ashman has formed a traditional jazz band. Featured with the group will be skiffle star Dickie Bishop, former leader of the Sidekicks.

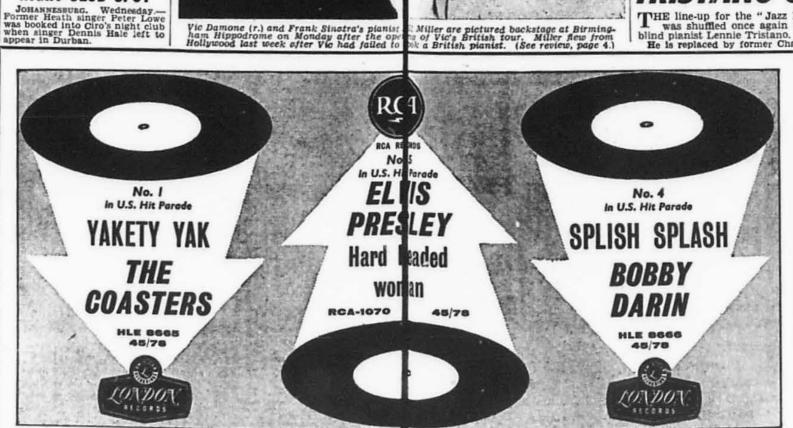
Ashman, who has also worked with Mike Daniels, Humphrey Lyttelton and Chris Barber, told the MM: "We shall specialise in King Oliver-type music."

The six-piece group will include former A! Pairweather sideman will Hastie (clt.) and Trevor Glenroy (drs.).

The band will make its début it the Humphrey Lyttelton Club v., next month.

MUSICAL SATIRE

Musical satirlat Anna Russell is aurning to Britain for an expansive series of concerts in October and November. She opens her tour at the Royal Festival all on October 7.



THE DECCA RECORD COMPANY LTD DECCA HE SE ALBERT EMBANKMENT LONDON S E 11

OH, Mr. Heath! Did he really make that remark (front page last week) about girl singers: "If they have looks, they can't sing-and vice-versa." Does a girl vocalist have to be so glamorous? After all, Miss Fitzgerald is no Monroe, but, oh, that voice!—Mike Carey, Derby.

Wou don't find many like Ella. However, it's a good point.-LP WINNER.

THERE are only two singers-Cleo Laine and Rosemary Squires. But, oh my, fancy classing Alma Cogan with the artistry of Vera Lynn and Anne Shelton. Really, Mr. Heath .-Mrs. S. Keeble, Guildford.

Which means there are more than two singers, no?

Thanks MAY we thank Ted Heath for three most enjoyable

lunch hours listening to his orchestra recording 3-D records? Just by listening and watching the boys you can feel they

really enjoy their work and they all seem to have a terrific sense of humour.-Miss M. Price, Miss B. Martin, London, N.10.

Terrific is an understatement. LP WINNER.

Greatest

THE Dutch Swing College is the greatest trad. outfit in Europe. It can outswing any other similar group, besides being amazingly versatile. being amazingly versatile.— F. J. Gilchrist, King's College, Taunton.

• You wouldn't be trying to Holmes, Chelmsford, Essex. stir something up, would you? O Lennie's best, in fact,

Conclusion

AFTER many years jazz listening and playing. I have come to the conclusion foot Band was almost ruined by



From Connie

THANK you for the wonderful story you gave me in the MELODY MAKER. I'm looking forward to seeing you when I visit England. Connie Francis, New York. And vice versa.

played in this country can be classified as: (a) frritating, stereotyped "trad."; (b) mono-tonous, unimaginative "main" or (c) corny, ostentatious mod."-K. Price, Derby.

Read about the other 10 per cent. on page 3.

Bouquet

AVING heard two broadcasts by the Lennie Best Quartet, I think they are one of the finest modern jazz roups in this country.-J. S.

Critic

PLEASANT radio programme by the Terry Light-

Melly and Johnny Duncan .-M. W. Prime, Holland-on-Sea, Essex.

There's nothing like good, healthy criticism!

Proof?

WHEN Presley's "Santa Claus Is Back In Town" was released, even that great Presley-hater, Laurie Henshaw, had to admit, as he put it. "Elvis should sing more in this vein." Surely this proves Elvis is a terrific blues shouter.—B. Hodgson, Hull.

Silly us, but we don't quite see how that proves it.

Good idea

I RECENTLY purchased Frank Sinatra's "This Is Sinatra" Vol. 2. Surely it is not too much trouble for the record company to list the titles on the sleeve in the same order as they appear on the record.-R. Hopwood, Manchester 9.

6 LP WINNER.

Non-stop

VESTERDAY, for a bet. I played the piano non-stop MY sister has just been for 15 hours. If you don't think M listening to "Purple People

reader, Resemary Squires (above) and Cleo Laine. Deep Is The Ocean."-Peter

Thompson, Loughton, Essex.

Choice

• Why?

THINK the reader who said Pat Boone is an inferior Bing needs his head examined. -Joyce Peterson, Fife.

By whom, Bing or Pat?

Wish

A FTER hearing Tommy Steele's version of "The Only Man On The Island," I wish he was .- David Bridges. Horsham, Susser.

Perhaps Tommy does, too!

this is worth an LP, at least Eater" by Sheb Wooley and Leicester.
give me credit for having played "The Little Blue Man" by For what—playing, storing or
the longest version of "How Petula Clark. The first one she throwing?

There are only two girl singers in Britain, says a

the MM gives away LPs for interesting letters. Our address is: Readers' Letters, The MELODY MAKER, 189 High Holborn, London, W.C.1.

thought was great, the second one, nonsense.

Could any reader give me a reason for this?—K. Melia. Bury, Lancs.

@ Passed to you, dear readers!

Ban them

THINK 12 inch LPs should be banned! The EP is the size.-Martyn Clarke.



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JACK IS BACK!

his new television series, "Words And Music," Jack Payne will conjure melody from an orchestra of 40 hand-picked musicians-and it will be 30 years on from the tinkling '20s when Jack Payne and his Band broadcast from the Hotel Cecil in the Strand and fought won) the battle (and against primitive microphones and the shrill bar-

rage of tea-time gossip. How many absorbing chapters have been added to Jack Payne's story since then? Personal drive and a persuasive voice-allied to the conviction that a straight line is the shortest distance between two points -made him just about the most popular broadcaster in his own field.

These qualities won him top billing for years in the major Variety theatres of Britain, and we knew that immaculate, personable figure not only as an artist but as a conductor as well.

Impresario

Other doors opened invitingly. Payne became an impresario, directed highly successful agency and financed and toured his own revues. Under his wing many an artist now wealthy began his climb up the stairway of fame.

As the post-war calendars came and went yet Jack another Payne emerged. On the air and on the TV screen he drew upon his vast knowledge of men, women and music, and became once again a "personality." He talked well and wrote well—as for a couple of years readers of the Melody Maker have good reason to recall. good reason to recall.

Now and again he would step up to the conductor's desk, but it would have to be something of a special

GALE PEDRICK

talks about JACK PAYNE, whose new BBC-TV show "Words and Music" started its run this Thursday.

Recently in the privacy of a recording studio he was on the rostrum directing his long-playing record for EMI, "Say It With

Now, on TV, his admirers will see his familiar figure taking the orchestra through a widely varied programme.

Jack made it clear to me that his new BBC-TV show differs sub-stantially from "Music For You" on the one hand and "Show Band" on the other. the heart-cry of every producer with an ambitious peak-hour programme on his hands. Jack Payne and his producer, Ernest Maxin, have some new tricks up their sleeves.

For one thing, wait for the kind of world-famous names you would least expect to find in a musical show.

Insistent

The familiar but fascinating topics of musical arrangements and the purpose of film music will be discussed and illustrated in an original way, and show-stopping singers will tell of the songs that changed their entire

career. On one thing Jack Payne was insistent. "It will not be a case of Jack Payne and his Orchestra," he told me. "It will be 'The Orchestra conducted by Jack Payne'



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His world Of JUZZ by MAX JONES

THE first thing I looked for, when I was watching out for John Hammond at the Lyttelton Club last week, was a dark crewcut head.

For many years this studying his viola, he tells me. and Ruby Braff. haircut - Eddie Condon refers to it as a stir-trim -gave Hammond a dashing look which set him aside from the run of recording directors.

It's odd, we used to say in the Thirties, that that John Hammond, Jr., who recorded Henderson, Bessie Smith and many others, should look just like a college boy. In fact, he was which enabled John to little more, having left Yale four Henderson titles. in 1931 or thereabouts.

music . . . himself a viola player of no mean ability."

A connoisseur Hammond has remained, and when he walked nected with every major cominto the club with the familiar pany, and to have helped an close crop it was hard to realise extraordinary number of musithat he was not a young man clans ranging from Big Bill and still. He has even gone back to

For Britain

HAMMOND supervised his first session late in '32, when record companies were still tottering from the Depression. It was the Fletcher Henderson date which produced "Honeysuckle Rose" and "New

King Porter Stomp."
American Columbia, verging on bankruptcy, were not then keen on hot records, and it was pressure from British Columbia which enabled John to cut his

From then on, Hammond kept When he became this paper's up relations with this country, U.S. correspondent, at the beginning of '32, the Editor decording widely for Columbia and scribed him as "a very young Parlophone release. By 1936, man, a real connoisseur of both when the Basie band had be-

legitimate and modern dance come "almost a religion" with him, John was loosely associated with Brunswick.

He seems to have been con-Meade Lux Lewis to Sir Charles

Currently, he enthuses over pianists Ray Bryant and Sonny Thompson ("Now playing blues, but has almost a Tatum technique"), guitarist Roy Gaines, and drummers Ed Thigpen and Specs Wright-the latter, he says, a complete ensemble drummer.

Mainstream

So far as record-making goes, I suppose you could call Hammond the original mainstream man.

Since he introduced jazz to Vanguard he has doubled the label's business with records by Jimmy Rushing, Vic Dickenson, Braff, Clayton, Thompson, Urbie Green, Buddy Tate, Jo Jones, and so on.

Some people speak of "Vanguard jazz" in discussing styles—a tribute, at any rate, to the strength of Hammond's principles. "I won't get just any musicians together for the sake of making a record," says Hammond, "There's no point in it."

He likes recording younger

He likes recording younger musicians with rhythm sections "which really swing," and cites the Urbie Green LP as a successful fusion of new and old things.

John Hammond at the Humphrey Lyttelton Club. the surprise must owe nothing to recording gimmicks or tape

"I tell them on all my sessions," he says: "Okay, gentlemen, your performance is it! Because this is not going to be edited."

surgery.

Impressive Bruce

THE bringing together of men and ideas from different jazz levels has been well realised in the present Lyttel-ton band, says John.

On a short holiday, with a wife and two children new to England, he hardly had time for jazz listening. But he was anxious to hear Humph, Bruce Turner, Dill Jones and Dankworth, whose work he knew from records.

In the event, he caught only the first two. To the comments quoted on page 3, I can add that he enjoyed the playing of Tony Coe before Coe magnanimously handed over his alto to Bruce Turner.

"Down Beat" Critics Poll Be- my affection.

He remains faithful to a be- fore leaving for Paris on Monlief that jazz must have the day, John repeated that he element of surprise if it is to considered Turner the most continue to give kicks. But impressive of the young altos.

Lewis complains

T may be that at last the day has dawned for the British saxophonist, just as it has for Britain's racing drivers.

Here, during the same week, come two knowledgable Americans expressing admiration for seven of our sax players. The second American was John Lewis, whom I met—laden with baskets of grapes—in the National Jazz Federation

Lewis looks a lot less serious off duty.

But he has a complaint: too many journalists waste words on extra-musical aspects instead of concentrating on what was played.

For my part, I am not in-terested solely in sounds, though they are the important part of jazz artistry. Live shows feature live people, and I am concerned with how alive they are, and in what way. I Hammond voted for Bruce a suspect that the MJQ's stage couple of years back in the demeanour alienates a little of

Jazz Highlight

Ottilie Patterson

In"- Parts I & 2

NJ.3003 (78 & 45)

"When The Saints Go Marching *

You can't rewrite jazz history

HIGH on the list of those Shapiro bizarre, unpredictable episodes which give spice to life must be placed the critipronouncements of Kingsley Amis.

It would be unfair to sugperverse but, really, you never know what the fellow is going to come out with next. In last week's "Observer," he

slated the new Hentoff-

Berg Larsen

but using Cl

Jazz Makers" (MM, 12/7/58), lack of critical sense. In the opening paragraph he took the editors to task for including Roy Eldridge-" a mere squeal-merchant for most of his career," says Kingsley—and the New gest that he is deliberately Orleans drummer Baby Dodds -"whose spiritual home is vaudeville (accompaniments to tap-dancers and tight-wire acts a speciality)."

If "The Jazz Makers" had consisted of 250 completely blank pages, it could scarcely have exhibited less critical sense than this.

One can excuse some bewilderment about Baby Dodds. Those unfortunate enough never to have heard him in the

flesh some-

act re-

or mative

the whole

history of

lazz drum-

ing off Roy

Eldridge as

squeal-

ming. In

Gene

times find it hard to see why he was looked up to his contemporaries as the master. mains that he exerted astrong influence on y o ungsters like Krupa and D a v e Tough, and through them,

m e r chant for most of his career," he puts himself in to bat on an even. stickier wicket.

For the sake of argument let's assume that Amis's judgment is fair. The historical fact remains that, during the rest of his career, he had a vast and decisive influence on the development of Jazz trumpet play-

It would be hard to think of one trumpeter emerging in the thirties who did not openly acknowledge the influence of Eldridge, who is the direct link between Louis Armstrong and

In reprimanding the editors "The Jazz Makers" for including Roy among their giants, Kingsley Amis is in fact asking them to rewrite the history of azz.



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—seen here with Dizzy Reece (drs.) and Lennie Bush.

The idea was thought up by Keating and Jack Heath, of the Good Music publishing concern, subsequently aided by Belgian music publisher Jacques Kluger.

Their hope was that the

America

"Swinging Scots"

Hampden Rears (g); Down South Blues (h); Thistle Swing (b); Headin' North (e); Tam O' Shanter (c); Double Scotch (a); Kiltle (d); Loch Ness Monster (f); Olachnaeudan Local (1),

(London 12 In. LTZ-D15122-37e. 6jd.) (a)-Combo: Duncan Lamont (tnr.);

Ronnie Ross (bar.); Andy Dennits (pno.); Alam Metealf (gtr.); Jack Seymour (bass); Bobby Orr (drs.).

(b), (d)—Small Band: Ronnie Baker (alto); Tommy Whittle (tnr.); Ross (bar.); Eddie Blair, Jimmy Deuchar (tpts.); same rhythm section. (e)-Personnel as for (b), plus

George Hunter (alto).

(a), (f)—Medium Band: Hunter (alto); Lamont, Whittie (tnrs.); Ross (bar.); Blair, Bebby Pratt (tpts.); George Chisholm (tmb.); Burt Harden (tuba); same rhythm section.

(g), (h), (i)—Big Band: Personnel as for (e), plus Baker (alto); Ouncan Campbell, Deuchar, Tommy McQuater (tpts.); Joek Bain, Wally Smith, Jimmy Wilson (tmbs.). Composer - arrangers: (c), (i)

Deuchar, all others Keating. All 29 and 30/4/57, London. (Private, subsequently acquired by American

THIS "Swinging Scots" album fulfils its name not only in

the tune titles.

All the numbers were written and arranged by Johnny Keating, lately arranger for the Ted Heath band, and trumpet player Jimmy Deuchar, and both of them are

And to keep it all exclusively Scottish, all 19 of the top-ranking musicians used on the sessions are also Scotsmen.

partiality of Americans to other things Scottish besides whisky would ensure a ready market in the States for their venture.

The plan worked. American Dot bought the recording, and it has already had a première in the U.S. before coming back here for issue on Decca's "London" label.

It seems that this should be the moment for some bright remark about Newcastle and twoway traffic in coals. But as I can't quite see how to fit it in we'll leave that aspect of the matter and pass on to the fact that in America the record appears to have fully justified its sponsors' faith in it.

For one thing, "Down Beat" gave it four stars—only one below their maximum rating.

It deserves its success.

Throughout, the solo work is fine. Chisholm, Ross and Deuchar, especially, show that when given the chance the best British jazz musicians compare

pretty well with even their toplight American counterparts.

The big band, scored for and
playing in the swinging Basie
manner, is notable also for firstrate section and ensemble work.

In fact, I've only two complaints. The first is that few, if
any, of the nine tunes could be
called original, or even good

called original, or even good. The second is that the sleeve note fails to give what in this case is a particularly necessary service—an identification of the soloists.—Edgar Jackson.

Restful

GEORGE SHEARING (LP) "The Shearing Plane" Stella By Starlight; On The Street Where You Live: Guilty; Friendly Persuasion: For Every Man There's A Woman; It Might As Well Be Spring; High On A Windy Hill; If: A Tune For

(Capitel 12 In. T809-33s. 8|d.) Shearing (piano). Circa Autumn 1957. USA. (Am. Capitol.)

FOR this, his first unaccompanied session since his Decca days of the late 1930s and early '40s, Shearing deserts the tempos of jazz for ad lib. music for restful listening, and thereby gives Liberace and Semprini a lesson in the up-to-date way of doing this sort of thing.

Various influences, from Waller to Debussy, and even spots of Bach, are discernible.

But the main and most alluring factors in this unexpected, but highly successful, Shearing departure are the basic originality of his approach and the taste and musicianship with which he presents it.—Edgar which he presents it.-Edgar lackson.

Dixieland

BOS CROSBY'S BOBCATS (LP) " Bobcats In Ht-Pi

The Big Crash From China (a); Fidgety Feet (a); Don't Call Me Boy (V) (b); Stumbling (a); Five Point Bluss (c); Washington And Lee Swing (c); Hindustan (c); Sweethearts On Parade (c); De You Ever Think Of Me? (V) (b); Who's Sorry New? (b): Coquette (b); March Of The Bobcats (a).

(Coral 12 in. LVA9083-37s. 61d.) (a)—Matty Matlock (clt.); Eddle Miller (tnr.); John Best, Dick Cath-eart (tpts.); Mee Schneider (tmb.); Al Pelligrini (pno.); Nappy Lamare (gtr.); Morty Corb (bass); Jack Sperling (drs.), May, 1967, U6A, (Am. Decoa.)

(b)—Same personnel. Lamare (also voc.); Al Hendrickson (gtr.) replaces Lamare on some titles. Do. Do. (Do.)

(e)-Personnel as for (a), except Oharles Giffard (tpt.) replaces Cathcart; Hendrickson (gtr.) replaces Lamare, Do. Do. (Do.)

THREE genuine old boys and a handful of substitutes set out to recreate the cleanly played Dixieland for which the Bobcats were famous 20 years ago.

So far as externals are con-cerned, they succeed; in fact the new versions often pack more of a wallop than the old ones did. But, of course, the freshness is lacking, there is not quite the same feeling of unity, and the solos don't have the same impact.

All the tunes here were recorded by the real Bobcats
between 1937-42, and many are
still obtainable. Without hesitation, I'd take the originals,
though present-day recording
will perhaps make these more
acceptable to young listeners.

John Best, who does an
attractive jot on "Five Point," is
responsible for some of the best

responsible for some of the best Miller, nomenus. MBRUOCE and Lamare play familiar stuff pleasantly enough, and the last

also sings a couple.

I don't suppose many oldstagers will want to take this
chance of revisiting Croebyland.
Today the music falls on aged
ears with all the force of lively, well-played popular music.—Max

JOE WILLIAMS (LP) "A Man Ain't Supposed To Cry " What's New?; It's The Talk Of The Town; I'll Never Smile Again; I'm Thru With Love; Where Are You7: I've Only Myself To Blame; Say ft Isn't So; What Will I Tell My Heart?; You've Got Me Ory-ing Again; Can't We Talk It Over?; I Laugh To Keep From Cryin'; A Man Ain't Supposed To

(Columbia 12 m, 33\$X1087-35s. 10d.) VILLIAMS doesn't make jazz Jimmy Mundy's string-loaded accompaniments here are tailored to the ballad manner. So this is

in no sense a jazz set.

But the warmth, phrasing skill and real vocal quality in evidence throughout put it on a par with. say, a collection of Sinatra standards.—M. J.

FATS WALLER (EP) "Pate Waller In London" (No. 2) A-Tisket, A-Tasket; Flat Foot Floogie; Pent Up In A Penthouse: Musie, Maestro, Please. (HMV 7EG8341-11s. 1id.)

FOUR free-and-easy perform-ances from Pats's first British tour, these roar less than first their U.S. counterparts—though Dave Wilkins, George Chisholm and Alfie Kahn solo fairly well. Pats sings, yells, pounds out piano and (on "Maestro") aneaks in a little celeste. The re-issue is a small silce of local jazz history.—M. J.

leissues (f-Deleted)

"S.P.J. JAZZ." J. J. JOHNSON QUINTET - Afternoon in Paris; Elora; Teapet; Blue Mode (two takes). (Prev. Esquire EP97.) SONNY STITT - BUD POWELL QUARTET-All God's Chillun Got Rhythm; Sonnyside; Bud's Blues; Sunset; Strike Up The Band; Taking A Chance On Love. (Prev. 10-249, rovd. 1/11/52.) (All prev. also 20-013, revd. 15 8-53.) All now also 12 in. LP 32-049

GEORGE SHEARING QUINTET-Nothing New Under The Sun; Slowly, But Surely. (Prev. MGM 817.) Lullaby Of Birdland; Adieu. (Prev. 782.) All now also EP EP657.

RALPH SUTTON - Cannon Ball; Grace And Beauty. (Prev. Columbia Clef 33CX10061.) Now also 19 in. 78 LB10069.

CHRIS BARBER'S JAZZ BAND (" The Best Of Barber ")-Bobby Shaftoe (a); Chimes Blues (b); Ice Cream (c); It's Tight Like That (d); Martinique (e); Merrydown Rag (f); Oh. Didn't He Rambie (g); Reckless Blues (h): St. Louis Blues (i); Skokiaan (j); Storyville Blues (k); The World Is Waiting For The Sunrise (1), (Prev.: (a) Decca LK4130; (a), (c) P10492, 45P10492;

(b), (f) P10417, 45P10417; (c), (d), (g). (k) L2C4088, DFE6344; (h) Pi0472, 45F10472, DPE6303; (i), (1) P-J10724, 45F-J10724, LR4100, DPE 6252; (J) DPE6238 revd. 5/5/55.) All now also LK4246.

MILLER ORCHESTRA (" Glenn Miller Story ") American Patrol (a); Boulder Buff (b); Farewell Blues (c); in The Mood (d); Kalamazoo (e); King Porter Stomp (f); Little Brown Jug (g); Moon-light Serenade (h); Pennsylvania 8-5,000 (i); String Of Pearls (j); St. Louis Blues (k); Tuxedo Junction (1). (Prev.: (a), (g) HMV CLPO 251; (b) BD57111; (c) CLPC511; (d) BD5565; DLP10241, revd. 30/1/54; (e) DLP10591; (f), (k) CLPC311; (h) BD59421, Regal-Zono, MR30901, HMV DLP10211, revd. 19/12/53; (l) BD5413; (n) CLPC311; revd. 19/12/53; (l) BD5413; (l) RD5413; (BD6618t, revd. 21/12/40; (j) DLP 1021†; (1) BD6595†, DLP1024†.) All now ROA LP RD27068. Prom the "Glenn Miller Limited Edition " album.

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Dave Brubeck (Pontana) 4. (4) ELLA SINGS THE IRV-ING BERLIN SONG

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NEW YORK, Wednesday.-Well known for his dislike of sea and air travel. Duke Ellington has insured his band for 250,000 dollars for its forthcoming European trip.

Ellington opens his British tour at the Royal Festival Hall on October 5.

Norman Granz was due to fly into London yesterday (Thurs-day) to finalise details with the Harold Davison Office.

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Phonographic Performances, Ltd., who hold the copyright on most records, agreed to the Union's request to withhold their licence from Douglas Corporation, who control the hall.

Reinstated

So on Monday a jazz group drawn from Ivy Benson's Band -who were paid to stand down —was reinstated at the dances.
Said Harry Francis, MU
assistant secretary: "The use
of records in place of musicians is against our policy-even if musicians are paid to stand down."

Thin end

Asked about similar sessions run by the Mecca ballroom chain, Francis replied: "We deplore them. This incident could be the thin end of the wedge."

PERRY COMO

talks about

PLANS U.S TRIP

Shirley Bassey is planning another trip to America—probably in November.

When her current Variety tour ends at Newcastle Empire on August 9. Shirley travels to the Continent for a week in cabaret at the Casino. Ostend, starting August 15. She then goes to Cannes Casino for three days.

On August 5 she will appear in the first of her own series of six ATV late-night Sunday programmes, after which—if plans work out—she will fly to the States to play the Copacabana in New York, Las Vegas and Holly-

By-pass jazz

Jazz this week returned to the Dutch House Tavern, on the Sidcup by-pass, Eltham, after 10 years. Resident every Tuesday is the Owen Bryce Band. Owen was trumpeter with the last band to play the Tavern in 1948—George Webb's Dixielanders.

DISC DOUBLE

Eydle Gormé and Paul Anka will guest-star on BBC-TV's "Perry Como Show" on Wednesday, August 6.

of Mecca, which owns about 40 ballrooms, commented:

"To stop these sessions would drive youngsters away from ball-rooms to rendezvous over which the Union has no control. Rock record sessions are a current phase which may not last. While the craze does we must meet the demand.

"Our musicians receive more than the MU minimum and lose nothing by these sessions. In fact, they are paid to have time off. Contrary to MU belief, they are appreciative.

"Lunch-time record sessions are not very profitable to us—admission being only 6d.—but they are a big publicity gimmick aimed at bringing more people into the ballroom."

First time on Six-Five



Two first-timers on Saturday's "Six-Five Special" were Valerie Shane and Italian singer Tony Dalli. Valerie recently changed her name from Valerie Kleiner.

Continental tour for Donegan

LONNIE DONEGAN will visit Hamburg, Copenhagen and Stockholm in September. Spending approximately three days in each town, he will televise, broadcast and play a concert. Arrangements are being discussed for him to go straight on to the States, where his plans would include a spot on the Perry

Como Show. U.S sales

His new releases on Dot in America are clocking strong sales and the company have big hopes of his "Sally, Don't You Grieve." Currently at Blackpool, Lonnie and his skifflers take a two-week vacation starting August 16 and then do a short tour of ABC

month.

Lisa Noble debuts at Middlesbrough

Singer Lisa Noble makes her Variety début at the Empire Theatre, Middlesbrough, for the week commencing on August 4. A Moss Empires tour may follow.

Lisa records another session for Decca next Thursday—her second Lonnie's wife, Maureen, is ex-pecting their second baby next Saints." The coupling was not available at press time.

PLAY BLACKPOOL

conducting the ATV "Startime" and "Saturday Spectacular" shows for nearly two years, will be back in the drum chair when he takes his 16-piece band to Blackpool on Monday.

He will play for dancing at the Winter Gardens for a fortnight. The personnel consists of Jack on drums leading Bob Burns, Bob

on drums leading Bob Burns, Bob Adams, Douggie Robinson, Derek Collins and Mannie Winters (reeds); Ron Simmons, Tommy McQuater, Jimmy Watson and Basil Jones (tpts.); Jimmy Wil-son, Nobby Clark and Bobby Lamb (tmbs.); Norman Stenfalt Lamb (tmbs.); Norman Stenfalt (pno.), Lennie Bush (bass) and Dave Goldberg (gtr.). Vocalist is Lynda Russell.

BENEFIT BALL

Barry Fox is running a benefit bail at St. Peter's Hall, Berk-hamsted, tomorrow (Saturday)

rraav ariir SHIRLEY BASSEY Mr. & Mrs. IERRY DENE

NEWLY-WEDS Terry Dene and Edna Savage, who make their Variety debut as a double act at Chiswick Empire on Monday, will be together in "Six-Five Special" and the "Henry Hall TB.

Show" for BBC-TV in August.

And the couple are likely to
continue their professional partmer hip in pantomime, for Terry
says he may be playing Buttons
to Edna's Cinderella in London at Christmas.

Dorita & Pepe EP for Saga label

Latin-American pop and folk song artists Dorita and Pepe this week recorded their first EP for the new Saga label. The disc is due for release in September. Currently showing with "The Vikings" at the Leicester Square Theatre is a film about Majorca titled "When Your Ship Comes in," for which Dorita and Pepe provide the background music.

On September 6 the duo airs in the first of the BBC Light Programme's new "Guitar Club" series.

Home on the Range

Al Meek and the Rio Ranch Boys appear in the BBC's "Satur-day Skiffle Club" tomorrow at

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Signed.....

UTUMN plans for Frankie Vaughan may include a tour 24, Cologne-Nippes. A covering Belgium, Holland, West Germany, Denmark and After his current summer show at Brighton Hippodrome,

Frankie visits Canada and the States. He returns home to do 10 days at Boys' Clubs throughout the country.

Tentative date for the start of his fourth film is November 1. Herbert Wilcox and Anna Neagle are at present deciding on the script. DISC WAR From Page 1

giveaway advertising

Says Monty Lewis: "The discs will be made at the Selcol Products factory at Braintree, machines have been specially imported from the States to turn out millions of records on sausage - machine principles 24 hours a day.

keting discs.

"Once we get established, we will almost certainly go into stereophonic sound, too."

On Wednesday I heard these records and they are of far higher quality than many of the cut-price discs previously manu-

factured. This revolutionary new venture could easily precipitate a price war—especially as Saga Records, another new low-price label—is issuing its first releases on September 1.

Talk of the Town

Final scenes of Frankie's third cture, "The Lady Is A Square," are expected to be shot at Berard Delfont's "Talk Of The Town," due to open shortly in the West End of London.

Arranger-conductor Wally Stott

Arranger-conductor Wally Stott appears in the film as a musical

director. Frankie says: "He has quite a sizeable speaking part and is very good indeed."

Frankie does his own one-hour how this Sunday in Bernard Delfont's Sunday evening programme from the Prince of Wales Theatre on ATV.

Damone in Blackpool

Vic Damone will play concerts for Harold Fielding at Blackpool Opera House on July 27 and August 10.

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