



### CHICAGO COMMENT

**Laugh, they nearly died!**  
From Bernie Asbell

**CHICAGO, Wednesday**—Tarah Edyle Gorme is reappearing (deservedly) in the burlesque of the Froze and the 1940s in a zingy run at the Empire Room.  
The other night, however, the audience sat rigidly deadpan while she took into her current one hit, "Your Kisses Kill Me," while many customers erupted with wild applause.  
What she didn't know was that the audience was packed with convention delegates from the Illinois Funeral Directors Association.  
"We, anyway, that's what her Press agent told me."

**Learnin' the blues**  
PIANIST Billy Taylor was reported last week as saying, "Strange as it seems, American Negroes who created jazz hardly know anything about it today. You find this in fact at true jazz musicians who play jazz but are not among those who play for a living."  
This proposition, in a magazine article that coursed last week, was offered by two Negro universities.

**Top club**  
LONDON HOUSE restaurant is changing the Blue Note's leadership over the jazz scene first at least in the club and then in the department.  
Barbara Carroll has closed and Carolee O'Connell is opening with a tie tonight.

## NAMES MAKE NEWS

# Little Richard is scent!

From Ren Grevatt

**NEW YORK, Wednesday**—Little Richard made headlines in several ways this week.  
First, it was noted that the chunter may give up the rock-'n-roll field entirely for evangelism.  
This is a not unfamiliar path for top talent in this field but bookers indicated they hoped he would change his mind.  
On another front, Richard has become a business man. He has entered the perfume field and the first scent to be made available is "Princess Queen." Others will follow.  
Elvis Presley, Duke Ellington and Duke Ellington are being advertised.  
Tailored  
WINIFRED ATWELL's disc released here as "Struttin' Down Jane Street," on the London label, tune was written by her friend Johnny Brandon—of whom Brandon is pushing his own.

**Pioneering**  
FRANK CHACKFIELD, here to promote his discing of "The Years of the Mayflower," journeyed to Plymouth, Mass., to greet the 1957 version of the ship, its captain and crew, when they dropped anchor.  
After a captain and hand-shakes, Chackfield presented Captain Alan Willey with a copy of his record. The Captain reciprocated by offering Chackfield a copy of his book, "The Wild Ocean."  
The event received tremendous publicity here with national TV, radio and newspaper coverage. Doug Willis, of the BBC's "Washington Bureau," covered the event for the British TV audience.  
Frank has been busy promoting

**Smoked out**  
JOHNNY LONG, orchestra leader whose recording of "Shanty Town" made him famous, had a narrow escape in a fire in his Atlanta hotel room early this week.  
The fire broke out when he was dozed off while smoking a cigarette and woke up with the bed on fire and the room full of smoke.

**Double act**  
BRITISH singers Teddy John and Pearl Carr arrived here this week to tape interviews with top American stars.

### NEWSBOX . . . by JERRY DAWSON

**Hemp, Ella & Louis**  
THE boardwalk at Atlantic City, the Brighton of the States, will be lit up for one week, starting July 9, with a Lionel Hampton package, plus Ella Fitzgerald and Louis Armstrong, plus the Warner Boardwalk Theatre for a night and three on Saturday.  
The booking heralds the return

### NAMES MAKE NEWS:

LIONEL HAMPTON LOUIS ARMSTRONG  
ELLA FITZGERALD

## MJQ DUE BRITAIN ON NO. 3

From Burt Korall

THE Modern Jazz Quartet is definitely set for England. The group will open its British tour November 30 for a minimum of three weeks and possibly more.

Confirmation was obtained this week from Joe Glaser, who is setting up the tour.

**Good**  
THE boardwalk at Atlantic City, the Brighton of the States, will be lit up for one week, starting July 9, with a Lionel Hampton package, plus Ella Fitzgerald and Louis Armstrong, plus the Warner Boardwalk Theatre for a night and three on Saturday.  
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**Bohemians**  
TWO jazz fans, sang songs, and wrote a Jim my Garage, owner of Cafe Bohemia for

## Freddy Randall at Cleaver concert

ORGANIST - PROMOTER Robinson Cleaver has booked Freddy Randall and his Band and singer Julie Dawn for his first concert presentation at the Pier Pavilion, Llandudno, this Sunday.

At Llandudno Odeon on the same night—his fifth season at this venue—he will present Joan Turner.  
Also booked for concerts at the pier are Eddie Calvert (July 14), The Four Tones (21st), The Four Ramblers (26th), and the Lew Lewis Band show on August 4.

**BELFAST**—The Spencer Smith Band has returned to the Croton Ballroom, Bangor.

**WESTON-SUPER-MARE**—The V.A. Melford group led by Derrick Rice, provides music in the venue of the Clarendon Hotel.

**HULL**—Six bands played non-stop for more than 700 people at the all-night "raff" at Hull Empire last week. They were Ken Colyer and his Jazzmen, A. Hunter's Jazz Band, Freddy Baker's Group and a Durham University band.

**BRIGHTON**—Pat Redmond's trio, the Hodge Hodge, was completed by Freddy Hooper (bass), . . . . .  
Saturday at the King Alfred, Bove, . . . . .  
Every Wednesday, Saturday and Sunday, commencing July 10.

WINIFRED ATWELL PEARL CARR  
TEDDY JOHNSON FRANK CHACKFIELD  
JOHNNY BRANDON JOHNNIE RAY

## They will use the show on Radio Luxembourg when they return to Britain next month.

Among stars already interviewed are Columbia A&R chief Mitch Miller, Tony Martin, and the vocal phenomenon on the State-Next week they move on to RCA-Victor, where they will talk (on radio) with Dave P. Morgan, Lou Monte, Georgia Gibbs and other Victor artists.  
While Teddy handles the interview, Pearl holds the mike and intersperses her own comments.

**Gogi returns**  
GOGI GRANT, who broke into the record business with RCA Victor, has returned to the label. She has been away for a two-year pact with Odeon.

**Second childhood?**  
FORMER child movie star Bobby Breen will make his first local appearance in eight years when he debuts a nightclub act at the Latin Quarter this Thursday.

**Wrong Johnnie Ray**  
A LETTER from Representative Johnnie Ray's office this week, and gave the singer a letter—quite a start.  
The letter was a fan letter—albeit one from Surrey, England, and was signed by the name of Congressman Ray.

When he began reading about what a hit his record "My Tonight and Tomorrow" had become along with the letter wasn't for him.

**Reunion**  
A famed Fletcher Henderson orchestra, including Red Stewart, Emmett Berry, Cootie Stark and Benny Morton (trumpet), Coleman Hawkins, Don Redman, Garvin Bushell and Edmond Satterfield (sax), Buster Bailey (cl.), Bernard Addison, Haysia Alvis (bass) and Walter Johnson (drums).

**Family business**  
FRANK SINATRA's three kids—Franco, Tina and Frank—will appear with their dad in his new TV series in the Fall.

**New sounds**  
THE Stan Kenton band will introduce several new recordings in London. There are many new men in the band, and some major changes in instrumentation.  
Kenton has eliminated the guitar, French horns and tuba from his instrumental set-up.

**Disc build-up**  
PIANIST Oscar Costa, currently appearing at the Empire, will do a big build-up via Coral Records. One Costa album has been released and another two singles, is in the office.

**EVE BOSWELL IN BIRTHDAY SHOW**  
Eve Boswell is to play four weeks of birthday shows at Dudley Hippodrome in the West Midlands.

**YORKSHIRE**—The Brian Tann Orchestra at Whiteley's Rembrandt, Huddersfield, has been re-signed for a year.

**MIDLANDS**—Drummer Ron Frankum on Monday joins Fred Newey's Orchestra at the Casino Ballroom, Birmingham.

**HENK HAY**—Sid Phillips and his Band open the summer Sunday concert at the Pier Pavilion on July 28. The White Price Orchestra is resident at the Kings Hall and Central Bandstand for the fourth season.

**OSWESTRY**—Artist Don Sutton has joined Bryn Jones at the Plaza Ballroom in place of Eric Dawes, who has returned to Canada.

**MARGATE**—Les Shannon Music Makers are spending their fifth year at the Cliff Cafe, Margate. Les leads Lou Kemp (tr.), Mike and Stan Dolton (dr.).



**Fred Dallas**  
25-year-old folk singer, songwriter, instrumentalist HAS won national awards for his traditional ballads on a more theme, including one as the young crooner's Crisis and Derek Bentley, which has been recorded in the USA.

He will be competing against singers from all over the world—and against his own wife—at the Hampton International Festival on July 10. Dallas of the Original Riverbenders skiffle group of Walton-on-Thames ( Surrey) which opened its own club here this spring.

Spoke to record on LP of English folk-songs with his wife Betty for an American label. "None of it will be skiffle," he says.

**WHY does everyone hate the skiffles?** The Musicians' Union suspects them (rightly) of playing at cut rates, though I believe it has at least one fully paid-up washboard-playing member.

Pro and semi-pro musicians sneer at the so-called three chord trick which keeps the skiffle guitarists happy. And even Humphrey has hard words for the alleged "purists," just because they want to infuse some real traditional folk quality into the movement which, like it or not, has swept Britain.

Whatever they say, I don't think it will die. I lead a skiffle group. To be frank, it is limited musically, but the "folk" didn't want to know.

For nearly a decade my wife and I played and sang folk-songs to small, select gatherings. But the "folk" didn't want to know.



**Skiffle is a popular music—in the widest sense. It is not, as many people think, restricted to the coffee house set. The Alan Liney group from Harsey Sidings in North London, rehearse every lunch hour and are in great demand at local public houses and for parties.**



Barry Barron, from Portsmouth, took his guitar with him on holiday to Buntingford, Cambridgeshire. When a skiffle contest was announced he formed a band and scored the comp for instruments. They finished up with a top three position in a tin waste paper market and an excellent soap tin filled with stones—and walked off with the first prize.

## "Be Selmerwise . . . play better"

- Top men find that a Custom-built Mouthpiece gives best results. Here are the famous used by some leading players, with apologies to hundreds of others omitted by limitations of space.
- |                |         |                |     |
|----------------|---------|----------------|-----|
| Keith Red      | Yusef E | Ted Jones      | C*  |
| Carl Barrecau  | ★ Metal | Jack Goddard   | C*  |
| Doug Robinson  | C*      | Allan Franks   | C*  |
| Ray East       | D Lay   | Izzy Duman     | C*  |
| John Roadhouse | C*      | Bill Apps      | C*  |
| Michael Ken    | C*      | Don Pashley    | C*  |
| Doug Simmon    | HS*     | Cliff Toward   | C*  |
| Alan Nesbit    | E       | Cyril Reuben   | C*  |
| Harry Conn     | D       | Lou Warburton  | C*  |
| Jack Benson    | C Lay   | Jackie Sprague | HS* |
| And while Ken  | C*      | Don Pashley    | C*  |
| Ray Wilcox     | D Lay   | Bruce Turner   | C*  |
| Harry Connay   | E       | Harry Vento    | D   |
| Ted Planas     | D       | Bob Miller     | C*  |
| Ray Hance      | D       | Harry Smith    | C*  |
| Vic Ash        | C*      | Al Adams       | C*  |
| Pat Smuts      | D       | E. O. Pogson   | C*  |
| Eddie Morduk   | F       |                |     |

At any good dealer.  
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# SKIFFLE DON'T SAYS Fred Dallas

WHY does everyone hate the skiffles? The Musicians' Union suspects them (rightly) of playing at cut rates, though I believe it has at least one fully paid-up washboard-playing member. Pro and semi-pro musicians sneer at the so-called three chord trick which keeps the skiffle guitarists happy. And even Humphrey has hard words for the alleged "purists," just because they want to infuse some real traditional folk quality into the movement which, like it or not, has swept Britain. Whatever they say, I don't think it will die. I lead a skiffle group. To be frank, it is limited musically, but the "folk" didn't want to know.

For nearly a decade my wife and I played and sang folk-songs to small, select gatherings. But the "folk" didn't want to know.

Now, when my group plays in the open air at Walton Bridge on Sundays, we can hold crowds of over a hundred with the same songs we've been singing all these years. The same thing happens at Hampton Court.  
Russell Quaye finds folk-song popular enough to devote a seven-night-a-week club to it. But I'll admit it, skiffle could be a flank in the man. All these guitars could end up gathering dust in a hundred thousand attics. And the anti-skiffles would be to blame.

### Learning

Though they laugh at the boys' limited technique, the boys are learning to play their instruments. This is a fact for which I can vouch. But when they've mastered them, will they be any nearer the heart of the music they are trying to perform? Has Goodman's phenomenal technique brought him closer to the real heart of jazz than Lewis?  
The American accents are phoney, they say.  
Of course they are. Just as phoney as the Cockney trombonist who apes Ory's taligate style.  
And mainstream me no mainstreamers, if you please. I'm old enough to have some of the Nichols records in my collection.  
Like the jazz musicians, the skiffles will find their music is a dead end unless it gets roots right here in the U.K. Impossible? Only if the critics make it so.

### Guidance

Where is the guidance the oft-maligned but so right "purists" of jazz used to give when they was an ignorant young jazz fan.  
For they know, as I know, that "trad jazz" isn't the only traditional music ever played in Britain. They know too that English folk music isn't a prissy affair of nymphs and shepherds. They know about the tough miners' songs, the salty sea songs, the grim strid ballads that some singers still bowl out, all of them with a rhythm and a fire that would melt the heart of any Miss Ootlie Patterson abaze.

### Silence

They know all this, but they are strangely silent. Soide remarks come apently, but nothing to steer the movement away from the same blind alley in which British jazz has put itself.  
Meanwhile skiffle keeps its Transatlantic flavour. I don't complain about that. For America has a fine stock of songs and many of them are tough enough to survive the crossing. But if the critics don't feel inclined to help skiffle acquire a British flavour, why the devil aren't they campaigning for more recordings by Woody Guthrie and Pete Seeger from more recordings by whom British skiffles could learn most?  
And while Ken will probably keep him in and out of hospital for some years to come, why aren't they campaigning about the passport difficulties that have kept Seeger from completing his long-planned visit to Britain?  
It is a necessary truth that music is no longer the preserve of the select few. Because it is not, it can't be too popular for me.



**I, FRED DALLAS, John Hasted is trying to gain a wider audience for folk music. He recently resigned from his skiffle and Folklore Group, however, because "the future of the individual singer and I don't like to see everyone leaning on the crutches of a good platform fatter. I am working towards that time, perhaps two or three years hence."**



Hundreds of fans recently visited a skiffle rally, held in the Chislehurst Caves, to hear ten groups perform by candlelight. Soon here is the Alcorn Skiffle Group in full swing.



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# FUTURE OF JAZZ

FOR the first time for many years I am beginning to think we can chart the future of jazz. Consider five basic facts.

• The traditionalist revival is finished.

It was clear that the days of excessive jazz purism were numbered long before the recent MM articles on the subject. Jazz is not good because it is played exclusively in the key of Bb on a cheap cornet. It may be good in spite of those limitations.

The Sainis may be a good vehicle for jazz improvisation but it is not necessarily better than "I Love Paris" simply because it was written two generations earlier.

If a jazzman feels he can express himself on the tenor sax he should be encouraged to do so; not compelled to change to clarinet for some reason of archaic purism.

In short, the great New Orleans musicians worked their miracles under certain limitations. It is not necessary to re-create those limitations artificially.

CONCLUSION: Crudeness for its own sake is out.

• Be-bop is finished.

No longer can five musicians get together in a studio, hack out a rough union disguise for a three-hour evergreen, improvise coldly and expect the result to sell.

All the bloodless boppers have now been rejected—Leaving Parker, Gillespie, Miles, Davis and a handful of others who have something more to offer than chilly, communal phrases and a lack-lustre beat.

The jazz public as one knows it would now demands conviction in a performer.

CONCLUSION: Coolness for its own sake is out.

• Skiffle has given the "fringe" jazz followers what they wanted.

Some months ago I welcomed skiffle, from a social rather than a musical point of view, largely because through it the young people of this country were learning to make their own music.

Chorlie Parker—"something more"

Since then the fabulous commercial success of certain young men and women who nothing know how to play, sing nor walk on stage and take a bow, has irritated me no less than it has irritated you.

But the fact is that skiffle shows signs of enjoying a reasonably long life. It has freed us from many of the hand-clappers and musical sensation-seekers who fancied themselves as it turned out—mistakenly, as it turned out—that they were jazz lovers.

CONCLUSION: We are shaking of our less-discriminating adherents.

• The West Coast has had its say.

Experiments of the West Coast type have proved that attempts to make jazz musically "respectable" only succeed in watering it down. In fact, the bearer jazz draws to its upper-class grandparent, the more it loses its character.

It looks as though the marriage between jazz and "classical" music has been indefinitely postponed, not because each has not something to offer the other but because in some marriages identities are lost... and such marriages should not take place.

CONCLUSION: Pretentiousness is out.

• Honest, to-goodness jazz has never been so popular.

When the Count Basie orchestra came to Britain everyone stood up and cheered. Fred Humphrey Lyttelton, Johnny Dankworth, Max Jones, Maurice Barnard, Ringo Amis and Tommy Steele.

For this was jazz with a capital J, the kind of music which would surely bring a grin of pleasure equally to the lips of George Lewis and John Lewis.

The Basie Band, the Ellington Band, the Modern Jazz Quartet, the Vic Dickenson Septet, Erroll Garner, Ella Fitzgerald, Jo Jones, Parker, Lyttelton, Lester Young, all these men produce jazz which needs no qualifying adjective.

CONCLUSION: This, then, is the direction in which jazz is going.



• The Kid Ory band in Paris last year. L-r Alvin Alcorn (pnt), Ory and Cedric Haywood (pno).

# Fifty LPs for a basic collection

SOME readers say that too many long-playing records are issued, that they go on for too long, and that LPs are really a better medium for jazz. But, on the whole, it is agreed that LPs are here to stay.

by Steve Race

A thing like the MM's new "LP Quarterly" must help readers to find out what has been released and what is likely to appeal to their tastes.

There is something else we are often asked to supply: advice on what LPs to buy in order to start building a balanced collection. What 50 LPs would you recommend for a basic library? This is a common question.

We were talking about this to some musicians and collectors when Frank Parr, the Mick Mulligan band trumpeter, said he would like to suggest a list of 50 which should make up such a well-rounded, representative library.

"It doesn't entirely reflect my personal taste," says Frank. "I wouldn't personally buy every one, but people should at least hear all these to get some knowledge of all schools of jazz."

George Lewis: "Jan Session" (Vogue LD682).

NEW ORLEANS  
Louis Armstrong: "The Hot Five" (Col. 3281029).

DUKE ELLINGTON  
"Saturday Night Function" (HMV DL1904).

OTHER BIG BANDS  
Count Basie Orch.: (Brunswick LAT828).

EDDIE CONDON and the CHICAGOANS  
"Chicago Style Jazz" (McKenzie).

JAZZ PIANO  
"Harlem Piano Roll" (Johnson).

THE JAZZ REVIVAL  
Lester Young: "The Lester Young Quintet" (Parlo).

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MAINTREAM  
"Dicky Wells in Paris" (HMV CLP1958).

GOLDEN AGE  
"King Oliver's Creole Jazz Band" (London AL304).

HEAR THEM  
"The Hot Five" (Col. 3281029).

DUKE ELLINGTON  
"Saturday Night Function" (HMV DL1904).

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# Entertain- or die

ON all sides I hear the arguments: "jazz is dead", "jazz isn't dead", "trad isn't pulling 'em in", "skiffle is booming", "rock-'n-roll is dying".

Says Basil Kirchin

But few people seem to be trying to get the facts before they start giving their opinions.

Now my father and I have carefully gone into the situation and as a result discontinued the Basil and Four Kirchin Band because the plain, bitter truth is: We cannot see any future in big band jazz.

The reason really is simple. Until a few years ago a percentage of each generation turned to music, and the bulk of those turned to jazz in any of its many forms.

But the current trend can be seen by a glance at the Top Twenty. And how long has it been since a big band jazz record has been listed?

Another nail in the coffin was the attitude adopted by many of the big bands—the way they slouch on to the stand—the way they sit, so bored with it all. ("You mustn't show any enthusiasm, Mac. That's semi-pro").

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any reasonably understandable form of jazz. Not that I'm knocking skiffle or rock-'n-roll—a awful lot of skiffle and rock-'n-roll knocks me out—but there's a lot that disgusts me, too. Of course, that applies to any art form.

What it amounts to is this: Today the public wants to be entertained, and if any form of music wants to flourish it must do just that. Like skiffle and rock-'n-roll, it must be sold. And sold so well that people will think it's got everything that skiffle and rock-'n-roll has got, but is different.

I think this is the only solution—at any rate, that is the principle I'm basing the band on. And all it really boils down to is: for too long, musicians have forgotten they are on the stage and, as such, are entertainers.

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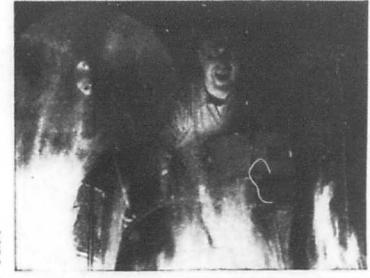
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"Today the public wants to be entertained," says Basil Kirchin (seen here taking a spectacular solo). "If any form of music wants to flourish it must do just that."

COMPILED BY F. W. Street

# JAZZ on the AIR

(Times: BT/CT)  
SATURDAY, JULY 6:  
10.10-10.30 a.m. D.C. The Black Diamonds.  
12.10-1.0 p.m. A: Daddo-Dry, Bechet, Ellington, Mulligan, Clarke, etc.  
1.40-2.0 p.m. B: Mainly Modern.  
2.30-3.0 p.m. C: The Jazz Hour.  
3.10-4.0 p.m. D: Swing Serenade.  
4.10-5.0 p.m. E: American Bands (3)  
5.10-6.0 p.m. F: Bill Coleman.  
6.10-7.0 p.m. G: Martin Glick (solo).  
7.0-8.0 p.m. H: Songs by Harry Warren, Matt on hour with B.G. Louis, Pettit, (3) Hampton Hawks Trio, Duke, Heavy Wanderers, Cal Tjader, Bergeron, Dorden All Stars and others.  
8.10-9.0 p.m. I: Jazz Discs.  
9.10-10.0 p.m. J: For Jazz Fans.  
10.10-11.0 p.m. K: The Jazz Hour.  
11.0-11.5 p.m. L: American Folk Music.  
11.5-12.0 a.m. M: Repeat of 8 p.m.

10.10-10.40 B: French Jazz.  
10.10-11.0 p.m. E: Erwin Lehn, Geiger Quartet, Fatty Cargo Combo.  
11.0-11.5 p.m. F: Jazz For Sunday Night.  
11.5-12.0 a.m. G: Repeat of 8 p.m.  
MONDAY, JULY 8:  
8.10-9.0 p.m. A: Martin Glick (solo).  
9.10-10.0 p.m. B: Carnar.  
10.10-11.0 p.m. C: Songs by Harry Warren, Matt on hour with B.G. Louis, Pettit, (3) Hampton Hawks Trio, Duke, Heavy Wanderers, Cal Tjader, Bergeron, Dorden All Stars and others.  
11.0-11.5 p.m. D: Jazz Discs.  
11.5-12.0 a.m. E: For Jazz Fans.  
12.0-1.0 a.m. F: Repeat of 8 p.m.  
TUESDAY, JULY 9:  
8.10-9.0 p.m. A: Miller AAF Band, Peterson, etc. (3) Miles Davis and Louis Armstrong—their 100th Anniversary.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: Modern Jazz.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
WEDNESDAY, JULY 10:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
THURSDAY, JULY 11:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
FRIDAY, JULY 12:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SATURDAY, JULY 13:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SUNDAY, JULY 14:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
MONDAY, JULY 15:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
TUESDAY, JULY 16:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
WEDNESDAY, JULY 17:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
THURSDAY, JULY 18:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
FRIDAY, JULY 19:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SATURDAY, JULY 20:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SUNDAY, JULY 21:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
MONDAY, JULY 22:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
TUESDAY, JULY 23:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
WEDNESDAY, JULY 24:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
THURSDAY, JULY 25:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
FRIDAY, JULY 26:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SATURDAY, JULY 27:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SUNDAY, JULY 28:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
MONDAY, JULY 29:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
TUESDAY, JULY 30:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
WEDNESDAY, JULY 31:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
THURSDAY, AUGUST 1:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
FRIDAY, AUGUST 2:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SATURDAY, AUGUST 3:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
SUNDAY, AUGUST 4:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
MONDAY, AUGUST 5:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B: For Jazz Fans.  
10.10-11.0 p.m. C: For Jazz Fans.  
11.0-11.5 p.m. D: Repeat of 8 p.m.

10.10-11.0 p.m. A: For Jazz Fans.  
11.0-11.5 p.m. B: Repeat of 8 p.m.  
TUESDAY, AUGUST 6:  
8.10-9.0 p.m. A: For Jazz Fans.  
9.10-10.0 p.m. B:



# Winging on the Isle of Man



**HOLIDAY** makers who visit the Isle of Man this year will be pleasantly surprised at the line-up of musical personalities an hand for entertainment needs. This special MM picture round-up carried out last week catches many of the stars, mostly in off-duty moments.

Top left—Ly Benson, who leads at the Villa Marina Gardens, Douglas, has a spin in a vintage Hummer with the owner, J. S. Gunn, at a veteran car rally. Bottom left—Ken Mackintosh, 1st, and Northern Dance Orchestra saxist Johnny Roadhouse rehearse "Three Little Words," which was recorded when the trio visited the island. It will be aired on August 22 in "On Tour."

Below—Ly Benson's singer, 19-year-old Glorie Wenlock, with Andrew Greeley, bassist-vocalist with the Squadroneiros, who opened at the Palace Ballroom, Douglas, on June 22.



Above—Ken Mackintosh drives and below—Phil Moss, leader at the Palace Ballroom, Douglas, and Ken Mackintosh vocalist Kenny Bardell try to catch a fish.



## THE PAT BOONE SHOW

**NOW** how about Frankie Vaughan playing the part of Eddie Lang in a film story of the guitarist's famous partnership with jazz violinist Joe Venuti?

Who suggests it? The man who wrote "These Dangerous Years," in which Frankie scores so convincingly a hit.

Says Jack Trevor Story (who, incidentally, began his writing career by selling a piece to the MELODY MAKER in 1936):

"Lang looked very like Frankie Vaughan—and I know that Frankie's great ambition is to play a life."

should play that soundtrack guitar and fiddle. . . .

**Topical**

It had to come, I suppose. So let us be thankful it has come from Dixie Gillespie. A topical number entitled—*Mayflower Rock*.

**Da-da strain**

**UNEXPECTED** visitors to the Skiffle Cellar in Greek Street last Sunday: members of the Moscow State Variety Theatre.

Anxious musicians playing at

**World in 80 Days** had its premiere across the road at the Astoria.

And Tin Pan Alley was not too pleased about it.

It was a case of "Around The Alley For 80 Minutes"—looking for somewhere to leave the car.

**No change**

**INCIDENTALLY**, it's not a case of "Here Todd-AO and gone tomorrow." Members of the public who were unable to attend the premiere were assured that evening when advertisements appeared in the Press assuring them:

"Seats now available at Box Office for the same show with original cast."

**Coming**

**LOOK** out for a follow-up to Brunsvick's "Encyclopedia of Jazz on Records," recently reviewed by Steve Race. It's coming from Capitol.

And it will run the gamut from New Orleans to Cool via such bands and artists as Leadbelly, Little Miles, Manone, Teagarden, Whiteman, Nichols, Goodman, Ellington, Gillespie, Pettiford, Herman, Tristano, Shearing and Miles Davis.

himself, had taken seven wickets—for 20 runs.

The Ravers, enjoying a good season, declared at 193 for 3 and dismissed the London Musicians for 78.

**Rehabilitation**

**DONALD PEERS** plays his first Variety date next week since returning from Australia. It's at the Garrick, Southport—what he calls a "rehabilitation date" before embarking on a big autumn tour.

How do you reckon you stand among present-day singers? I had the nerve to ask him.

"Second best," he answered promptly.

Why? Because, says Donald everyone else seems to rate himself top.

**Unfair!**

**TRUMPETER** Stan Roderick at the dinner given by Cyril Stapleton last Saturday to mark the end of the Show. Band's long innings at the BBC.

You might have warned us it was only going to be for four and a half years."



with **Pat Boone**

the moment they walked in the City Chambers—who will be going to Moscow at the end of this month.

Their efforts were greeted with loud applause from the Russians, who reciprocated with a folk song in their own language and "Isle of Skye" in Russian-Scottish accents.

work on another picture for Frankie under the Neagle-Wilcox regis.

But I can feel him itching to start on that Lang epic.

And I'm wondering who

**Verne good turn . . .**

**TIN** Pan Alley was declared last on that Lang epic.

And I'm wondering who

## AT BLACKPOOL

**WITHOUT** recourse to film superlatives, I find it difficult to sum up the "Big Show of 1957," which opened last Sunday at Blackpool Opera House. "I will have to satisfy myself with a 'great'."

Jimmy Dewar and Ken Warren set one of the night's biggest laughs in a glorious take-off of Tommy Steele and Elvis Presley.

A brilliant filler dancing chorus, one of the best adagio acts I've ever seen, topped splendidly, well-orchestrated, really funny sketches last—Yana.

Yana—no longer the cold, aloof, classical beauty, but a sweet, silk-and-lace, tiny figure, who dances and cross-steps with Jewell and Warren in addition to charming everyone in her own brief singing stint.

And an outstanding feature of the show was the splendid pit work by the 22-piece orchestra selected by Gerardo and conducted by Harry Hudson.

On the previous night (Friday) "Rocking with Laughter" opened at the nearby Hippodrome.

Ken Dodd—his usual, comical, Cooney riot.

Jill Jay has a bewildering number of costume changes and has her own song, while Stan Bennett gazes and plays guitar and trompet—Jerry Dawson.

## Special meaning

**IF** you thought Frank Holder was singing his latest recorded number, "Battle of the Centuries," with extra fervor in singing on "6.5 Special" last Saturday, here's why:

The brilliant lad, Sonny Ramadhin from Trinidad.

But only two days earlier, when playing for the Ravers Cricket Club against the London Musicians' team, Frank,



\*\*\*\*\*

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**PAT BOONE**

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**CYRIL STAPLETON**

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## Hollywood Headlines

**JAZZ JOTTINGS.** The Buddy Franco Quintet with Victor Feldman on vibes, went into Benny Carter's Los Angeles Jazz Concert Hall show . . . Anita O'Day, with her new sextet, were a popular feature of the "Stars Of Jazz" TV programme. . . . Drum City, in Hollywood, owned by Roy Harte and Remo Belli, is making a sales with its new plastic drum heads. . . . Ann Richards and Stan Kenton will have their second child in seven months' time.

**QUOTE** Bing Crosby, to a Senate Committee: "It just galls me to see so much trash on our television and TV screens while the work of the talented, dedicated songwriters is crowded out of the picture."

**THEY SAY THAT.** British songwriter Joe Lubin will join top American composers at the October Music Symposium. . . . Frank Sinatra's deal with Columbia Pictures gives his music company the sound track of "Pat Joey" film.

**HOWARD**

**Lucraft**

**INFLUENCE** clips a daughter of band in "Face in The Crowd." In "Merry Andrew" Danny Kaye sings seven of Johnny Mercer's tunes. . . . Julie London recorded the title song for the Robert Taylor starlet Saddle the Wind. . . . Eydie Gorme sings the title song in "Until They Sail." The writer of "My Fair Lady" did 11 numbers for "Gigi," starring Leslie Caron and Maurice Chevalier. . . .

**IN BRIEF.** . . . Johnnie Ray underwent ear surgery this month. . . . Dean Martin will be making a comeback appearance at a Miami Beach hotel.



## AROUND THE WORLD IN 80 DAYS

**SINATRA** pops up for brief seconds as a saloon pianist in "Around The World in 80 Days." But don't miss this film in disgust—even if you're potty on Frankie. Almost everyone else you can think of makes an appearance and it adds up to a film delicious in every respect.

**Incredible adventures**

Theme of the classic Verne story is the incredible adventures of London clubman Phileas Fogg (David Niven) while encompassing the globe in the 1870s. All are in the tuppenny-blood tradition and he faces them all with laughable imperturbability. The most wonderful character in the film is his valet, Passepartout (played by Cantinflas), an accomplished clown. Much more is by the late Victor Young and the photography is breathtaking.

—Tony Brown.

## Three curtain calls for Marion Ryan

**ALTHOUGH** the walls were gay with a multitude of greetings, telegrams, the atmosphere in the number one dressing-room at Hanley's Theatre Royal on Monday night was tense.

The seconds ticked by, then came a burst of applause as Marion Ryan stepped nervously on stage to sing her thoughts in "Zing Went The Strings Of My Heart," in her solo debut.



**All the way**

She need not have worried. From that moment this notoriously hard to please Hanley audience was with her all the way.

Marion, in her £250 gown of lace and pink net saturated with thousands of sequins, went on to sing a total of ten songs, including "pops" and a "point" number, "If I Don't Take It With Me," in which she draped herself seductively over the stage set.

On her final number, Marion bowed out to three curtain calls and a bevy of bouquets, with her audience calling for more. Not bad for a first night's performance.

Her pianist for Monday was no less a personality than her manager, Dick Katz, from the Hay Ellington Quartet. Jeff Sanders took over as regular accompanist on Wednesday—A. L. Jackson.

**TREAT FOR TROOPS**

**VOCAL** star Marion Ryan sang for the NATO top brass and troops at Joint Headquarters Northern Army Group, Munchen, Gladbach, W. Germany, last Thursday.

She also recorded a half-hour show for transmission over BFN later this month.

## Terry Dene — boy with a future

**IT'S** pretty certain that singer Terry Dene is going to make a considerable splash. He has the right people behind him; he's young and inexperienced enough to make the raw appeal of youth to the youth that counts so much in entertainment today.

Dene may be counted as the find of the BEC teenage feature, "6.5 Special." His first record, "A White Sport Coat And A Pink Carnation," is a considerable splash.

He was born Terry Williams; he adopted his pro name from the Dene Holiday Camp he'd enjoyed visiting.

Terry lives at the moment in Hunter Buildings, Borough Road, Southwark—near enough to Tommy Steele's haunts to get them the same agents. He sang in the school choir and was daft about cycling. Still is.

He was going places. He nodded in polite disbelief.

Already, his voice had been recorded and sent to Ray Martin—and the disc came back with an im-moniker, we'll assume.

He was born Terry Williams; he adopted his pro name from the Dene Holiday Camp he'd enjoyed visiting.

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\*\*\*\*\*

**Super bike**

He's trying not to spend his money till he earns it, but certain plans are hatching. He wants to buy himself a super-duper bike to keep in trim while on tour.

It is determined to move Mum and Dad out of the Buildings. As much for his own benefit as theirs.

He doesn't have his own bedroom and kips down in the living-room.

Later on, Terry sang with Rory Blackwell's Blackjacks for 25, a gig like Tommy Steele, he looked in at the 2 is coffee bar one day.

Proprietor Paul Lincoln became his personal manager. Lincoln, an ex-wrestler, pushed the 18-year-old boy from the Borough on at the Albert Hall between bouts. In the audience was the producer of "6.5 Special." And Lincoln signed his protégé.

**by TONY BROWN**

personal routine dismissal that somehow hurt.

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Proprietor Paul Lincoln became his personal manager. Lincoln, an ex-wrestler, pushed the 18-year-old boy from the Borough on at the Albert Hall between bouts. In the audience was the producer of "6.5 Special." And Lincoln signed his protégé.

## ... AT BRIGHTON

**"THE** east of the "Big Show" which opened at Brighton Hippodrome on Monday can anticipate a successful summer.

But the music and humor are not bright enough yet. The whole show needs tightening up to give it drive and sparkle.

Bassist David Nixon shows great possibilities as a jack-of-all-trades, and Reg Varney is a likable character comedian.

Beaming, disheveled Winifred, Missel demonstrates her skill and versatility on her three familiar pianos, but her ethereal writing first session too ponderous.

Merna Cochran has a charming presence and a pleasant writing first session too ponderous.

Maita's dog act shows incredible dexterity and timing, and only as the show closes does a modern touch creep in when Packard's breeze through some rock-'n'-roll numbers by a quartet consisting of Rex Metovan (guitar), Dave Willis (bass), Jimmy Reichman (sax) and Billie (drums).

There is an acrobatic-contortionist Eleanor Gunter, the dancing Belles and Beaux, the George Mitchell Singers and Sir Charles's hardworking orchestra, and you have a promising prospect of entertainment.—Chris Hayes.







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789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 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3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 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U.S. star at Star

# BBC 'COME-BACK' FOR STAPLETON



**CYRIL STAPLETON**—whose five years as leader of the BBC Show Band ended on Saturday—makes a "come-back" to the BBC in September.

Cyril will be featured with his Show Band in a BBC-TV presentation from the Earl's Court Radio Show on September 6.

The theme of the BBC contribution is "21 years of television" and the Stapleton band is scheduled to play a programme of pop music covering the years. It is also likely that the Stapleton band will be featured in a TV series for the BBC later in the year.

### Forewell show

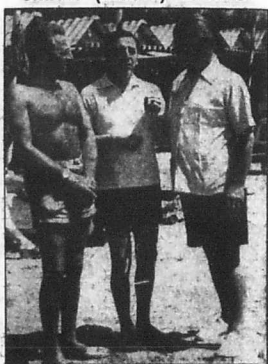
Plans are also under way for the band to return to both the Home and Light programmes in October for a continuation of the popular "Saturday Show" series. It was on the "Saturday Show" that the BBC Show Band has been featured to radio listeners last week-end.

The Adam Singers—led by Cliff Adams, of Show Band fame—will also continue to be heard over the air.

The Star-gazers—another mainstay of the Show Band—will also continue to be heard over the air.

"Sunday Night At Blackpool" TV show resumes September 16. See also Pat Brand's column on page 8.

### SMALL (MUSIC) WORLD



A surprise encounter on the beach at Venice between (l-r) M.V. Radio critic Maurice Burman, Mantopani and Gerardo. All three are holidaying in Italy. Mantopani's latest LP is fifth in the U.S. Hit Parade.

### POP SONGS WITH DOUBLE LIFE

POP music is suffering from a split personality, said Norman Luboff, American choirmaster and A&R man when he arrived in London on Tuesday.

Added Luboff: "One type of song sells on single and another in LP albums. In fact, albums make up the major sale of a month's European holiday."

Footnote—Another case of "split personality"—it is Luboff's voice, and not Frankie Laine's, that is heard in the BBC-TV test on Monday night.

### BILLY ECKSTINE PICKS TOUR MEN

THE on-off Billy Eckstine tour is on again. He opens the week commencing on September 16 at the Empire, Glasgow, then appears successively at Liverpool, Birmingham, Manchester, Newcastle and the Finsbury Park Empire, London.

Bobby Tucker, Billy's pianist for the past eight years, will again accompany him. And "Mr. B" has again asked bassist Ken Palmer and drummer Tony Carr to join him on his tour.

### ... AND THROUGH THE MIRROR



No, Malcolm Mitchell is not leading a secret life these days. This is merely his trio reflected in a mirror at Quo-Quo's Restaurant, London, where it opened last week.

L-r: Russ Stabileford (bass), Frank Butler (pno) and Malcolm (lstr.).

### MULLIGAN-THE MYSTERY MAN-FOR NEWPORT

Cool King Gerry Mulligan, in Britain on a fortnight's mystery visit, will be at London Airport on Wednesday for the Newport Jazz Festival.

### Dené Disc for U.S.

BRITAIN'S latest rock-'n'-roll disc, the new Dené, is to have its newest disc released in the States.

Yesterday (Thursday), Terry recorded "Lucky Lucy Bobby" at the Decca studios and the disc will be flown to America for immediate release on the London label.

## Music biz to attend Mike Todd film

THE musical profession will have its own Midnight Matinée of Mike Todd's fabulous "Around the World in Eighty Days" at the Astoria, Charing Cross Road, London, on Sunday.

Fourteen hundred invitations to the Midnight Matinée have been sent out by Jimmy Huxley, professional manager of Chappell's and their subsidiaries. Chappell's publish the "Village Voice" score of Todd's show on film.

I told Mike Todd that we usually stage a special showing of a film of interest to the profession," said Jimmy Huxley, "and he told me to go right ahead."

"Ticked pink" He was tickled pink when I said that the song "Around the World" was high up in the record best-sellers and that the sheet music was No. 1.

Many pop music favourites attended Tuesday's premiere of "Around the World" and the subsequent 470,000 fans were thrown by host Mike Todd and wife Elizabeth Taylor at the Battersea Pleasure Gardens.

Kidie Fisher and Debbie Reynolds were there, and of the many boats which transported the stars to the Gardens, one from both Arthur Aspinwall, Vera Lynn, Joan Hogan, Max Bygraves, Cyril Stapleton and Joe Loss.

### LORD CHANCELLOR IS LUNCH GUEST OF PRS

The Performing Right Society celebrated its 47th Anniversary with a lunch last Thursday.

The Arthur Bliss, president, and the guest of honour was the Lord Chancellor, The Rt. Hon. The Viscount Kilmuir of Croft, P.C., G.C.V.O.

### FREIGHT TRAIN

From Page 1

A telephone call on Wednesday that the reason was that there had been a mix-up over bookings.

The reason, he suggested, was that to no one had been authorized to act for the pair while they were in the States.

Meanwhile, in London, their manager, Bill Viner, commented: "An American agent had been authorized to act in the process of fixing dates for the remainder of the tour."

"The reason for the mix-up is that they appear to have got on Ed Sullivan's New York show has brought forward from July 14. So they had to rush across at the last minute to keep the date."

NEW "TOP SCORE" ORKS. YOU GO TO MY HEAD SMILING THROUGH YOU WILL REMEMBER VIENNA LET THE REST OF THE WORLD GO BY ON WITH THE MEDLEY (CALYPSO)

Also: BLAZE AWAY MARGIE CALIFORNIA MY HERO OH YOU BEAUTIFUL DOLL LULLY'S BACK IN TOWN ROCK-A-BYE YOUR BABY TEMPTATION RAG ETC.

### BASIE ON OCTOBER 17

New York, Wednesday.—The Willard Alexander office here confirms that the three-week Count Basie British tour opens in London on October 17.

Basie is currently appearing at New York's Waldorf-Astoria.

### THROUGH THE TV CAMERAS ...



The first in the fortnightly series of "Henry Hall Shows" opened the BBC's new TV Theatre at Shepherd's Bush on Tuesday. With Henry in one of the guest stars—Singer Patti Lawrence.

### 'Guys & Dolls' guy arrives in Britain

Frank Loesser, American composer of "Guys and Dolls" fame, arrived in London from Paris on Monday.

Loesser told the Melody Maker that he has had preliminary discussions on the London production of the stage show, "Where's Charley?" to star Norman Wisdom.

Loesser denied a report that he was here to discuss the West End production of "Most Happy Felicia," the Broadway musical.

Loesser's many hits include "Two Sleepy People," "Baby It's Cold Outside" and "Sloop Boat To China."

### Mel Torme on ATV

American singer Mel Torme will appear in ATV's "Saturday Spectacular" on July 20—two days before opening in Variety at Chichester Empire.

3/6 per 50¢ By Post 3/9 FROM YOUR DEALER OR FELDMANS 129 SHAFESBURY AVE, W.C.2 Annual subscription 35s.

# Melody Maker

JULY 13, 1957 EVERY FRIDAY 6d.

Meet Dean Martin On Page 3

# CHARLIE GRACIE GETS BRITISH TOUR

To debut in West End Melly's 'Open House' LP



CHARLIE GRACIE, America's newest singing rage, is among a stellar line-up of U.S. musical talent set to invade Britain.

The invasion is spearheaded by Johnnie Ray, and includes clarinetist Buddy DeFranco, trumpeter Wild Bill Davison, trombonist Kai Winding, Count Basie and the Glenn Miller Band directed by Ray McKinley.

Charlie Gracie, the 21-year-old singing guitarist, whose recording of "Batterly" had already passed the million mark, opens for a fortnight at the London Hippodrome on August 6. He then goes on a four-week tour. The Lew and Leslie Grade Agency was setting up dates as we closed for press.

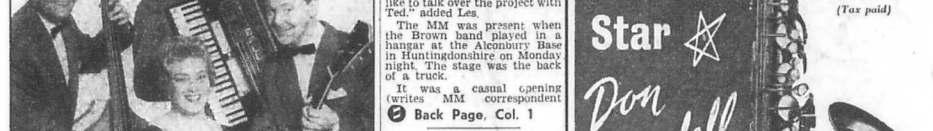
Johnnie Ray returns to Britain. See also Pat Brand's column on page 8.

## Les Brown here —for GIs only

AMERICA'S Les Brown and his Band of Renown arrived in Britain last Saturday for a seven-day tour of U.S. Bases.

Soon after arriving in London on Monday, Les renewed acquaintance with Ted Heath. He attended a BBC broadcast rehearsal of the Heath band in the afternoon. "The Heath boys are great musicians," he told the MELODY MAKER.

### THE 'JUKE BOX' LONDONAIRS



The Londonairs (above) have their first recording out for Philips. Titles are "The Juke Box is Broken" backed with "On the Beach" and "Terry Brown is singing for in the new Nal Temple Light Programme series, "Temple's Temple."

### HEATH EXCHANGE?

Any chance of an Anglo-American swap with Heath? Nothing yet, though I would like to talk over the project with Ted," added Les.

The MM was present when the Brown band played in a hangar at the Alconbury Base in Huntingdonshire on Monday night. The stage was the back of a truck.

### HIPPODROME NITERY PLANS GET O.K.

The City of Westminster Licensing Justices on Tuesday gave the go-ahead to £150,000 plans to convert the London Hippodrome into a restaurant.

Yan Palmetto and Moss Empires plan to present two shows a night and dancing to top bands.

## THIS IS A HOLIDAY, SAYS SINGER PATTI PAGE

AMERICA'S Patti Page arrived in London on Tuesday evening with no ballyhoo, no fuss—and strictly no professional appearance. "This is a holiday," Patti told the MM, "and we mean to keep it that way."

The "we" includes her husband, Hollywood dance director Charles O'Curran. He has been working with Elvis Presley in "Loving You."

## THE NEW KING



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Tenor Star Don Rendell says...

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NEW YORK CALLING

VAUGHAN MONROE DAVE BRUBECK MANTOVANI DON ELLIOTT TED HEATH

LAST-MINUTE DELAY ON HI-LO'S

From Ren Grevatt

NEW YORK, Wednesday—

THE Hi-Lo's visit to Britain, originally set for the fall, is likely to be delayed.

It was announced this week that the group are "practically set" to work with the Ted Heath package, when Heath's tour opens in Vancouver on October 15.

Cannon McRae's appearance on the same tour has also been confirmed.

Disc marathon

IMMEDIATELY following his return from the jazz the Philharmonic European tour, Verve Records' president Norman Granz, plunged into a near-marathon discing schedule in more than 36 hours of actual studio time cutting sessions with Duke Ellington, Ella Fitzgerald, Coleman Hawkins, and Dizzy Gillespie.

Granz has also waxed the entire Newport Jazz Festival.

Monroe split

SINGER Vaughan Monroe and agent Willard Alexander have split. The two have had a business association stretching back 12 years to the time when Monroe was still fronting his own band.

The split is an amicable one and becomes effective on September 1. Meanwhile, the singer makes his legitimate debut this summer.

The juke-box ain't what it used to be

THE sound of washboards and square clubs at the Duke of Bedford's stately home, Westminster Abbey, on Saturday. The Duke invited the Delta Skiffle Group of Luton, Bedfordshire to play to his 50-odd-odd guests. The Duke just tried to give his customers what they want. His juke-box is getting a little out-of-fashion!

Rattenbury airings

The Ken Rattenbury Band is to record a series of dominant programmes for the BBC Overseas Service. The first of the shows, entitled "Music in the Modern Manner," will be recorded at the Birmingham studios on August 1 for later transmission.

For later transmission.

Round and round

DAVID WHITFIELD and Mantovani can be happy enough about the response to their recent record releases here. Mantovani's beautiful recording with trumpet solo of the theme from "Around the World in 80 Days" has been steadily climbing in sales and is expected to show shortly on the best seller lists.

Meanwhile Whitfield's new disc of the ballad, "I'll Find You," from the picture, "The Sea," starring Joan Collins, has met with an enthusiastic response following its release last week.

A winning way

FORMER world heavyweight boxing champion Joe Louis has entered the record business. He's been hired in a public relations capacity by Mercury Records.

Louis will visit jockeys and dealers across the country and will act as the label's official host in introducing artists to the public.

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Talent tourist

POULIAN Coral Records I and ABC-TV maestro, Lawrence Welk, whose success in both fields has been literally phenomenal according to sales and rating figures, is currently on 18-day vacation and talent hunt in England and the Continent in company with Mrs. Welk. He won't sing anything else before I signed with Clara. I, along with Clara, would be singing on a special day set aside for the music—that's Sunday!

European vacation

AMERICAN songwriter Joe Shearer was in London this week on his first visit of a European holiday. Songs he has written include "Round and Round" and "How Lonely Can You Get."

Happy Feet

Happy Feet—the Savoy Ballroom in Harlem—where the Pierce band has frequently played in the last six months.

Summer madness

COMPOSER-arranger Bob Zell, who is doing all the writing for the Oregon session on Bethlehem, is utilizing an interesting instrumentation for the album. French horn, bassoon, violin, bass-clarin, and bass in support of Tony also.

Relaxed

A relaxed singer himself, he favours the casual vocal style. Crosby, Como and Sinatra are his main favorites.

Hot golfer

When he does get time to relax, it's on a golf course. I've played the pro-amateur tournaments with Don Cherry. But I haven't won anything—yet.

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Dates with the stars

(Week commencing July 14.)

Billie ANTHONY

Week: Empire, Edinburgh

Winifred ATWELL

Season: Hippodrome, Brighton

Kenny BAKER

Season: Central Pier, Blackpool

Eve BOSWELL

Season: Winter Gardens, Burnham

STIGAVES

Week: Empire, Chatham

Max FALLOON

Season: Palladium, W

Eddie GALTNEY

Week: Empire, Glasgow

Alma COGAN

Season: Hippodrome, W

Bill DAY

Season: Hippodrome, Blackpool

Terry BENE

Sunday: New Theatre, Northampton

Week: Empire, Finsbury Park

Lionel DODGSON

Season: Hippodrome, W

Robert EARL

Season: Derby Bath, Blackpool

FOUR JONES

Season: North Pier, Blackpool

Merion FRASER'S

Season: North Pier, Blackpool

GAUNT Brothers

Week: Hippodrome, Manchester

Hat JACKSON

Week: Hippodrome, Manchester

Week: Palace, Dundee

Season: Palladium, W

Karin GREEN

Week: Winter Gardens, Blackpool

Terry KENNEDY

and his Reek 'n' Rollers

Week: Theatre Royal, Hasley

KENTONES

Week: Coventry Theatre, Coventry

KING Brothers

Week: King's Theatre, Southsea

Dave KING

Hippodrome, Birmingham

KORBITES

Week: Hippodrome, Birmingham

Week: Hippodrome, Birmingham

Week: Hippodrome, Birmingham

Week: Hippodrome, Birmingham

Week: Hippodrome, Birmingham

Week: Hippodrome, Birmingham

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Week: Hippodrome, Birmingham

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DEAN MARTIN SINGS



DEAN MARTIN was stripped for action when the MELODY MAKER gate-crashed his Paris apartment this week by Continental telephone.

Fresh from a shower, the Dean felt exhilarated enough to hit out at the cult of rock-'n'-roll and to mull over such diverse topics as films, Jerry Lewis, singers, business contracts—and golf.

"Pardon me while I switch off the shower," said Dean. He had been taking a refresher after a hard day on location for his first-over dramatic role.

"The picture is a war epic, 'The Young Lions.' And the 'lions' are Dean himself, Marlon Brando and Montgomery Clift.

"We're doing location shots here in Paris and Berlin—around the sites of the concentration camps," drawled the Dean. "Then we go to New York and home—to Hollywood—for the interior sequences."

The Dean doesn't sing one song in the film. Does this mean that he aspires to straight acting?

He gave a categorical no. He is due to start work opposite Doris Day in a new MGM picture called 'The Lady and The Duke.' "I have four or five songs," he added.

Tactfully—and truthfully—he named Doris as one of his favourite girl singers. The others? Dinah Shore and, of course, Ella Fitzgerald.

Relaxed

A relaxed singer himself, he favours the casual vocal style. Crosby, Como and Sinatra are his main favorites.

The Dean can't abide the tortured outpourings of today's best-sellers. He named no names, but vehemently classified the whole school of rock-'n'-roll singing as "disgusting."

"Thank heaven it is on the way out," he said with the urgent sincerity of a man who likes a good ballad sung as it should be sung.

Dean Martin has contributed

in a special interview with LAURIE HENSHAW

lus quota of such songs to the pop music market. One of his latest and best discs was "Give Me A Sign"—but it made no serious impact either in the States or over here.

"It came in the middle of the rock-'n'-roll craze," explained the Dean.

The beasty accompaniment on this disc was provided by MD Gus Levine.

The MM ventured on the delicate subject of the now defunct \$60,000-a-year Martin-Lewis partnership. Any likelihood of their teaming up again?

"Not a chance," said Dean. "Jerry wanted to direct, produce and write."

No regrets

The couple show-business buddies for nine years—seem set on going their separate ways. And Dean has no regrets.

Suggestions that singer Martin might not make the grade solo are refuted by a string of dollar-laden contracts. "I have a ten-year contract with NBC TV, and 18-year contracts with Capitol Records and the Sands Hotel, Las Vegas," he said.

A 18-year contract at one hotel for one singer is not, apparently, unusual in the States. Not unusual, that is, for an entertainer of Martin's calibre. "I go there every year," he said.

"When I freelance in movies—about 100 pictures a year."

The MM posed another delicate question: Would the Dean like to play the London Palladium again?

It will be remembered that the national press did not

exactly wax lyrical over the Martin-Lewis Palladium act.

In fact, the record has it that Dean and Jerry stomped off home in high dudgeon after their rough handling by Fleet Street. "British critics stink," they chorused in unison.

Even so, Dean would still like to play the Palladium—solo this time.

"It may be next summer," he said. "I have TV shows and fall and winter."

Hot golfer

When he does get time to relax, it's on a golf course. I've played the pro-amateur tournaments with Don Cherry. But I haven't won anything—yet.

The Dean is a hot golfer. He needed no double for those golf sequences in "The Caddy." His scores regularly in the mid-80s, which puts him in a footing with some of the best pro shooters.

And now that ballads are on the way back he seems set to stay the pop record course with a consistent score for many years to come.

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Man, it was really hot!

From Burt Korall

ON the way from San Francisco to New York with his son, Dave Brubeck had quite a scare when one of the engines of his plane caught fire.

For a while there was some doubt whether the plane would make it.

The Brubeck group can be heard playing 24 minutes of blues, they recorded at a concert at Havana outside Chicago in a film short called "Do You Dig Friendship?"

It will be released in the very near future. The narration in the film was done by comedian Arnold Stang.

Happy feet

NAT PIERCE, who was originally scheduled to record his big band for Coral, is now set to record for VIK Records.

The album will feature the big band, Buck Clayton and tunes associated with the group.

JAZZ

NEWSBOX... by Jerry Dawson

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# Melody on the East Coast

**EAST** Coast holiday-makers are well catered for this season. Resident leaders at Scarborough are Peter Legh, who leads at the municipally operated Olympia Ballroom, and George Crow, who is at the privately owned Spa.

At the Spa, George employs 10 musicians on three stands. Each afternoon a section plays light music in the open-air bandstand while in the evening the Crow Band Show is presented in the Spa Pavilion and the Blue Mariners in the Spa Ballroom.

Maurice Little is resident at Wallis Cayton Bay Holiday Camp. Teddy Foster is resident for the summer in the Spa Ballroom, and Fred Percival (Scarborough leader) at Filey.

Charles Smitton, a pianist and organist at the Spa Royal Hall, Bridlington, broadcasts regularly at the BBC Theatre Organ.

He is also leading the band at the Spa Royal Hall.



Teddy Foster at Butlin's Filey camp.



George Crow keeps wicket to Peter Legh on the Scarborough sands.



Fred Percival (left) and Maurice Little.

## Bing and Elvis to co-star?

**PRODUCER** Sol Siegel is a man with an idea. He wants to star Bing Crosby and Elvis Presley in the same film. The story herein certainly has possibilities. The two warblers would appear as brothers in show business—a happy relationship until the younger's popularity overshadows his brother's career.

A poignant situation, indeed, particularly since Bing has been making up pretty freely of late on the sad state of the pop music business currently.

Siegel produced the last two Crosby vehicles.

# ON THE BEAT

**HOW** near are we to the abolition—or at least the alleviation—of Purchase Tax on musical instruments? If the Chancellor of the Exchequer takes note of some of the criticisms levelled at this tax during last week's debate on the Finance Bill, we may well feel optimistic about the next Budget.

The tax was introduced in 1940, upon "the purchase of goods which are either luxuries or which, in the hard circumstances of war, we can either do without or of which we can at least postpone the replacement."

That was how the then Chancellor of the Exchequer described it.

But, said the Rt. Hon. W. Glavin, M.P., last week: "Musical instruments are not luxuries. The tax... is a tax on the tools of trade."

**Indefensible** "INDEFENSIBLE" was how Mr. William Hannan, M.P., described it. "It is a tax on tools. It is a tax of the worst sort on culture, because it is a tax on creative culture. It is a tax on self-expression."

"A tax upon culture and art," said the Rt. Hon. Clement Davies, M.P., who added:

"The Treasury has already decided to reduce and, in some cases, abolish Entertainments Duty."

"Why free the listener and continue to tax the person who provides the music and the entertainment."

**Plus 105** **IN** 1940, the tax was 33 per cent. Since then the rate has been altered eight times, at one time it reached 100 per cent. It now stands at 60 per cent.

If you buy a trombone, you pay from £5 to £51 11s. tax. On a saxophone, you pay from £16 to £48 8s. An accordion, £7 to £105 12s. A cornet, £5 to £13 5s.

The effect upon young people wanting to make music for their lilies' work can be imagined.

**Unite!** **AND** abolishing the tax were the Treasury, last week, the total income accruing from Purchase Tax on musical instruments," said the Rt. Hon. W. Glavin.

Hall, "must be below £500,000." And he said: "I should like to feel that all of us could unite, regardless of party, in the cause of those who are keen on making this nation a music-loving people."

"One way of doing this is to reduce the price of musical instruments."

**Powerful case** **ARGUMENTS** such as these must surely have an eventual effect upon the Chancellor. As the Financial Secretary to the Treasury, Mr. Nigel Birch, M.P. admitted: "Certainly a powerful case has been made."

**with Pat Brand** **EVER** since Joan Turner and Joan Rhodes "cooled off" with the aid of a soda siphon at the Pink Elephant, Blackpool has been rife with rumours that Joan Turner may be leaving the Central Pier to join Robert Earl at the Derby Bath.

He's starting there in "The Big Splash."

**Stand up, Mr. Nicholls** **PERMIT** me to be a little puzzled at the rules of a forthcoming Skills Contest.

Rule 1 insists on the inclusion of "at least one guitar."

Rule 3 permits any rhythm instruments (maracas?) but not full drum kits.

Rule 11 states that everything must be played in strict tempo for ten minutes.

And Rule 3 forbids the drummer sitting down.

**Cool, man!** **I** WAS invited the other day to a house-cooling party. Not (as you might imagine) a

**FILM NOTES** by **Tony Brown**

You have to hand it to Mario Lanza for supreme confidence in "Seven Hills of Rome," he sang like a champion. Sinatra, Elaine Deas, Martin, Perry Como and Louis Armstrong. Lanza may have a prodigious appetite, but this is surely hitting at the top notes of the pop show.

Look out for "China Gate," now on general release. It gives Nat Cole his first straight acting role in films. He plays a GI on a suicide patrol in French Indo-China.

Singer Gogi Grant gets a feature role in a new coloured musical, "The Big Beat"—described as "Universal-International's tribute to modern music."

Stinging "Miss Grant, How do you feel?" is a matter of putting sincere emotion into a different form of expression.

**Howard Lucraft**

**FRANK SINATRA** is dicker for long television programmes next season. This will take some doing with Frank working for one cigarette ever, Sinatra with another. However, Sinatra says that he is hopeful of swinging the deal.

Sinatra will feature his nine-year-old daughter Tina on his shows.

**FILM CLIPS**... Doris Day stars with Dean Martin in "The Lady and the Bandit"... Nat King Cole recorded the title song for "Raintree County"... Singer Johnny Desmond will make his film debut in "Calypso Heat Wave"... Mrs. Maria (Nat King Cole) is in John Wayne's "The Big One"... The Lancers vocal group recorded the title song for "Don't Go Near The Water."

**QUOTH** trumpet star Ziggy Elman at "The Jazz Forum" in Long Beach during the year we had 70 men in the band with only five trumpets. You know that's a pretty big band with only five trumpet players. We played nothing but "South Rampart Street Parade"—all those things. These trumpets were heard because they were schooled musicians.

**Here's LITTLE RICHARD** Tutti frutti; True, life mama; Can't believe you wanna leave; Ready Teddy; Baby; Slippin' and slidin'; Long tall Sally; Miss Ann; Oh why?; Rip it up; Jenny, Jenny; She's got it; HAO 2055

**JACK TEAGARDEN—Jazz Great** King Porter stomp; Eccentric; Davenport blues; Original Dixieland one-step; Bad acting woman; Misery and the blues; High society; Music to love by; Meet me where they play the blues; Riverboat shuffle; LTZ-N 15077

**Here stands FATS DOMINO** Detroit City blues; Hide away blues; She's my baby; New baby; Little bee; Every night; about this time; I'm walkin'; I'm in the mood for love; Cheatin'; You can pack your suitcase; The fat man; I'll be gone; HAP 2052

**London Records**



Henry Kahn's Paris report

## 20-year-old gets Django jazz prize

**THE** Django Reinhardt Prize, for the year's best French musician, presented by the Académie du Jazz, has gone to tenor sax player Barney Wilen, whose claim to French nationality is a French mother and birth in Nice. But Barney's father is an American and the musician spent most of his youth in the States.

Barney's career has been almost meteoric. He joined the jazz stars at the age of 16, regardless of the fulmination of his parents.

Miles Davis, who heard him at the Club St. Germain, pronounced him the best musician he had heard in Europe. And John Lewis of the Modern Jazz Quartet, compared him favourably with Lester Young, Stan Getz and Lucky Thompson.

At 16 he came to Paris, having won an amateur prize, and joined Henri Renaud at the Kingside.

Chosen to represent France at the San Remo Festival, Barney triumphed over parental authority and started his professional career at the age of 20. He is probably the youngest jazz great in the business. His tone is as round and his fluid style very similar to Lester Young's.

Barney Wilen with Stéphane Grappelly.

## DORITA ON THE AIR



### Leading Lady

**VIOLET** PLOWMAN is having a busy time just now. At present she is Tommy Trinder's leading lady in "It's a Laugh, You're After" at the Windmill, St. Yvermouth. Last week she broadcast with Tommy. Before that she took over Sabrett's part on tour with Frankie Howard and previously had 12 spots in Holland, Vienna and Paris.



## Hollywood Headlines

"... I have to admit... I never took a lesson on trumpet but was schooled. I studied 12 years of trombone before I knew what a trumpet was..."

**DISC DATA**... Shelly Manne and a nine-piece group have recorded the Jack Montrose jazz ballet... "The Chris Connor Sings the George Gershwin Almanac of Song" is a two 12 inch LP package... Lawrence Welk, number one king of corn, is reported to be doing a new album with 100 men... "The Chet Baker Big Band" LP, with Ross Line, Conte Candoli, Shank and Perkins is just out.

**BRIEFS**... Dean Martin was introduced recently, as "a onetime member of a comedy team that broke up because the other half dreamed he was Al Jolson and his half doesn't know whether he's Gogo Crosby..." Liberace and brother George are the current attraction at the Moulin Rouge... "The Nat 'King' Cole TV show has been expanded from 15 to 30 minutes... The Henry James band is back in town at the Hollywood Palladium.

**THE** writers of the hit songs "Party Doll," "Young Love," "A Rose and a Baby Ruth," "Singing the Blues" and to many others are teenagers.

Capitol Records reports that one songwriter recently asked: "Do you suppose I'm too old for this business? After all, I'm going on 26."



Chet Baker

## TOMMY STEELE -COMPOSER

**IT** is a new Tommy Steele that sings "The Shiralee", a number he has written himself for the title sound-track of the new MGM film. Seemingly gone are the vocal eccentricities of the rock-'n'-rolling Steele, and his guitar-playing on the sound-track a better than I expected.

This latest MGM drama was shown at the Cameo, Margate, on Monday night for the benefit of Tessie O'Shea, who is appearing in Variety at the Margate Hippodrome and has a minor part in the film.

Tessie plays a convincing rôle as the effervescing, motherly half of a pair of boarding-house keepers in a small Australian township.

**Love Story** Can't we be friends; I've got a crush on you; I've got a feeling I'm falling; Love is the sweetest thing; If I could be with you; Let's do it; You can't pull the wool over my eyes; Bewitched; Just one more chance; You walks in when I walk out; Solitude; I've found a new baby

**THE DAVE PELL OCTET** LTZ-K 15082



Tessie O'Shea.

## L-A team in BBC series

**AMERICAN** specialists open a new BBC series, "Guitar Club" on Sunday. Produced by John Kingdon, it will consist of a 45-minute programme dealing with all aspects of guitar playing. They follow this with a concert for South Yorkshire schoolchildren on July 20—a similar show to the one they put on at the folk music centre, Cecil Sharp House, this week.

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• Frank Sinatra

cribed as "Universal-International's tribute to modern music."

stinging "Miss Grant, How do you feel?" is a matter of putting sincere emotion into a different form of expression.

# SONSHEET

by Hubert W. David

MANY readers have asked me if it would be possible to arrange meetings in provincial towns so that songwriters could get together and chew over their problems. I am always hesitant to mention songwriter readers' names and addresses in this column because the song sharks have an eagle eye for new entrants to the business. So much as I should like to give personal introductions, I feel it is not always policy to do so.

But now the chance for such meetings seems to have arrived. The Songwriters' Guild of Gt. Britain has run its Town Forum in London for the past few years, and guild members in the area have greatly enjoyed these get-togethers. The Open Forum is now to be extended to Birmingham, Leeds and Liverpool. This means that songwriters in these areas will be able to meet—surely an ideal way of seeking typical or musical collaboration.

### Suggestions wanted

THESE Country Forums will be primarily for members of the Songwriters' Guild Hull or associate, but all British songwriters can attend the first meetings. If you want to know more about this exciting venture contact secretary Victor Knight at the Songwriters' Guild Ltd., 31 Shaftesbury Avenue, London W1.

And if you can offer any facilities that might help the guild to arrange these meetings your offer will be more than welcome. The gas for towns not yet included in the guild's schedule. Directors of the guild hope to be present at the opening forum in each town to pass on some of their considerable experience.

### Unfair practices

MANY of you who live out in the wilds have often inquired if there are any song agents in London who can handle the publication and exploitation of songs on a commission basis. I have always replied that no such facilities exist, but in the past few months at least one well-known Tin-Pan Alleyrite has started up as a songbroker.

I do not think the time is yet ripe to publicise this innovation. Until commission rates and methods of operation are worked out fully, songbroking can lend itself to unfair practices. The Songwriters' Guild is consulting its legal advisers in the preparation of a song brokers' standard contract.

Such a contract must not only be fair to the author and composer, but must give both the publisher and the Performing Right Society enough scope for exploitation and negotiation. At the same time, it must allow the middle man a just reward for his efforts in putting the song in the way it should go.

In the meantime, if any guild member (or associate) has any proposal made to him for the marketing of his songs by any outside party, he should seek the advice of the general secretary.

The Songwriters' Guild is a progressive organisation and it is gradually sewing up the whole mechanics of the song business. It deserves your support.

## BRITAIN'S TOP DISCS and TUNES

GUIDE to the best selling discs for the week ended July 6, derived from information supplied by 17 leading record stores

Title	Artist	Label
1. ALL SHOOK UP	Elvis Presley	RLV
2. PUTTIN' ON THE STYLE	Leslie Brown	Pye-Nixa
3. WE WILL MAKE LOVE	Buscetta	Parlophone
4. THE YOUNG COUPLE	Johnnie Ray	Parlophone
5. AROUND THE WORLD	Manzanera	Parlophone
6. LITTLE DARLING	Doris Day	Parlophone
7. AROUND THE WORLD	Manzanera	Parlophone
8. WHEN I FALL IN LOVE	Frank Sinatra	Capitol
9. MEL WONDERFUL	Frank Sinatra	Capitol
10. GARDEN	Frank Sinatra	Capitol
11. LOVE LETTERS IN THE SAND	Frank Sinatra	Capitol
12. A WHITE SPORT COAT	Marty Robbins	Mercury
13. TERRY	Frank Sinatra	Capitol
14. FREIGHT TRAIN	Frank Sinatra	Capitol
15. EYE TO EYE	Frank Sinatra	Capitol
16. FAREWELL	Frank Sinatra	Capitol
17. ROCK-A-BILLY	Frank Sinatra	Capitol
18. LUCILLE	Frank Sinatra	Capitol
19. SCHOOL DAY	Frank Sinatra	Capitol
20. BUTTERFLY	Frank Sinatra	Capitol

THESE copyright lists of the 24 best-selling songs for the week ended July 6, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)

1. (1) AROUND THE WORLD (A) (1-2)
2. (2) WHEN I FALL IN LOVE (A) (1-2)
3. (3) MEL WONDERFUL (A) (1-2)
4. (4) WE WILL MAKE LOVE (B) (1-2)
5. (5) THE YOUNG COUPLE (A) (1-2)
6. (6) LITTLE DARLING (B) (1-2)
7. (7) AROUND THE WORLD (A) (1-2)
8. (8) WHEN I FALL IN LOVE (A) (1-2)
9. (9) MEL WONDERFUL (A) (1-2)
10. (10) GARDEN (A) (1-2)
11. (11) LOVE LETTERS IN THE SAND (A) (1-2)
12. (12) A WHITE SPORT COAT (A) (1-2)
13. (13) TERRY (A) (1-2)
14. (14) FREIGHT TRAIN (B) (1-2)
15. (15) EYE TO EYE (B) (1-2)
16. (16) FAREWELL (A) (1-2)
17. (17) ROCK-A-BILLY (A) (1-2)
18. (18) LUCILLE (A) (1-2)
19. (19) SCHOOL DAY (A) (1-2)
20. (20) BUTTERFLY (A) (1-2)

## BRITAIN'S TOP JAZZ RECORDS

London	Belfast	Manchester
1. PUTTIN' ON THE STYLE	1. PUTTIN' ON THE STYLE	1. PUTTIN' ON THE STYLE
2. ALL SHOOK UP	2. ALL SHOOK UP	2. ALL SHOOK UP
3. WE WILL MAKE LOVE	3. WE WILL MAKE LOVE	3. WE WILL MAKE LOVE
4. THE YOUNG COUPLE	4. THE YOUNG COUPLE	4. THE YOUNG COUPLE
5. AROUND THE WORLD	5. AROUND THE WORLD	5. AROUND THE WORLD
6. LITTLE DARLING	6. LITTLE DARLING	6. LITTLE DARLING
7. AROUND THE WORLD	7. AROUND THE WORLD	7. AROUND THE WORLD
8. WHEN I FALL IN LOVE	8. WHEN I FALL IN LOVE	8. WHEN I FALL IN LOVE
9. MEL WONDERFUL	9. MEL WONDERFUL	9. MEL WONDERFUL
10. GARDEN	10. GARDEN	10. GARDEN
11. LOVE LETTERS IN THE SAND	11. LOVE LETTERS IN THE SAND	11. LOVE LETTERS IN THE SAND
12. A WHITE SPORT COAT	12. A WHITE SPORT COAT	12. A WHITE SPORT COAT
13. TERRY	13. TERRY	13. TERRY
14. FREIGHT TRAIN	14. FREIGHT TRAIN	14. FREIGHT TRAIN
15. EYE TO EYE	15. EYE TO EYE	15. EYE TO EYE
16. FAREWELL	16. FAREWELL	16. FAREWELL
17. ROCK-A-BILLY	17. ROCK-A-BILLY	17. ROCK-A-BILLY
18. LUCILLE	18. LUCILLE	18. LUCILLE
19. SCHOOL DAY	19. SCHOOL DAY	19. SCHOOL DAY
20. BUTTERFLY	20. BUTTERFLY	20. BUTTERFLY

## BRITAIN'S TOP JAZZ RECORDS

London	Belfast	Manchester
1. PUTTIN' ON THE STYLE	1. PUTTIN' ON THE STYLE	1. PUTTIN' ON THE STYLE
2. ALL SHOOK UP	2. ALL SHOOK UP	2. ALL SHOOK UP
3. WE WILL MAKE LOVE	3. WE WILL MAKE LOVE	3. WE WILL MAKE LOVE
4. THE YOUNG COUPLE	4. THE YOUNG COUPLE	4. THE YOUNG COUPLE
5. AROUND THE WORLD	5. AROUND THE WORLD	5. AROUND THE WORLD
6. LITTLE DARLING	6. LITTLE DARLING	6. LITTLE DARLING
7. AROUND THE WORLD	7. AROUND THE WORLD	7. AROUND THE WORLD
8. WHEN I FALL IN LOVE	8. WHEN I FALL IN LOVE	8. WHEN I FALL IN LOVE
9. MEL WONDERFUL	9. MEL WONDERFUL	9. MEL WONDERFUL
10. GARDEN	10. GARDEN	10. GARDEN
11. LOVE LETTERS IN THE SAND	11. LOVE LETTERS IN THE SAND	11. LOVE LETTERS IN THE SAND
12. A WHITE SPORT COAT	12. A WHITE SPORT COAT	12. A WHITE SPORT COAT
13. TERRY	13. TERRY	13. TERRY
14. FREIGHT TRAIN	14. FREIGHT TRAIN	14. FREIGHT TRAIN
15. EYE TO EYE	15. EYE TO EYE	15. EYE TO EYE
16. FAREWELL	16. FAREWELL	16. FAREWELL
17. ROCK-A-BILLY	17. ROCK-A-BILLY	17. ROCK-A-BILLY
18. LUCILLE	18. LUCILLE	18. LUCILLE
19. SCHOOL DAY	19. SCHOOL DAY	19. SCHOOL DAY
20. BUTTERFLY	20. BUTTERFLY	20. BUTTERFLY

## AMERICA'S TOP DISCS

1	2	3	4	5	6	7	8	9	10
1. LOVE LETTERS IN THE SAND	2. EYE TO EYE	3. SO RARE	4. IT'S NOT FOR ME TO SAY	5. A WHITE SPORT COAT	6. SEARCHING	7. TENAGE ROMANCE	8. DARK MOON	9. AROUND THE WORLD	10. OLD GAPE COO

## CALL SHEET

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1. ALL SHOOK UP	1. ALL SHOOK UP	1. ALL SHOOK UP	1. ALL SHOOK UP	1. ALL SHOOK UP	1. ALL SHOOK UP	1. ALL SHOOK UP
2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE	2. WE WILL MAKE LOVE
3. THE YOUNG COUPLE	3. THE YOUNG COUPLE	3. THE YOUNG COUPLE	3. THE YOUNG COUPLE	3. THE YOUNG COUPLE	3. THE YOUNG COUPLE	3. THE YOUNG COUPLE
4. AROUND THE WORLD	4. AROUND THE WORLD	4. AROUND THE WORLD	4. AROUND THE WORLD	4. AROUND THE WORLD	4. AROUND THE WORLD	4. AROUND THE WORLD
5. LITTLE DARLING	5. LITTLE DARLING	5. LITTLE DARLING	5. LITTLE DARLING	5. LITTLE DARLING	5. LITTLE DARLING	5. LITTLE DARLING
6. AROUND THE WORLD	6. AROUND THE WORLD	6. AROUND THE WORLD	6. AROUND THE WORLD	6. AROUND THE WORLD	6. AROUND THE WORLD	6. AROUND THE WORLD
7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE	7. WHEN I FALL IN LOVE
8. MEL WONDERFUL	8. MEL WONDERFUL	8. MEL WONDERFUL	8. MEL WONDERFUL	8. MEL WONDERFUL	8. MEL WONDERFUL	8. MEL WONDERFUL
9. GARDEN	9. GARDEN	9. GARDEN	9. GARDEN	9. GARDEN	9. GARDEN	9. GARDEN
10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND	10. LOVE LETTERS IN THE SAND
11. A WHITE SPORT COAT	11. A WHITE SPORT COAT	11. A WHITE SPORT COAT	11. A WHITE SPORT COAT	11. A WHITE SPORT COAT	11. A WHITE SPORT COAT	11. A WHITE SPORT COAT
12. TERRY	12. TERRY	12. TERRY	12. TERRY	12. TERRY	12. TERRY	12. TERRY
13. FREIGHT TRAIN	13. FREIGHT TRAIN	13. FREIGHT TRAIN	13. FREIGHT TRAIN	13. FREIGHT TRAIN	13. FREIGHT TRAIN	13. FREIGHT TRAIN
14. EYE TO EYE	14. EYE TO EYE	14. EYE TO EYE	14. EYE TO EYE	14. EYE TO EYE	14. EYE TO EYE	14. EYE TO EYE
15. FAREWELL	15. FAREWELL	15. FAREWELL	15. FAREWELL	15. FAREWELL	15. FAREWELL	15. FAREWELL
16. ROCK-A-BILLY	16. ROCK-A-BILLY	16. ROCK-A-BILLY	16. ROCK-A-BILLY	16. ROCK-A-BILLY	16. ROCK-A-BILLY	16. ROCK-A-BILLY
17. LUCILLE	17. LUCILLE	17. LUCILLE	17. LUCILLE	17. LUCILLE	17. LUCILLE	17. LUCILLE
18. SCHOOL DAY	18. SCHOOL DAY	18. SCHOOL DAY	18. SCHOOL DAY	18. SCHOOL DAY	18. SCHOOL DAY	18. SCHOOL DAY
19. BUTTERFLY	19. BUTTERFLY	19. BUTTERFLY	19. BUTTERFLY	19. BUTTERFLY	19. BUTTERFLY	19. BUTTERFLY

# Britain's TOP TWENTY



Player's Choice  
CIGARETTES  
MEDICINE

Player's Choice  
CIGARETTES  
MEDICINE

# EVERLY BROTHERS EVERLYS

EVERLY BROTHERS: Bye Bye Love, I Wonder As How Much (45-14446)

JERRY ALLEN and his Trio: The World (45-14446)

THE Everly Brothers affect the same stuttering, tortured style which helped their way to the top of the American best-seller list.

Bye Bye Love is a disc that would soon repeat its Saturday Evening Post success here. The song has all the ingredients necessary for a hit, and the Brothers give it a new rendering that is bound to stick with the blue-jean and physical element of the record. The Brothers are in their most audacious mood on the reverse.

CHUCK MILLER: Bye Bye Love, I Wonder As How Much (45-14446)

GLENN MILLER: Bye Bye Love, I Wonder As How Much (45-14446)

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STEVE RACE QUIZ

Answers:

(The dates in brackets refer to the MM issue in which each song was printed.)

1. (a) Mid-October, (b) for three weeks 15/6/57.
2. (a) Buddy Rich and his Orchestra, (b) 10/5/57.
3. (a) 11/5/57, (b) 11/5/57.
4. (a) 11/5/57, (b) 11/5/57.
5. (a) 11/5/57, (b) 11/5/57.
6. (a) 11/5/57, (b) 11/5/57.
7. (a) 11/5/57, (b) 11/5/57.
8. (a) 11/5/57, (b) 11/5/57.
9. (a) 11/5/57, (b) 11/5/57.
10. (a) 11/5/57, (b) 11/5/57.
11. (a) 11/5/57, (b) 11/5/57.
12. (a) 11/5/57, (b) 11/5/57.
13. (a) 11/5/57, (b) 11/5/57.
14. (a) 11/5/57, (b) 11/5/57.
15. (a) 11/5/57, (b) 11/5/57.
16. (a) 11/5/57, (b) 11/5/57.
17. (a) 11/5/57, (b) 11/5/57.
18. (a) 11/5/57, (b) 11/5/57.
19. (a) 11/5/57, (b) 11/5/57.
20. (a) 11/5/57, (b) 11/5/57.



THE Everly Brothers

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You'll feel all aglow when Frank Sinatra sings "SOMETHING WONDERFUL HAPPENS IN SUMMER"

Capitol

Capitol Artists—Capitol Entertainment











### Seamen at Flamingo



The new Quintet led by drummer Phil Seamen made its debut at the Flamingo Club, Wadlow Street, W., on Saturday. Phil is seen above flanked by bassist Stan Wasson (l) and pianist Stan Tracy. The group is completed by Rex Morris (str.) and Joe Temperley (dr.).

# LAWRENCE WELK SIGNS BRITISH STAR

LAWRENCE WELK, the world's highest-paid bandleader, flew into London on Monday and imposed a security black-out on Denmark-street. In a small back room he heard ten singers well known on records and TV. "I'm giving the best one a spot on my show," he said. "My show" is Welk's weekly telecast, which is beamed to 50 million Americans.

#### AR-TV interview

Martin—ex-Parnell. Praeger, Temple—flies to America (at Welk's expense) next month, appear on the show, and does three nights with the band on personal appearances. He may record with them.

AR-TV will interview Martin tonight (Friday) on "This Week" and will show an excerpt from one of Welk's shows.

#### Tactful

The "security" precautions were to prevent embarrassment to those who didn't get the job. Welk—who is 54, doesn't smoke or drink—plays music that most fans and musicians would class as "schmaltzy." But it makes him more than three million dollars a year. He earns more on one-nighters than Benny Goodman or Glenn Miller ever did.

### SKIFFLERS WIN JAZZ CONTEST

SKIFFLE groups won first and third places in the 11-band Finals of the second Hammerstein Palais Jazz Band Contest, held last Friday.

First place went to the Johnny Dudley Skiffle Group, which appears at the Palais all this week.

Third were the Brett Brown Skiffle Group, who play during the week commencing July 22. The Bourbon Street Rhythm Band gained second place and follow the Dudley Group into the Palais this Monday (16th). The Bambinos have been formed for 18 months and are considering turning professional.

### R & B WITH BROWN AND BISHOP



Bandleader Sandy Brown (l) and Skiffle singer Dickie Bishop were two of the stars of the opening show in the BBC's new Rhythm and Blues series on Friday, also featured were the Martin Lukins Quartet and blues singer Neta Raphaelo.

### SQUADS GET GOING

Ronnie Adrich and the Squadrinaires commenced their sixth summer season in Douglas, Ted of Man, on June 30, with a concert at the Queen's Hotel. Before opening next day, the Palace Ballroom.

### MORE JAZZ ON BBC

Maurice Surman: "This is the biggest break for jazz music in the past ten years. It is so different from each other that it is as if a new band now to be as different from each other as possible."

### MELODY MAKER

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## Freight Train team cuts U.S trip short

NEW YORK, Wednesday.—Disgusted and unhappy, Nancy Whiskey, Chas McDevitt and washboard man Marc Sharratt are cutting short their American visit three days ahead of schedule. The trio, and Sharratt's wife, who accompanied them on the trip, are leaving here tomorrow (Thursday) and are due to arrive at London Airport on Friday morning.



Chic Thompson, owner of the Chic Label on which "Freight Train" had its Stateside release, finally got word from McDevitt's personal manager, Bill Varley, to go ahead but apparently no one notified General Electric Corporation to the same effect.

#### Nancy to solo?

Thompson sends at least \$15,000 on the trip.

Commented Nancy Whiskey: "The last 8 weeks of money because of this trip but I've gained a lot of experience too."

She said it would be difficult to say whether she would return with the McDevitt Group on her return to Britain.

"When I get back," she said, "I expect to sign with one of the numerous agents who have been after me."

She added: "You can say that I personally will definitely be back in the States in September."

## TEAGARDEN OUR DATES ARE FIXED

JACK TEAGARDEN and his All-Stars will play 16 concerts in 15 days during their autumn tour of Britain.

After the two opening concerts at the Royal Festival Hall, on September 28, the group plays Glasgow (30th), Newcastle (October 1), Liverpool (2nd), Leicester (3rd), Bradford (4th), two concerts at Manchester (5th), Bristol (7th), Birmingham (8th) and

Sheffield (10th), Cardiff (11th), and two concerts at Bournemouth (12th). The Bournemouth concert may yet be arranged.

The National Jazz Federation, which is promoting this tour, this week sent out 100,000 tickets to its members. Tickets will be on sale to the general public at the beginning of August.

For the tour, the poll-topping combanist will lead Wings Manone (tp), Peanut Hucko (tr), Ben Payne (dr), Jack Leiber (bass) and Cozy Cole (dl.).

### LES BROWN

From Page 1. Roger Clark). The hangar was only half full of U.S. servicemen at the start. But in the middle of "I've Got My Love To Keep Me Warm"—one of the Brown band's most famous numbers—his loads arrived from another base to swell an appreciative audience.

Les Brown leaves London this Sunday for North Africa, where he films a TV show with Bob Hope. The Brown band has been a mainstay of the Bob Hope Show for the past 10 years.

### JIMMY RUSHING, TOO

Former Count Basie singer Jimmy Rushing opens his British tour with the Humphrey Lyttelton Band at Sheffield City Hall on September 7.

They then play Derby, Reading, Birmingham, Leeds, Glasgow, Edinburgh, Oxford, Bristol, Brighton, London's Stoll Theatre or Coliseum, Nottingham, Hull, Middleburgh, Manchester and Barking.

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# Melody Maker

JULY 20, 1957

EVERY FRIDAY 6d.

Soho Fair Special See Centre Spread

## 'FREIGHT TRAIN' PAIR UNCOUPLE

### Introducing Ilene



Currently in cabaret at London's Pippin Restaurant, 21-year-old American singer Ilene Dine made her record debut last week. She is pictured in action during a session for the Pye-Nixa label.

### Nancy will go out solo

THE famous "Freight Train" partnership of Chas McDevitt and Nancy Whiskey is to split up. "I can do much better on my own," says Nancy.

This week she is signing a contract with Foster's Agency to go out solo. Her first big engagement as a solo artist is likely to be a 13-week tour of the States, starting in September.

She makes her final appearance on the Back Page, Col. 5



Terry Dene, the latest graduate from Soho's coffee bars, made his variety debut at Finsbury Park Empire on Monday. He is pictured (centre) with Chas McDevitt and Nancy Whiskey, who topped the bill. (See review, page 11.)

### PATTI PAGE AND HUSBAND LEAVE FOR CONTINENT

U.S. singing star Patti Page and her husband, Charles O'Curran, left London on Tuesday for Paris. The couple will visit the South of France and Italy before returning to New York in August. Patti then goes straight into rehearsal for her new TV shows which will last for at least a year.

## ... and American lawsuit new looms

NEW YORK, Wednesday.—An American publishing firm, Melody Trails Music, is threatening legal action over "Freight Train."

The song has been recorded by Chas McDevitt, Bob Cort and Rusty Draper. The discs give credits to "James and Williams"—pseudonyms for McDevitt and manager Bill Varley.

This week Elizabeth Colton, a domestic em-ployed for some years with the famous Seeger family of folk singers, claimed to be the composer.

She has placed the song with Melody Trails, who are preparing infringement actions.

Miss Colton says she taught the song to Peter and Peggy Seeger and the latter is alleged to have performed it in many parts of the world, including England.

## RONNIE HILTON'S 1,000-MILE TREK

RONNIE HILTON will be faced with a trip of 1,000 miles in 36 hours when he completes his week at Torquay Pavilion tomorrow (Saturday).

To appear on ATV's "Sunday Night At Blackpool," Ronnie will travel by sleeper to London, have breakfast at London Airport, fly to Manchester, then continue by road to Blackpool. When the TV show ends at 10 p.m., a car will rush him to Preston. He then takes a sleeper to London, and an early morning train to Cardiff for a 12 noon rehearsal at the New Theatre.

London Variety debut On July 29, Ronnie plays his first variety date in London—at Finsbury Park Empire.

The following week he plays Oldswick Empire, and in September joins the Cyril Stapleton Road Show, which also stars Marion Ryan.

### 'SPECTACULAR' TV PARTNERSHIP

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### DRUMMERS! you need this book



Count Basie's band, as already reported, returns to Britain on October 17.

Buddy DeFranco is in line to make a fortnight's tour here in November.

Wild Bill Davison is scheduled to return to Britain—this time with an All-Star group—in the late autumn.

Kai Winding and his Sextet will spend 12 days in Britain from February 23.

The Glenn Miller Band is also set for a three-week tour in February.

### CHARLIE GRACIE

From Page 1

For Val Parnell's "Star Time" on Thursday, July 25. He next plays two concerts at the Hippodrome, Dudley, with the Vic Lewis Orchestra on Saturday (27th), and two concerts at the Opera House, Blackpool, on the Sunday.

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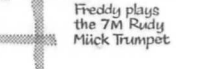
The Glenn Miller Band is also set for a three-week tour in February.

London Variety debut On July 29, Ronnie plays his first variety date in London—at Finsbury Park Empire.

The following week he plays Oldswick Empire, and in September joins the Cyril Stapleton Road Show, which also stars Marion Ryan.

### FREDDY CLAYTON

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### Guy 'gets pickled'

GUY MITCHELL is still in the London Clinic, where, on Tuesday (7) of last week, surgeons removed a cartilage. Guy is preserving it in a bottle of alcohol as a keepsake. "They have given me a pair of crutches," he told the MM. "I am just allowed as far as the door and back."

### STOP PRESS

Judy Garland is set to play seasons at Dominion Theatre, London, starting in September.





# Newport Festival Round-up POPPING GILLESPIE CARRIES THE DAY

From BURT KORALL and REN GREVATT

Newport (Rhode Island), Wednesday

**BIG** hit of the Saturday night session of the 1957 Newport Festival was the King of Bop himself, Dizzy Gillespie.

The Gillespie Orchestra gave out with one of the most stirring sets we've heard it play. In spite of intonation difficulties the bands' savage swing left a deep impression and Dizzy has never sounded better.

The highly publicized appearance of Eartha Kitt and her dancers with the band was no more than a burlesque display, complete with bumps and grinds. It is best forgotten.

Another highlight was provided by the Farmington High School Band with musicians aged from 14 to 18.

Running through arrangements from the Baste and Shorty Rogers libraries, this 18-piece band stood the audience on its ear with amazing good musicianship and enthusiasm.

### 14-year-old alto

Fourteen-year-old altoist Andy Marsala was the band's most provocative soloist.

Also extremely well received were the Gerry Mulligan Quartet and Billie Holiday.

On Sunday we heard the Oscar Peterson Trio with Oscar at his best and an interesting performance from the Jimmy Giuffrè Trio.

But it was the Baste band, joined by Lester Young, drummer Max Roach and Jimmy Rushing which reached high-water mark.

"Fraz" Young in particular played as he hasn't for quite some time.

### Unattractive Armstrong

Louis Armstrong's unattractive behaviour on the first night of the Festival was a big surprise to the many onlookers near the stage entrance.

The big music was over bringing Jack Gardner and Johnny Mercer among others to the stage for a big finale.

Something was heard to say to his manager, Joe Glazer: "I don't need those people up there riding my coat-tails."

### Shearing hits out

Also at Newport, George Shearing told the MM: "All the critics praise you till you make money."

The problem in playing a jazz festival is how much to cut and how much to add to the programme. Many of the fans want to hear your record hits.

On the other hand, you've got to play new material to please yourself as well as certain sections of the audience.

"If a dilemma—especially since you're trying to please as many of the people as possible, at least up to a point."

### Social feud of the Festival

The Louis Lortlander of Newport took a mean-spirited attitude towards the records in giving parties on the same night.

As a result of the Newport panel discussion concerning drug addiction among musicians, the Lortlanders are thinking of setting up a fund to help addicts.

Many of the musicians are so poor that they are unable to get the help they need.

### Poland says 'no' to British jazzmen

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### Former Malcolm Mitchell

Former Malcolm Mitchell pianist Johnny Pearson takes



Is Eartha Kitt showing her opinion of the Newport Festival?

### Brighton Cinema's Variety season

Brighton's Astoria Cinema starts its short variety season on Monday with Van Dam and his Orchestra accompanying

top-of-the-bill artists will be Arthur "Akey" Monday, Alma Cogan (29th), Frankie Vaughan (August 5), and Tony Hancock (12th).

### WINSTONE BOOKED FOR BBC SEASON

ERIC WINSTONE and his Orchestra have been signed to open the BBC's autumn concert-bands season, when there will be dance music on the air three days every week from Monday to Friday.

The Winstone orchestra will perform the work in person there on Thursday, September 30.

Former stars

Under the provisional title of "Eric Winstone Entertainers," Eric plans to spotlight each member of the orchestra, as well as feature the vocal talents of the Alan Moorhouse Choir.

He is also to bring back either in person or on records all the famous who either started with the orchestra or worked with it at some time.

These include the Beverley Sisters, Michael Holliday, June Marlow, Julie Dawn, Marion Keane, Dennis Hale and Franky Royce, as well as many instrumentalists.

over from Semprini in the extended Donald Peers radio series "Foxy Fables" from Monday.

The Plaza Cinema, Gullford, closed in September, reopened shortly at the Regatta Ballroom. It will be run by the Hank Organisation.

Harry Scumble is suffering from laryngitis, and his place at the Cresta Ballroom, Luton, is taken by Empire this week was Howard Jones and Regie Arnold.

The couple recently finished a tour run in the Dave King Show at the London Hippodrome.

Vocalist Clyde Ray left Tony Crombie's Orchestra on his recent return from the continent and new back to Germany on Tuesday for a six-week tour of cabaret spots.

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### MONTREAL MUSIC

No scuffle for skiffle here!

MONTREAL, Wednesday. —Though reports have it that the same acquired following in other parts of Canada, it hasn't even got a nod in this part of the country. Outside of an out record or two, reaction has been virtually non-existent.

The Vipers and Nancy Winkey have been played on local radio stations, but nowhere near the number of times indicating a hit status for them.

Influx

With the summer tourist season in full swing, dozens of musicians are emigrating from the British Isles and the Continent. Most of them are heading for Toronto, but others are ending up in Vancouver, Winnipeg, Edmonton, Regina and Montreal.

All such musicians are urged to check before they leave their homeland that there is something here for them first.

Records in Columbia. Records in Canada have issued a 13-in. LP of Duke Ellington's suite "Such Sweet Thunder." It was written for and inspired by the Shakespeare Festival at Stratford, Ontario, Canada.

Ellington's Orchestra will perform the work in person there on Thursday, September 30.

Henry Whiston

# HIMPHE says—

TELEVISION rehearsals are long-drawn-out affairs. Offering generous opportunity for meditation.

During recent sessions of the "Six-Five Special," my mind, when not riveted in fascination upon the latest manifestation of skiffle or rock-'n'-roll, has turned to jazz dancing.

I have always championed the idea of jazz-for-dancing, as Nature intended. I still firmly believe that it was the appearance on the scene of the first wild, irreverent dancers which turned the Revival from a rather stuffy cult into an active movement.

In those early days there was no accepted style of jazz dancing. The Revivalists bands could get their music from old records, but the dances that once went with it—the Charleston, the Black Bottom, etc.—were buried in the archives.

Like learning to swim

It was like learning to swim the hard way—you just jumped in at the deep end and thrashed about for survival. Those were the days when people came from far and wide to watch the antics on the dance floor.

The now defunct "Leader Magazine" reported: "New Looks swirl, shirt tails fly. Feet stamp, hands flutter. Hair-ties tumble in ruins. Youths close their eyes and twitch to the savage rhythms. Soldiers, solicitors, art students and narrow boys sway to the best of a bearded artist hurls his partner halfway across the room..."

There's little exaggeration here. A jazz club was no place for the frail or the squeamish. After a while, some semblance of order crept in and the Grand Guignol aspect of the scene disappeared.

Refugees from the palas of dance introduced ballroom "jive" as the basis of jazz dancing. But a high degree of individual expression remained.

Rogue Elephant

On the bandstand, we could readily distinguish our customers by their style of dancing today is its dullness. Some individualists remain, of course, but the overall picture is of monotony and lack of enterprise.

Trot-and-twirl

The regular, uneventful trot-and-twirl of conventional ball-

room jive has become standard, regardless of the tempo and rhythm of the music. From a few where I sit it looks more like couples had a bath at dancing.

Special dance

Since I am never one to abandon hope, I look to our jazz club jivers to try adapting themselves to the music that is being played. Let's have a special dance for a slow blues.

Not just the old trot-and-twirl in slow motion.

And if the band plays a Creole number with a rumba rhythm, what's wrong with a rumba? And if you could possibly manage a smilie, just once...

—Humphrey Lyttelton



# LET'S JIVE UP JAZZ DANCING



## LETTERS

### The Light sees the light

AT long last the Light Programme is beginning to see the light with regard to a record programme that will feature traditional jazz with suitable topical music. The programme will be from America, 5.30 p.m. to 6.30 p.m. on July 27th and 28th. It is a pity that the Light Programme and the BBC would suggest this type of programme and discard the proposed series of mostly incompetent, non-English, British name-bands which would be more successful in satisfying the tastes of sincere modern jazz followers. —Dale R. Lyons, London, N.W.1.

### Musical standards

PERHAPS some of the programmes set by the Light Programme can be attributed to lack of interest in the policies of certain band-leaders. Surely it is obvious that the main attraction of the music to the public lies in the emotional and rhythmic qualities of folk music. When British bands come anywhere near the musical standards set by the Light Programme, they might be considered to experiment. —Graham Stewart, South Croydon.

### The Only way

HUMPHREY LYTTELTON asks "Show-me-the-critic who can offer an idea how a British jazz programme can be established. He suggests that the only way we can do this is to have a million American big bands, preferably from Harlem, to come over and demolish themselves in British—Maurice Hartman, London, N.W.1.

### Race right?

ANYONE who listens to the BBC must be forced to agree with Steve Haskins as he says our musicians are "pale imitations of American." Surely the reason why Americans are better than we are is that they are relaxed while the monotony of our boys are tense and consequently barren of ideas. Really the worst offenders in this instrument-orientation are drummers. Our top instrumentalists—international standard—Baker, Kenny, Gaddis, Boulanger, Chisholm—are consistently beaten by possibly mediocre drummers. On for an English rhythm section, please. —Horsham.

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"ONE IS A LONELY NUMBER"

"LET'S BE HAPPY!"

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**Robert FLEMING**

**Let's Be Happy!**

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**Lewis jazz for Dublin**

ARRANGEMENTS for a jazz concert in Dublin's Royal Stadium are going ahead. With British bandleader Vic Lewis leading the band, the Lewis Clavinone—a rock-'n'-roll outfit—and singers Doris Gray and Frankie Blowers are also being recruited for the show on August 3.

Also about is a sponsored programme recording of the Lewis Band for Radio Eireann, and date at Bill Fuller's Bar B Ballroom for the Eireann concert. A special train is being laid on to take the customers home after the dance.

A week's tour for the band will wrap up in Dublin, Kilkenny, Courtown, Kesh, and Dublin.

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**Brahm**

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**Hollywood headlines**

**Atomie**

QUOTH Buddy De France, about a popular vocalist's attire: "She was wearing an atom bomb dress—no cent on with a 20 per cent. fall out."

**TV guy**

SHORT NOTES... Guy Mitchell Harris his own weekly TV show next September... Gene Norman is planning a great "West Coast Festival of Jazz" at Palm Springs, California... Danny Kaye will be the guest conductor of the new 100-piece orchestra next August.

**from Howard Lucraft**

A girl QUOTE from the Hollywood "porter": "It's a pity that the W.I. in Moore's film 'The Pajama Game' is played by Peter Dinklage. Mother is usually a 'boy'."

**Lady Day film**

THEY SAY THE... The Miles Davis film "Miles Davis at Newport" will be shown in the forthcoming Billie Holiday movie biography, "Lady Day at Her Best" by the BBC. The film is being considered for the film of the year.

**Hip snatch**

FOLLOWING the Press screening of Elvis Presley's "Loving You," transatlantic radio stations in a tussle over a live-size tussle of the Elvis Presley film display at the Hollywood Paramount Theatre, twist hits were being created down Hollywood's main thoroughfare by three avid fans.

**Maurice Burman**

is on holiday. His radio column will be resumed next week.

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- The Grandchester Club
- Stork Club
- Savoy Club
- Zurfer Zee

**LONDON CLUBS**

- The Pallas
- The Club
- Candlelight Club
- The Great Club
- The Gay
- London
- RAC Club
- The St Club
- The Grandchester Club
- Stork Club
- Savoy Club
- Zurfer Zee

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- Harold Smart
- John Madin
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- Richmond Ice Rink

**ACTS**

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- Margot Henderson
- TV Variety
- Jimmy Golding
- Variety

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- Orchid Ballroom
- Perley
- Carlton Ballroom
- Clarendon Street
- Clarendon Patis
- Plaza Ballroom
- Derby
- Lycium
- Ted Terry
- Clarendon Patis
- Karsaal
- Southend
- Lido
- Ciltoville

**BANDS AND PLAYERS**

- Lawson Brothers Band
- Tearing
- Peter Alan (TV)
- RAC
- Clarendon Patis
- Seymour and his Mad Hatters
- Sid Phillips
- Red Terry
- Clarendon Patis
- Broadcasting
- Wool Phillips
- Sirley Lynton
- Edna Parson
- George Brock
- Peter York



# Conte Candoli prefers Miles and Diz

IT was during the 1953 Kenton European tour, on a train from Kaiserslautern, Germany, to Paris, that Conte Candoli "to his friends told me last week that he likes the music of Miles and Diz play—whatever that is."

**Joined Woody at 16**  
Conte is now just 30 years of age. He was started on trumpet 17 years ago by his famous brother, Pete. Conte first played in local groups around his home in South Bend, Indiana. Then, at the youthful age of 16, he joined Woody Herman.

A year in the army, 1946-1947, was followed by a stint with the Clubby Jackson band which included a tour of Sweden. From 1947 to 1950 Conte was with Kenyon Wood's group. It was probably happiest with Charlie Ventura, claims Conte.

**A real gas**  
"I've always preferred small groups. My own group, Jazz City two years ago, was a real gas. I had one winner after another. I can't remember, Carl Perkins played piano and Lawrence Marzette was the drummer. Along with Bill Holman playing the horn we really had a ball."

**LP with Pete**  
"I've done that ever since I started playing. Their job, as far as I'm concerned, is to earn the money they are given. And they can do it by being as flexible as any other way. Replying to another question. Conte said: "Outside influences and current feeling don't really affect my playing. People have said that I'm inconsistent, but I don't think my playing varies much."

**Honestly...**  
What would Laurie Chapman have the BBC planners do to give the Sunday 11:30 show the "Mulligan Quartet" without claiming to know anything about the BBC chiefs who think like him, should look one up as a "Show Business" especially at the end of the year. Billy Cotton and Liberace—not to mention the Very Famous Skiffle—are in Show Business, just as (I presume) Laurie

**Really happy**  
"I've started studying the bass orchestration with Pete," Conte advised me. "Right now I'm really happy playing with Howard Rumsey's group down at the Lighthouse. However, if things get dull, I'll be getting together with my own small group again and doing some club dates."

—Howard Lucraft

# Live and let skiffle

A FEW weeks ago a friend of mine (we'll call him Alan) met a Very Famous Skiffler in a London street. For professional reasons Alan has been a little out of touch recently, and he didn't know that the skiffler with whom he used to share spoons in a Kensington coffee bar was now signing autographs as regularly as he once signed I.O.U.s.

**Incredulous**  
"Hello," said Alan. "Where are you off to?" "I'm going to a television rehearsal," replied the Very Famous Skiffler. Alan was incredulous. "You

mean you're appearing on TV?" he asked. The Very Famous Skiffler nodded. "But," said Alan, "you don't mean playing the guitar and singing?" "Of course," said the VFS. "But I don't understand." Alan turned to face him. "You can't play the guitar, and you can't sing. You know you can't." "Of course I know it," replied the Very Famous Skiffler. "But who cares? I'm making 300 quid a week."

**Great Truth**  
I am not referring for the moment, to the Great Truth about skiffle. When skiffle apologist Fred Dallas can write "Skiffle Won't Die" at the top of a page, and two inches below it admit it, skiffle could be dead in the pan. (MM: 6/7/57) The subject is clearly not yet ripe for a calm appraisal.

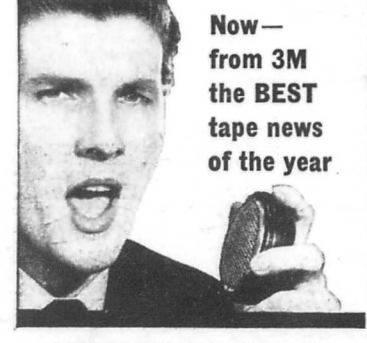
No, the lesson of my anecdote above is one that needs bringing home much more to a writer on page 6 of that issue. Laurie Chapman of Eire. Here's his letter again.

"How the BBC programme chiefs could possibly discard the Show Band Show and keep on 'Wakey-Wakey' is completely beyond me. Let's hope somebody tells Mr. Cotton to cut the comedy and give us more band numbers which he is capable of playing."

Now it is Bill Cotton's turn to laugh all the way to the bank. Laurie Chapman, and all those thousands of readers who think like him, should look one up as a "Show Business" especially at the end of the year. Billy Cotton and Liberace—not to mention the Very Famous Skiffle—are in Show Business, just as (I presume) Laurie



by STEVE RACE



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WORLD'S LARGEST MANUFACTURERS OF CHLORIDE RUBBER

# TONY BROWN interviews the 'Freight Train' team

# 'I'm sick and tired of skiffle' says NANCY WHISKEY

THE sweet smell of success can soon turn into a stink. Ask Nancy Whiskey who she wants to leave the Chas. McDevitt Skiffle Group.

**Not true**  
Just for the record, Nancy was persuaded to join forces with McDevitt by Bill Varley, who became their personal manager. And little Miss Whiskey—who enjoyed a strictly local fame as a folk singer—became a skiffle star with one McDevitt recording, "Freight Train."

**Disappointing**  
But it is true that Nancy aims to go back to the States in September—alone. She returned to this country last Friday not a very happy girl.

**Finality**  
Those disgruntled words have a ring of finality. One is left dithering with the notion of scooping up the benefits of fame in a solo capacity for some time.

**'Our U.S. trip wasn't a waste of time'**  
As a tour, our American trip may have been a flop. Musically it was an education. When I found myself sitting in the Central Plaza listening to George Lewis's Rhythmic Band, it was like a dream come true. The way this band swung was nobody's business, and Joe Robicheaux played some wonderful piano. It was paid the highest compliment by Tony Parenti, who was our escort.

Jelly Roll said that Tony Jackson was the best, he said, "stabbing a finger toward Robicheaux." Personnel of the Lewis band with George on clarinet, was Joe Mulligan and Brubeck, too, can be considered as related to this elite. ALJ is simply modern. Under the "Pop heading" the Parker Memorial Dixie would be preferable. The Dixie and any other thing by Jay Jay Johnson would be more than welcome. The Mulligan—Max Harrison, London, E.12.

**Exhibitionistic**  
SURELY Louisa's exhibitionistic music "Ambassador" is not out of place. And I cannot understand how anyone can recommend piano jazz records without choosing at least one Jolly Roll Morton record. The "Morton Memories" by Lyle LDE 0801—W. M. A. Mellor, Brentwood, Essex.

**Delete Ella**  
FRANK PARKER's selection seems excellent. Perhaps there are too important omissions Stan Getz and Lionel Hampton.

**Delete Duke**  
I'm not familiar with Goodman's choice, but I think that one of the second Goodmans would be a better choice. The Duke is in it, but the small groups include Ella Fitzgerald. The "Jazz Giants" Columbia 10-5119 is essential. A splendid contemporary young, Eldridge and Parker are both poppy recordings. The "The Sea" (Phillips)—Walker Gibson, G.I. Gormouth Memorial Album and the Columbia

"The truth is," says the candid Miss Whiskey, "I'm sick and tired of skiffle. I never did like it. I never wanted to sing it."

developed in her the itch to make a lot of money on her own?

"That's not true," says Nancy. "If I just wanted to make money, I could have accepted offers to take out my own skiffle group. They've been made."

Her second trip to America with Charles McDevitt was disappointing. In a fortnight she sang twice—in the Ed Sullivan TV Show and on New Jersey's Palisades.

Said Nancy to the MM's New York correspondent: "I've lost a good bit of money because of this trip—but I've gained in experience."

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But it is true that Nancy aims to go back to the States in September—alone. She returned to this country last Friday not a very happy girl.

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Those disgruntled words have a ring of finality. One is left dithering with the notion of scooping up the benefits of fame in a solo capacity for some time.

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# jazz on the air

(Times: BST CET)

**SATURDAY, JULY 20:**  
10:30-10:50 a.m. Dr. Chas McDevitt, 12-20-57  
11:00-11:30 p.m. A. L. Lane, Larry Django, Hamp, Garner, Brown-Neash  
12:15-1:00 DE: Is Trad. Really on the Way Out?  
5:05-5:30 P.M. Gospel Songs.  
10:10-10:15 P.M. For Jazz Fans.  
10:10-10:15 P.M. The Real Jazz.  
11:45 a.m. Repeat of 8:00 p.m. Gospel.  
11:50-12:00 p.m. Erwin Leher, Lawrence Maggart.

**SUNDAY, JULY 21:**  
9:30-9:55 a.m. Modern Jazz (Calvin Jackson).  
9:55-10:00 a.m. Jazz Time.  
10:10-10:15 P.M. Jazz Party.  
10:40-10:50 12:10-2:00 a.m. 1:00 p.m. and 2:00 p.m. Repeat of 8:00 p.m. Gospel.  
11:45 a.m. T. Repeat of 8:00 p.m. Gospel.  
11:50-12:00 p.m. Erwin Leher, Lawrence Maggart.

**MONDAY, JULY 22:**  
6:00-6:05 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:05-6:10 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:10-6:15 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:15-6:20 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:20-6:25 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:25-6:30 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:30-6:35 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:35-6:40 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:40-6:45 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:45-6:50 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:50-6:55 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
6:55-7:00 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
7:00-7:05 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
7:05-7:10 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
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9:45-9:50 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
9:50-9:55 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)  
9:55-10:00 p.m. T. (T.D. Shaw, Brown, Garner, etc. (3)

—F. W. Street





### At the Windmill

This was one entry for the "Life In Soho" photographic exhibition you didn't see. Taken back-stage at Soho's famous Windmill Theatre it shows Micki Allen and Candy Scott preparing for the latest edition of "Revuedeville," now in its 26th year.



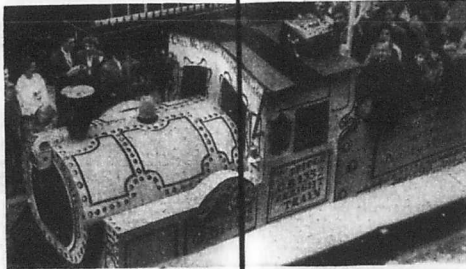
Above, guitarist Bert Weedon and Miss Soho approve the most beautiful legs in Soho. The owner is Karen Show. Right, Chas McDevitt and friends packed on to the "Freight Train" entered by Oriole Records. Below, the Mike Daniels and Teddy Leyton Bands blow their way round Soho.

# ALL THE FUN OF THE— SOHO FAIR

IN the words of the song, "Oh, Didn't It Rain," and the third annual Soho Fair caught the lot last Sunday. But Soho—where only the weather and jazz are typically British—maintained its festive air despite the weatherman's attempts to wash the carnival spirit down the Old Compton Street drains. It is, after all, an ill thunderstorm that drenches nobody into the coffee bars and Soho's birthplaces of skiffle, like its clubs, were packed to the doors. Chief sufferers were the itinerant jazz bands in their white parade caps (You've got to look like the pictures in "Jazzways," Max or it isn't jazz) who stood sopping but unbroken on street corners and bomb sites shaking the unwelcome liquid from their instruments.

### Between the showers

Between the showers, the crowds would suddenly appear to jive energetically or stand listening as the groups swung into life. The Fair's biggest attraction—for Soho's visitors at least—is undoubtedly the Procession which at least got under way in the drizzle. Somewhere around Broadwick Street, however, the heavens opened and one at last understood the word "floats." Some of the less hardy paraders never did complete the course and are probably still sheltering in one of the numerous clubs. There were still the exhibitions and the contests. One could cheer the favourite for the title of "Miss Capuccino," exercise "Mr. Soho Physique," assist the judges of the "Lovely Legs" contest or dash off a last-minute entry for the "Write A Calypso" prize. This was the Soho Fair that could have been a wash-out but wasn't.



Coffee Bar Jive—the dance you can do sitting down. See "On The Beat."



Some decorations! These young lovelies grace the float entered by the Club de la Cote D'Azur in Sunday's procession.

## ON THE BEAT

IT'S easy. And it's fun. And it's going to sweep the country.

### It's the Coffee Bar Jive.

And it all began (appropriately enough) for this week's column in the Soho coffee bars, where knee to knee and almost cheek to cheek the cappuccino-sippers sat listening to the resident skiffle groups till they felt rarin' to go.

But where can you dance in a coffee bar?

Get up—and somebody pinches your seat (figuratively speaking). But you can keep a good skiffle fan down. Somebody I wonder who devised a dance that you can do sitting down.

It's the Coffee Bar Jive. And here (are you listening Victor Silverster?) is how it's done:

### First... a beat

FIRST—you must have music with a beat. And you must have a coffee table. Let your heels start beating to the music. Keep going till you feel the rock.

THEN—hands flat. Two beats on the table.

NEXT clap twice.

THEN—palms downward, cross over twice to the beat.



with Pat Brand

Tea, please!

ANY special music? Well, Joe "Mr. Piano" Henderson (who now can't look a cup of coffee in the froth) spent hours listening and watching in the bars round Fin Pan Alley and has now come up with music specially written for the occasion.

He's just recorded it for Nixa. And it's called—"Coffee Bar Jive."

In the picture above, they're doing it in the Fleet Street Coffee House at a party given by Nixa to launch the disc. Try it for taste.

### Wasted

"MR. DONEGAN is looking for sons"—headline from the "Evening Standard," July 15.

For the act... not I regret to say, for use on all his imitators.

### Not so!

I WAS sorry to learn that my favourite vocal trio, Harry Secombe, had to quit "Rockin' The Town" for a few days through laryngitis.

But there's no truth in the rumour that he's abandoning the classics for pop songs. He knows which side his Bride is Bartered.

### What's new?

REFERENCE the journalists who debate on whether or not Traditional Jazz is dying," says a letter from the Modern

Music Club, "may we, as a change from individual jazz."

opinions, give one which resulted from a poll we recently conducted?

"All styles were listed, but Traditional was an easy first."

What puzzles me is that the Modern Music Club (it's in Gerrard Street) describes itself as "a private get-together for

followers of all that's new in jazz."

### Eh?

OVERHEARD in David's hair-dresser's in Romilly Street: CUSTOMER: What are you doing about the Soho Fair?

DAVID: Fair or dark, we're always pleased to see them.



The waiters' race is a feature of the annual Fair. This year's happy winner—Robert Cominetti.

### Topical discs for the Fair

THREE topical disc releases by the EMI group neatly tie in with this week's Soho Fair festivities.

"Soho Fair," a bright number that evokes the Soho scene, is offered by pianist Russ Conway (Col. 45-10397) and ex-BBC Show Band guitarist Bert Weedon (Parlo. 45-10418).

Russ previously accompanied Gracie Fields, Dennis Lotis, Dorothy Squires, Joan Regan and Lita Roza. This is his second solo recorded venture.

### Clarity and vigour

Reverse of the Conway version is "The Spotlight Waltz," a gay piece with a nineteenth-century atmosphere. Bert Weedon encores with the Italian-sounding "Jolly Gigolo."

Bonnie Hilton sings "The Miracle Of Love," from the film "Miracle In Soho," with his usual clarity and vigour on HMV POP64. Backing is another lush ballad, "Wonderful! Wonderful!"—Laurie Hershman.

### Soho film

"MIRACLE In Soho" is a fable about the inhabitants of St. Anthony's Lane—and that thoroughfare is as lacking in real substance as the film itself. Soho, an Italian family with a beautiful daughter (Belinda Lee) and a love-en-and-leave-on Irish roadworker (John Gregson) have led the producers along paths already trod more delicately and more convincingly by the Italians.

The Italian girl invokes the aid of St. Anthony himself to make her Irishman toe the amorous line, with result stated with all the finesse of a pneumatic drill cracking an eggshell.

### Amusing

There are some amusing character vignettes—particularly Wilfrid Lawson as a cab driver and Cyril Cusack as a devout postman) and Gregson makes an engaging Lohario. (In a "Miracle Of Love" behind the credit titles and he's up to his usual form.)



These girls were certainly dressed for Sunday's weather

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THOUGH HIS INSPIRATION may flush vitally, an artist in this twentieth century looks to the past for his expressive technique

Surprising
In view of this it is somewhat surprising to find that in New York at the present time aside from a handful of non-travelling experimentalists

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Art Blakey and the volatile Jazz Messengers, Kinny Dorham and the Jazz Prophets, and the Max Roach "Plus Four" group

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TREPIDATION
Perhaps the truth of the matter is that the music of the past is not so much a relic of a bygone era as it is a source of inspiration

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# PRESLEY MA BE HERE AS A DRAFTED GI

NEW YORK, Wednesday—If Elvis Presley visits Britain this year it will be as a member of the U.S. Armed Forces! Film commitments prevent him from making an overseas tour as a civilian entertainer.

## MEL TORME DUE TO ARRIVE IN LONDON TODAY

AMERICAN singing star Mel Tormé is due to arrive in London today (Friday) and will star in Val Parnelli's "Saturday Spectacular" on ATV tomorrow. He opens his nine-week Variety tour with a week at Chislewick Empire from Sunday.

But if Elvis is drafted he may reach Britain as an entertainer with Special Services. The singer has already been classified 1A in the draft—and he may be called up at any time. Only 30 days' notice is given.

### On vacation

Meanwhile, Elvis is currently on vacation following completion of his third film. He still has three more to make. The next—his fourth—is likely to be started soon, which precludes any possibility of overseas travel this year. Will Britain's Presley addicts see their favourite next year? Colonel Tom Parker, Presley's manager, told the M.M. that he did not rule out the possibility of Presley's visiting Britain "some time in the future if all conditions were right."

## ALMA COGAN ON CALYPSO KICK



Alma Cogan and MM Editor Pat Brand applaud the winner—Vivian Connors—of Wednesday's Calypso Songwriting Competition. They were members of an all-star panel of judges.

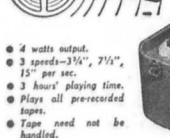
## ALMA COGAN FOR FIVE-WEEK TRIP

TOMORROW (Saturday) Alma Cogan completes her four-week Variety season at the London Hippodrome where she has costarred with Lonnie Donegan and his Skiffle Group. On Monday she travels to Bridlington to inaugurate a short season of Variety at the Regal Cinema. She will remain in the province for a further four weeks. On Monday week (July 29) she plays the Astoria Cinema, Brighton, followed by a concert at Blackpool Opera House on August 4 for Harold Fielding. On August Bank Holiday (8th) she starts a week at Morecambe Winter Gardens and on the 11th stars in ATV's "Sunday Night at Blackpool". She plays the week of August 12 at the Gaumont, Chichester. The tour ends the following week (starting 19th) at the Odéon, Llandudno.

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## Coffee bar jive with 'Mr. Piano'



Joe "Mr. Piano" Henderson demonstrates the "Coffee Bar Jive" with the help of Frudence Potter (L) and Suzanne Steel, who are appearing in "Penny" at the Drury Lane Theatre. The number is Joe's latest disc for Eps-Nica. (For full story, see "On The Beat," page 9.)

## Dankworth hits out at U.S. colour bar

THE colour bar is one of the reasons given by Johnny Dankworth as to why his band has not figured in the Anglo-U.S. exchanges. In an exclusive MM interview this week Johnny said that at different times he had been going to America in exchange for Herman Hampton, Basie and Ellington.

### 'CRY GUY' OPENS ANOTHER TOUR

JOHNNIE RAY, accompanied by Vic Lewis and his Orchestra, opens his new tour tomorrow (Saturday) at Dudley Hippodrome. On Sunday he stars in the Harold Fielding concert at Blackpool Opera House.

### British jazz stars are Moscow bound

The first British jazzmen to play in Russia leave for Moscow on Sunday. First of Britain's representatives to go to the World Jazz Festival, is the Geoff Ellison Band, which will be accompanied by American singer Herbie Huddell. Personnel of the Ellison group—the only modern jazz band on the trip—includes: Harry Robbins (star), Joe Temperley (baritone), Jean Pierre Guignat (piano), Stan Wager (bass) and Geoff (drums).

### MELODY MAKER INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations Vol. 32 No. 1237 EDITORIAL OFFICES: 159, High Holborn, W.C.1 Telephone: GILBERT 3344 ADVERTISING OFFICES: 96, Long Acre, W.C.2 Telephone: TEMPLE BAR 2468

## BLUE GRASS BOYS IN SOHO



Taking part in the Soho Fair procession on Sunday, are Johnny Dankworth's Blue Grass Boys. L-R: Jack Follon, Denny Wright, Denny Crisp and Johnny Dankworth (centre and right).

### TIGER BAY SINGER BACK FROM MONTE

Shirley Bassey returns this week-end from her cabaret appearance in Monte Carlo. She immediately travels up to Blackpool to appear with Sophie Hillson and Scots comedian Jack Redcliffe in ATV's "Sunday Night at Blackpool".

### Tony Mansell goes into publishing

Singer Tony Mansell has left the Johnny Dankworth Orchestra to join the music-publishing firm of Chappell. The firm will in future feature Cleo Laine as the only singer.

Advertisement for 'The Band is on the Record' featuring a book for clarinet, trumpet or tenor sax. Price 10/- plus postage. Contact DAREWSKI at 129 Shaftesbury Ave., London, W.C.2.

# Melody Maker

JULY 27, 1957 EVERY FRIDAY 6d.

## NIGHT-LONG WAIT FOR JOHNNIE RAY

### Critics hail Shirley Bassey

### London tour of cinemas



The Hedley Ward Trio serenades a bill-topper—Shirley Bassey before her first London Hippodrome after their Monday opening at the Regal. Derek Franklin, pianist George Taylor and guitarist Jack McKechnie. Shirley received rave notices from the critics, and so did the trio. (See review, page 9.)

FANS waited all night in London's Regent Street outside the offices of agents Lew and Leslie Grade to catch a glimpse of Johnnie Ray—arriving on Wednesday for a five-week European tour. This includes a week of one-night stands at Granada Cinemas next month. Johnnie flew into London Airport at 9 a.m. But he was immediately rushed out by a posse of police. Even photographers based at the Airport had no time to take pictures.

Agents besieged—But the word had spread—and more fans were waiting for Johnnie when he turned up at the Grade Office. Johnnie was due to star yesterday (Thursday) in Val Parnelli's "Star Time" and this week-end has two concert dates each at Dudley Hippodrome (Saturday) and the Opera House (Sunday).

Forecast in the MM last week—The "Freight Train" lawsuit filed in the New York Federal Court on Monday. The American firm of Melody Trails Inc. claims that Peter Maurice Music, London, has should deliver up to be impounded all infringing material. They say the defendants have infringed by publishing "Freight Train"—which they allege was copied from plaintiff's works. It is understood that the suit will be filed in other countries where the record has been sold. The amount of damages being claimed could not be ascertained at press time.

## U.S. firm files claim to 'Freight Train'

NEW YORK, Wednesday—The "Freight Train" lawsuit filed in the New York Federal Court on Monday. The American firm of Melody Trails Inc. claims that Peter Maurice Music, London, has should deliver up to be impounded all infringing material. They say the defendants have infringed by publishing "Freight Train"—which they allege was copied from plaintiff's works. It is understood that the suit will be filed in other countries where the record has been sold. The amount of damages being claimed could not be ascertained at press time.

### HI-LO'S BRITISH TOUR DELAY

THE projected British tour of the Hi-Lo's American vocal team, scheduled for September, is being held over until late autumn or early next year. This is to enable the act to make an introductory impact series of Rosemary Clooney American TV shows which ATV will screen here in the autumn. Another U.S. singing star signed by ATV is Gisele MacKenzie, who makes her first trip to Britain next month to appear in "Saturday Spectacular" on August 17 and "Star Time" on August 22.

### Ray Anthony due in August

HOLLYWOOD, Wednesday—Ray Anthony will be visiting Britain at the end of August. His film star wife, Mamie Van Doren, will film in Rome while Ray travels Europe on a record exploitation tour.

### Donegan starts variety tour

Lonnie Donegan starts a four-month nationwide variety tour with a week at the Regal, Tottenham, this Monday. The following week, Lonnie plays Sheffield Empire and then takes a fortnight's tour, before resuming the tour, which lasts until December.

### Terry Dene to star in 'Golden Disc'

Another coffee-bar graduate who may soon achieve film stardom is young cock-tail singer Terry Dene. He has received an offer to take the leading role in the story of a legendary white-hot record which sells a million copies. Shooting is scheduled to start in September and the film will be titled "The Golden Disc."

### Taking the lead

Eric Tann has taken over on lead-trombone in the Palladium Orchestra, directed by Cyril Ornstedt.

The real Presley See Page 3



UP—UP—UP—UP WE GO! MORE PEOPLE THAN EVER ARE READING THE "MELODY MAKER."

Figures just released by the Audit Bureau of Circulations—the official accountants to the newspaper industry—show that every issue published during the first six months of this year was purchased by an average of 222,776 people. This is the number actually bought by readers and does not include vouchers or other free copies. Thus, the MELODY MAKER not only continues to lead but, in fact, increases its lead over every other jazz and entertainment paper in the world. In view of this continuing growth demand, it is even more essential to place a regular order with your newsagent.

### Bob Hope double

Guitarist Ray Kirkwood was called to Pinewood Film Studios this week, to act as double for Bob Hope.

Advertisement for R. S. Kitchen Ltd. featuring guitars and kitchen equipment. Includes a list of guitar models and prices, and information about kitchen units. Contact R. S. Kitchen Ltd., 27-31 Queen Victoria St., Leeds 1.





Paris has a preview

# Calypso and Oldie South of France

BRITAIN'S calypso specialist Frank Holder has been booked for a five-week season at the ritzy White Elephant Club, Biarritz. The deal was set after Frank made an appearance at the White Elephant Club in Paris last week.

He was signed by French trumpeter-bandleader Maurice Moutard to sing with him in Biarritz from today (Friday) until September 2.

**Double journey**  
Because he was committed to a BBC string, Frank had to make a double journey. He flew to Paris on Monday for rehearsal, returned the following morning for a broadcast with Don Carlos at 3 p.m., caught the next plane back to Paris and then motored to Biarritz.

### U.S. bassist is ill

Lloyd Thompson, American bassist with Alan Clarke's Trio at the Star Club, Wadsworth Street, was admitted last week to St. Mary's Hospital for Decca—both with a chest complaint and a fever. He is expected to be in hospital for some months. Thompson and Phil Bates are departing until a regular replacement is found.

## Composer bans lyric for top-selling song

NEW YORK, Wednesday.—Composer Leroy Anderson has banned vocal versions of his "Forgotten Dreams," which in a week already been recorded in Britain.

British versions waver include one by Muriel Smith for Columbia and another by Kenneth McKellar for Decca—both using new lyrics.

Decca A & R manager Dick Rowe has arrived here from London to try and get Anderson to reverse his decision. Jack Mills, boss of Mills Music, is also here.

### JAZZ PACKAGE TOUR

The Daily Express Jazz package show, Rhythm With The Stars, will again tour the North from October 14.

### PULLING STRINGS

Johnny Franks and his Skiffle Strings make their BBC debut tomorrow (Saturday) in the Light Programme Skiffle Club.

### BRIGHTON FESTIVAL REJECTS JAZZ

Brighton's Musical Festival Committee has rejected an offer by Riverside Jazzmen trombonist Keith Samuel to organize a jazz band class at next year's festival.

## RAY ELLINGTON IS TICKLED PINK

(Man—are you colour blind?) That in future he is being taken care of by

LEW & LESLIE GRADE LTD.

Personal Manager: DICK KATZ, 21 STEPHEN COURT, AMBASSADOR 5201 TALBOT SQUARE, W.2

### CHICAGO COMMENT

#### Fragile, but it swings!

From Bernie Asbell

CHICAGO, Wednesday.—The Modern Jazz Room on a pleasant breeze.

A stranger wind could blow up the group, so fragile are the patterns it has gathered from the rubble of Chicago, trumpet and sax of Paul Horn; the so-called guitar of Chico Faisano; the bass of James Bond; the drums of Bruce Turner. He was a member of Sandy's original band in Edinburgh.

#### QUINCY SAYS HELLO

American arranger Quincy Jones spent a two-day holiday in London last week.

The former Hampton-Gillette arranger now in Paris, where he is working for Barclay Records.

#### Grand Duke

Duke Ellington, with his grand manner, his wit, and the secure solidity of his 17 sidemen (who never seem to change), are blowing out the walls of the Blue Note.

A special treat is the new recording of Duke's "Shake, Rattle and Roll" than profound, sometimes topped by Duke's own literary comments. It will make believe he's crazy.

#### BARBER & WELSH FOR GERMANY

THE Chris Barber and Alex Welsh Bands will tour Germany in September.

First to leave will be the Welsh Band, which plays two dates in Hamburg at Rotterdam and Amsterdam on August 30 and before traveling to Germany.

The group will give concerts in Hamburg from September 1 to 8, finishing the tour with a concert at the St. Pauli Club, Frankfurt, from September 11 to 14.

The Barber Band flies to England for concerts in Birmingham (11th), Düsseldorf (12th), Hamburg (13th) and Hamburg (14th).

#### Strikers v. Dankworth

After appearing in five shows a day at New York's Radio City since June 15, Tommy Rowland came back in Britain this week-end.

In September he debuts as a disc jockey on Radio Luxembourg.

#### NEWS IN BRIEF

South London Jazz Club is running the South London Jazz Band Championship, with nine bands going through to the final on September 13, winners to receive a recording tape for Melodisc.

Trumpeter Les Jowett has handed over leadership of Brighton's Les Jowett Jazz Band to clarinetist Stuart Sun to Jowett remains with the band, now renamed the Vanguard Jazzmen.

Acker Bilk's Paramount Jazz Band, from Bristol, has turned professional and is now resident at the Frigate at the Paramount Club, Gerrard Street, W.

California folk singer Guy Carawan left for the Continent on Monday after two months in London. He intends to hitchhike to the Moscow Youth Festival.

Trombonist Henry Heagren and banjoist Bill Skinner have joined Bill Brummie Jazzmen resident at the Cy Laurie and Kingston Jazz club.

Flautist-vocalist Maurice Allen is booked for ATV's "Face The Music" on August 18.

The Stars' Organisation for special raised 2340 during a Saturday match at Harrow on Sunday.

# WANT TO ACT

THE trouble about being a promising youngster is that you have to keep other people's promises. Take Mel Tormé. He started out as one of the golden boys of show business—a child actor, a successful songwriter, leader of his own vocal group, a stylish singer. In fact, before he was 20 his program was prodigious.

Other people rarely do it. He prophesied even more remarkable progress for the future. He left Tormé to live up to it. At 30, this achievements have been disappointing.

In this exclusive interview Mel Tormé tells Tony Brown about his ambitions for the future.

Why they choose Eula

LOOK OUT for a pretty, blondie Aggie called Eula Parker. While Steve, Donagan and Denise make their appeal to youth, 29-year-old Eula is capturing the houses—yes, and some of their menfolk, too. She's the knockout with the distinction of being the first resident singer in one of TV's most popular women's programmes, "Lunch Club" a kind of informal, unscripted and "off the wall" kind of "Choice" which is newsworthy daily on a nationwide basis.

With Vaughan

After only two years in England, she's going places. Last Sunday she sang with Frankie Vaughan at a Coventry charity concert. The previous Monday and Tuesday she appeared in the BBC TV programme "Line-Up".

The week she is in Birmingham, every day after transmission, Eula jumps on a bus and makes for a different cinema. Five days a week she goes to the picture—alone.

"But I enjoy me when I'm with her to do—checking her to do—the other day—she enjoyed more than I did. She's been asked to do a recording in a studio and she's going to be by night."

After the program she makes straight for her small hotel, has a meal and a bath, and goes to bed by night.

She's a happy, 29-year-old, including one year with the Stars—featuring two months' solo work. She was asked to do an audition with a view to having her first recording made. She won't be paid.

He'll be a pretty safe bet, though, she's making for herself among the boys' wives will help to ensure a spectacular success.

Wilfred Altman

From Here To Eternity' And what about Mickey Rooney? Everyone said that he was all washed up—finished. Washed up? He's bigger than ever now after his acting in 'The Comedian'.

That was a TV play on the national book-up that had considerable impact—and Tormé was close enough to judge the strength of the Rooney performance. He played the part of his brother.

Tormé himself made something of an impression in the face of competition from a cast that included Oscar-winner Edmund O'Brien and Tab Hunter. He believes it's a turning point in his career.

It's a matter of fact," he admits. "I was all lined up for a big film part in 'Marjorie Morning Star' But that fell through. The director apparently couldn't see me in the role. You know what directors are... they will concede that his ambitions centre on an acting career.

In the past few years the emphasis has been on singing and one gathers that it hasn't entirely been a matter of choice.

"I'm now on," he says. "I intend to do a great deal more acting."

"No, it's too early to give any details. It will be a purely dramatic role no singing."

Y e t Tormé's whole future is in doubt. On the very eve of his current British tour he is in fact in hospital.

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says MEL TORME

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# Doin' the Coffee Bar Jive

Demonstrated by the originator—see key below



ONE



TWO



THREE



FOUR



FIVE



SIX



SEVEN

Most of the flags are down, the crowds have thinned, the street corners are empty of steel band, skiffle group and busker. The Soho Fair is over till next year.

And next year (whispers reach me) we shall not only have another Soho Fair but maybe a Tin Pan Alley Fair as well.

It'll probably be for one day only—a Sunday—with St. Giles High Street and Denmark Street closed to traffic. And with all the talent there in and around the Alley, with restaurants of nearly every nationality scattering the air, and (we hope!) extensions in the locale, it should draw as many people as the Soho Fair itself.

And other golden opportunities to play!

**It's him!**

**A** CROSS on the other side of a Soho, in Berwick Street, I've tracked down the originator of the Coffee Bar Jive. It's guitarist Leon Bell.

He it was, while playing in the Cat's Whisker coffee bar, who saw the need for a selected customer to express the rhythms of the music being played, and devised the basic movements of this latest espresso craze.

We got together in the Mars Club, where his group opened last Saturday and the for the benefit of the MM cameraman, he gave a demonstration (left).

Once these basic movements have been mastered, there's no limit to the improvisations that can be achieved.

"And remember," Leon pointed out, "it's great for people in hospital and for parties round the radio gram at home."

**Staunch**

"**BREAK IT!**" cried Winifred Atwell. She had just heard the first playback on "Black and White Rag"—the first disc on which she played honky-tonk piano.

"They didn't," she issued it. And it'll soon hit the million-sale in this country.

**FOOTNOTE:** I don't know whether Frank realizes it, but Jack Ruby's recording of "Stars Fell On Alabama" is a very rare collectible item in the current movie and they are being written out of the script to accommodate his religious views. . . . The King and I musical will not be seen in Thailand as the King of Siam's relatives objected to the picture and a scheduled booking in Bangkok was forbidden. "Pat Joey" have been eliminated.

"And even for the wall-flowers standing round the pains walls. . ."

**Hit writer**

**A** HOLLYWOOD songwriter was asked recently what kind of songs he would most like to write. He replied: "Old standards."

In Town this week is a Hollywood writer who has done just that.

All these were written between 1932 and 1935, and then he broke this success-sequence to join Fred Waring as arranger for the Pennsylvanians, later going over to Warner Bros. as arranger, composer and conductor.

Today he is in the happy position of having a catalogue of "standards" in his credit as well as three LPs of recent originals out on American Decca.

**Great!**

**I** MET up with him last week at the Club de la Côte d'Azur in Cannes.

Music had taken him to sample some of London's brighter night-life.

"We sat near Ido-Martin's band. I asked him what he thought of the group."

"It took a bar or two to get my message through and then he broke out of his absorption. 'Why, this is just great! And, . . . that tenor player.'"

Take a bow, Stan Best.

**Up and up**

**S**OMEBODY'S been burning the candle at both ends. A little blue candle. Which lies

**Staunch**

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## with PAT BRAND



on my desk with an invitation to join Shirley Bassey at the London Hippodrome and help her burn her candle at both ends.

A nice thought, Shirley. I came, I saw, and—as usual—I was conquered.

**No?**

**I** DROPPED into the Astor Club the other night to talk music with Latin-American bandleader Don Carlos. What did we talk about? Golf.

And Bobby Locke.

The four-times winner of the British Open Championship recently celebrated his latest St. Andrews victory with a party at the club—and presented Don with a brand-new spoon (the kind you hit a ball with), together with a box of golf balls "guaranteed to go a mile!"

Speechless, Don (with whom golf comes only second to music) could only express his appreciation by going over to the piano and playing Bobby's favourite tune.

Quite inappropriately, it's called "No Can Do."

It's not done too badly in Australia, either.

The EMI Sales Division in Sydney has come out with statistics showing that it's sold over 100,000 copies there—equivalent to a popular ratio to a two million sale in the States.

And now Winnie Johns Australia's Famous Three top disc sellers, Vera Lynn, Slim Whitman and Woody Herman.

**Tune time**

**THE** American A & R men have been having a ball. Glancing through recent lists, I find they have come up with such album titles as:

"Music To Kiss By," "Music To Suffer By," "Night-Out Music For Stay-At-Homes," "Music For Eminent Mothers," etc.

Their simplicity disguises unsuspected malice for the hapless dramatist.

He couldn't have dreamed that tossing in a few trade terms would have the effect

of making his work all the less authentic.

When the jazz impresario comic Jewish character phones a bandleader to fix an engagement for his piano discovery, bandleader asks: "Is he Progressive?"

And on the answer: "Yes, He's Progressive," the deal is clinched!

The play made a too-careful distinction between jazz and music to make sense and the basic premise was uncomfortably big to swallow. Straight pianists who can play jazz are as rare, almost, as jazz pianists capable of playing major musical works on the concert platform.

The music, I read—and presumably that included the "jazz"—was specially composed by Christopher Whelan.—Tony Brown.

**MELODISC WAXES**

**SOHO CALYPSO**

**M**ELODISC RECORDS is today (Friday) releasing Vivian Comma's calypso "Down in Soho," which won first prize in last week's International Calypso Songwriting Competition.

Three other sides by Comma's Kings of the Caribbean steel band will be out on the same session.

Suzie Jackson—Melodisc executive who helped judge the competition—has also decided to record "The Lucky Oyster" by Peter Barnes, which received a special Mention.

Seen here judging the entries are Marc Pasquina (professional manager, Mills Music), Pat Brand (Melody Maker Editor), Linda Clarke (Miss Soho), Niggy Jackson and George Browne (calypso singer). All four were on the judging panel of the calypso competition.



**This 'Success' was a failure**

**M**ANY musicians and jazz fans must have turned off Leo Lehman's TV play "Success" in laughing protest (BBC, Tuesday).

The scene was simple enough: concert pianist making no progress and peevish wife leaves him, so pianist turns to jazz and finds a more comfortable (if guilt-stricken) existence.

The play simply disguises unsuspected malice for the hapless dramatist.

He couldn't have dreamed that tossing in a few trade terms would have the effect

**Britain's bet for stardom**

**SHIRLEY BASSEY** is Britain's biggest bet for world stardom. That vibrant voice with its sexy, sultriness, the smooth intonation behind each movement of her tightly-gowned body; that startling blend of sophistication and animalism—all add up to a personality that cannot be ignored. Which in turn, adds up to star quality.

In her first few moments on-stage at the London Hippodrome she proves it. For her biggest test comes before the curtains part.

The feat? That colossal buildup from David Jacobs that had the audience muttering: "She'd better be good after this!"

She was.

**DESPITE** the over-production that occupies her mind (and ours) too much with arm and hand movements. But **BECAUSE** of this animal magnetism, coupled with (and equally powerful pit arrangement).

It's nice to be able to record that the audience seemed to think so, too.—Pat Brand.



Shirley Bassey, singing with Dorey Boyce's band

## This film crashes the barrier

**MUSICIANS** and jazz fans as a race are tolerably free of colour prejudice: their shared interest makes them aware of the worth of the Negro as an artist. And, as many of us have lent a respectful ear to the talents of Harry Belafonte on record, the combination of Belafonte and a film that is outspoken on the colour problem should be irresistible.

"Island In The Sun" makes its assault on three fronts. There is a love affair between a Negro (Belafonte) and a white woman (Joan Fontaine); one between a white man (John Justin) and a Negro girl (Dorothy Dandridge); another between an Englishman and a white girl said to have Negro lineage.

Despite some compromise it is an adult, serious, and scientifically magnificent.—Tony Brown.



## Torme does it (all) again

**THEY** have to be recited all over again, those eulogies on the Mel Torme performance that were heard or read during last year's visit.

Quite simply, Torme is a great entertainer. You may not care for his woolly vocal timbre—but you will be driven to acknowledge his musician-ship, his art, his gift for phrasing, his knack of switching from a gag to the projection of emotion.

Personally I find his sense of humour devastating. I'm completely overwhelmed by a singer who can break off abruptly from "Tutu Old Black Magic" to demolish all the Hukom of Hollywood Heroics with a single line ("Colonel, you can't let the boy go up in an old crate like that").

It's a rather specialised form of humour. A stolid neighbour

of mine at Chiswick Empire on Monday was invulnerable to it, gazing at Torme in petrified bewilderment. This was, I felt, one of the old generation of music-hall-goers, brought up on different songs and broader jokes.

I felt the situation to be aptly paraphrased by the lines of one of Torme's songs—"It's the right song, in the wrong place, or words to that effect. Torme surely should be working in a gag to the projection of emotion."

Incidentally, if you've seen his better-known records, you'll laugh at most of the old songs. Prepare to sit through a drum routine, with Torme outdrumming with noticeable fortitude the heroic accompanying efforts of the pit orchestra.

Torme, I think, could throw this out of his act; without loss.—Tony Brown.

## THE NEW KING

**ALTO G/L £85.1.0**  
(Tax paid)

**TENOR G/L £100.10.9**  
(Tax paid)

**Tenor Star Don Rendell says...**

"The New King has a great sound and its intonation is perfect"

Leaflet from ROSE MORRIS AND CO. LTD. 79-85 Paul St., London, E.C.2.

## HOLLYWOOD HEADLINES

**HOLLYWOOD, Wednesday.**

**PETRILLO** has said he is opposed to segregated MU branches in America. However, he won't, compel separate white and Negro branches in the same city to integrate.

"But," he warned white locals, "if a coloured local wants to join you, you had better take them in. Because if you don't we're going to force you to."

At the recent national AF of M annual convention there was a motion by the Los Angeles branch to abolish the by-law giving Petrillo absolute veto power. Despite the fact that Petrillo himself recommended the motion, it was defeated.

**IN BRIEF:** . . . Benny Carter's "Los Angeles Jazz Concert Hall" was closed after only three weeks because of lack of support. . . . Frank Sinatra drew a bigger crowd than both Louis Armstrong and Duke Ellington at the San Francisco Cow Palace. . . . Singer Connie Russell stars in a new filmed TV series with situations revolving around a modern jazz combo.

**NITERY NOTES.** . . . After so many years of jazz, the Tiffany Club has turned to string music. . . . The Art Blakey Quintet followed Chet Baker into Peacock Lane. Zardi's Jazzists had cut out jazz in favour of dancing.

**NEW! AVAILABLE FROM YOUR DEALER NOW**

**A sensational new LP by TED HEATH**

**A YANK IN EUROPE**

**The compositions of RAYMOND SCOTT**

**A colossal rush please to welcome**

**MEL TORME SINGS WITH THE MARTY BACH "DEK-TETTE"**

**A fabulous new LP by LITTLE RICHARD**

**HERE'S RICHARD'S LITTLE RICHARD**

**MEL TORME SINGS FRED ASTAIRE WITH THE MARTY BACH "DEK-TETTE"**

**Lady on the Riviera; Garden in Versailles; Nightfall in Venice; Supper at the Savoy; Visibility limited—English Channel; Palma Majorca; Talking Turkey; Nightclub in Sorrento; Opening chorus; Fights Bergère; Train ride in the Alps; Blue Grotto in Capri; London Airport.**

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*Just the set-up for the modern drummer!*

The modern outfit with the latest style Snare Drum, Bass Drum and Bongoes, gleaming white finish with mirror chrome, die-cast metal fittings.

Everything from sticks to bass drums are shown in this handy pocket size brochure.

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**FREE!** Base Art Brochure of President Drums

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Mack's, 100 Oxford St., W.1  
Friday, 26th July  
**SANDY BROWN'S JAZZ BAND**  
with NEVA RAPHAELLO

Saturday, 27th July  
**HUMPHREY LYTELTON AND HIS BAND**

Sunday, 28th July  
**SANDY BROWN'S JAZZ BAND**  
with NEVA RAPHAELLO

Monday, 29th July  
**TERRY LIGHTFOOT'S JAZZMEN**

Tuesday, 30th July  
**TWO BAND SESSION**  
MAKE PETER'S STOMPERS and THE TERRY LYTON BAND

Wednesday, 31st July  
**HUMPHREY LYTELTON AND HIS BAND**

Thursday, 1st August  
**AL FAIRWEATHER'S SESSION**  
Sessions commence 7.30 p.m.

# KEN COLYER CLUB

at 11.15  
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# JAZZ CLUB CALENDAR

● SATURDAY—contd.  
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● WHITTON HOTEL, Cannon Lane, PINNER (uses 200, 153, 700, 1000, 1500, 2000, 2500, 3000, 3500, 4000, 4500, 5000, 5500, 6000, 6500, 7000, 7500, 8000, 8500, 9000, 9500, 10000, 10500, 11000, 11500, 12000, 12500, 13000, 13500, 14000, 14500, 15000, 15500, 16000, 16500, 17000, 17500, 18000, 18500, 19000, 19500, 20000, 20500, 21000, 21500, 22000, 22500, 23000, 23500, 24000, 24500, 25000, 25500, 26000, 26500, 27000, 27500, 28000, 28500, 29000, 29500, 30000, 30500, 31000, 31500, 32000, 32500, 33000, 33500, 34000, 34500, 35000, 35500, 36000, 36500, 37000, 37500, 38000, 38500, 39000, 39500, 40000, 40500, 41000, 41500, 42000, 42500, 43000, 43500, 44000, 44500, 45000, 45500, 46000, 46500, 47000, 47500, 48000, 48500, 49000, 49500, 50000, 50500, 51000, 51500, 52000, 52500, 53000, 53500, 54000, 54500, 55000, 55500, 56000, 56500, 57000, 57500, 58000, 58500, 59000, 59500, 60000, 60500, 61000, 61500, 62000, 62500, 63000, 63500, 64000, 64500, 65000, 65500, 66000, 66500, 67000, 67500, 68000, 68500, 69000, 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Are these the reasons for decline of Trad?

PERHAPS the reason why the answers to the long and short questions: WHERE in the "trad" world are there musicians of the quality of Kinsey, Hartnett, ...

Watch this boy! A PROPOS my recent article on "The Firming Long Island N.Y. Dance Band, I have now heard from the band's coach, ...

THE BBC put on a new programme especially for serious guitar fans, and then only its second airing, cut it short by a quarter of an hour to make way for "what?"

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