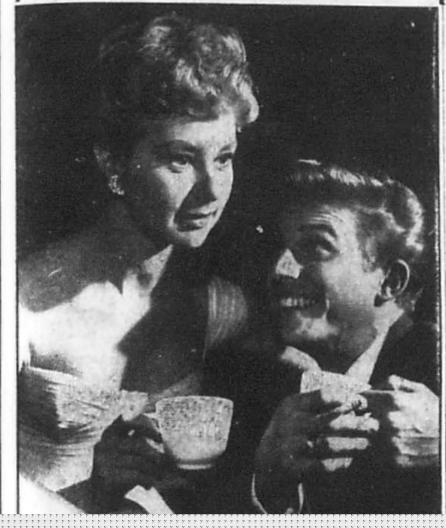
NOVEMBER 16, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Lanza on Presley! See Pages 2 and 3

m Partners



With Ella **Fitzgerald**

NORMAN GRANZ'S Jazz At The Philharmonic unit will provide a parade of U.S. musical talent for Britain next Easter.

And representing Britain in the States in this latest exchange deal will be the Basil Kirchin Band.

Hawk as well?

The JATP package will almost certainly include Ella Fitzgerald, Oscar Peter-son, tenormen Stan Getz and Coleman Hawkins, trombonist. Jay Jay Johnson, trumDOUBLE (SIX-FIVE) DEBUT



YOUR FELDMANS 129 SHAFTESBURY

NEWS ABOUT THE U.S DISC STARS

NEW YORK, Wednesday.— Jerry Lee Lewis is likely to star in two British TV shows next month.

The Tennessee rockabilly, another find of Sun Records, which originally built Pres-ley, has a smash hit, "Whole Lotta Shakin' Goin' On," on the British charts.

Frantic

His newest release, the wild and frantic "Great Balls Of Disc bombshell Fire," coupled with the won-derful old Hank Williams weeper "You Win Again," figures to break quickly both

chance that when Lewis arrives in Britain some time in December, he may well have two hits on the charts.

Last Sunday night, Ians were disappointed to see Cook blacked out after singing only four bars of his hit tune on the Ed Sullivan TV show. The show ran out

Jamboree

Pire" is performed by Lewis in the rock-'n'-roll film "Jamboree." This is the pic which features

Disc Reporter REN GREVATT

deejays Jack Jackson and Jack Payne. Officials of William Morris are working out final details for the Lewis trek.

Sam Cook

MORRIS also represents one of the newest of the State-side disc bombshells, Sam Cook, Cook's first release, "You Send Me," has been an overnight senhere and in England.
So it looks as if there's a good sation here.
Last Sunday night, fans were
Last Sunday night, fans were

The blackout may now prove By the way, "Great Bails Of a blessing. The network switch-pire" is performed by Lewis in board was flooded with calls of the rock-'n'-roll film "Jamboree," protest with the result that the for British release in Cook has been re-scheduled for The Cook disc is reportedly

WILDERNESS

From BURT KORALL

Willis Conover, the Goodman says he will soon "Voice Of America's" jazz package the tapes and market celebrity, is appalled by the them.

So this week he announced that he would be willing to introduce a jazz show, or even York stations—absolutely free.
His idea is for a show similar to the one he does for the "Voice"—interviews with jazz fooled around on drums, Lionel fooled around on drums, Lionel fooled around on drums, Lionel fooled around on with the said on the said of the said stars and explanations on all

Conover feels that such a programme could fall under the category of "public service."

"We want to avoid commercials," he told me. "Jazz shows do not generally draw top commercials and the lowest form of radio advertising seems to find radio advertising seems to find its way to jazz shows."

Bb CLARINETS

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Low pitch, reconditioned, In Cases.

Beesey, Ebonite, Simple system £10 Laffeur, Wood, Boehm system £15

the first jazz recording in its King Cole stars,

NEW YORK, Wednesday. - catalogue Hence the presenta-

Leonard Feather Launches new book

PARTY of the week was held by Leonard Feather to Steve Allen played piano. Dizzy Gillepie blew trumpet and fooled around on drums. Lionel Hampton was heard on vibes and Sonny Rollins sat in using critic

A DANCE in tribute to famed blues composer W. C. Handy will take place at the Savoy Ballroom on December 11. It is under the sponsorship of the Magnechord Tape Recording America.

On the package front, high-lights are likely to be a special Elvis Presley Christmas set and a new EP by Pat Boone, titled simply "Merry Christmas."

Frank Sinatra

Company.

It seems that when Goodman the W. C. Handy Foundation, a was appearing with his band at charity organisation devoted to the Biue Note in Chicago in the welfare of the blind. The proved on a new safair will be attended by a large prove that.

But American rhythm and record on a new-gathering of celebrities from equipment called the musical and show business

A RECOMMENDED SELECTION FROM OUR £10,000 STOCK OF

BARGAINS BY Besson

Ames Brothers

The Diamonds

To tour Britain

In addition to next month's visit by Paul Anka, GAC is now working on visits to England for the Ames Brothers and the amonds. Both tours are in the works for the early spring.

The Crickets

MEANWHILE, the visit of the Crickets, first planned for December, now appears to be set for January.

Personal and TV commitments in the States are the cause of the delay.

Britishers due here in the near future, according to GAC in New York, include David Whitfield, Frankie Vaughan and Dickie Valentine. Definite dates are still lacking for these visits. Alma Cogan, on the other hand, moves into the Persian Room of the Hotel Plaza as the headliner, starting December 11.

Mary Martin

Two-hour spectacular

SATURATION disc exposure is due for the NBC-TV two-hour spectacular of Irving Ber-lin's "Annie Get Your Gun," on November 27.
Capitol Records has the cast album for the TV version which features Mary Martin in the

original Ethel Merman rôle, with John Raitt.

Then Decca, which has the cast album of the original Broad-way production with Miss Mer-man and Ray Middleton, is trot-ting out the package for a new promotion.

M-G-M Records will do the same with its album of the sound track of the ple version of the show—starring Betty Hutton and Howard Keel.

Elvis Presley

Christmas package

WITH retail record sales con-V tinuing in a slump here, most of the leading disc firms are planning more than the usual number of Christmas releases with an extra promotion, in an effort to shake up the business.
Capitol. Columbia. Decca.
Coral. Mercury. Kapp. Liberty
and Josie are all bringing out
new singles. while these and
others will be issuing the usual
barrage of holiday-styled LPs.
On the package front high-

prove that. But American rhythm and A few weeks back Goodman "St. Louis Blues," the Parafor copies of the tapes. The company realised that it must have for release early next year. No. blues disc jockeys, voting in the Richard to name Sinatra their LEICESTER.—Brian Woolley's favourite male vocalist of 1957. Jazzmen are due in London this

"IT may surprise you

fan! And Elvis recently saw my folks in California and told them

he was a fan of mine

that I had been an

inspiration to him."

The speaker was the new

streamlined, bouncing,

buoyant Mario Lanza, who

was talking to me in Rome

before leaving for his first

hat off to Elvis Presley. I have

a great respect for success

What that boy has done a

many of the disc sales records l

held in a little over a year.

He continued: "I take my

trip to Britain.

Guis

-but I am a Presley



Above-Elvis, Below-Lanza. They are fans.

"This boy sings from his boots, from his toe-nails, from way down. He is not an exhibitionist. He sings the way nature tells him he has to sing. "And let me tell you it takes a lot of guts to get up there on a platform and do what nature



BID FOR FAME BY SECOND CITY BAND

lands Jazz Club, won the 'Saturday Swingtime" contest Their rewards were a recording session for Esquire and an appearance in ABC-TV's "Bid for Fame.'

NEWSBOX...by Jerry Dawson

on Sunday at the Humphrey Lyttelton Club. YORKS .- Saxist Les Buckland

> MIDLANDS.—The 3,500 strong Midland Jazz Club re-opens at new premises on Monday, Nov-18. Sessions will be held t the Digbeth Institute, Birm-ngham, every Monday and

> LIVERPOOL.—R a l p h Wat-nough, Liverpool jazz band-eader, has signed singer Brian fewman, formerly with Ron McKay's Skiffle Group.

his Orchestra have returned to the Embassy Ballroom, London-

GLASGOW. — H M V are to elease an EP by Scottish acteringer John Cairney.

HULL.—The Al Jenner Jazz Band (formerly the Crescent City Jazzmen) has disbanded.

BEXHILL .-- Ex-Vic Lewis altois Pete Roxburgh has opened a modern jazz club at Devenshire Hotel on Mondays.

WORTHING,-Danny Teasdale has given up bandleading ich Worthing Corporation after 10 years. Danny will remain on sax, but the band, which will continue to bear his name, will be led by Arthur Dyson (tpt.).

MARIO LANZA SAYS-

Presley is wonderful!

HENRY THODY

sent this exclusive article from Rome just before Mario Lanza left for Britain to appear in Monday's Royal Variety Performance

respects the audience.

Mario's British visit will, I predict, be a treat for his fans. For the Voice has never been in better shape.

respects the audience. "I like singers who give; who give to the audience. I like Judy Garland for that reason. She gives everything to the audience. I am not impressed by ANY the other young singers. They all follow their predecessors. They follow tradition. They are afraid to be themselves.

Tails

Young Presley reminds me of my first time up there on the platform. They made me wear tails, hold a book in my hand pressed against my chest. That's the way tenors have always sung. the way tenors have always sung. Half way through the first number I threw away the book

and tore open my collar because it was choking me. I've never worn tails and stiff collar since. In my last picture I do a take-off on Elvis—but I don't mean it. The boy's great. Again, I take my hat off to him."

"I've had plenty of highlights in my musical career—and a few setbacks too—but, believe me, the Varlety Performance will be the greatest night in my life."

Ambition

He appears on the Royal Variety Performance on Monday and will be in ATV's "Sunday Night At The Palladium" on November 24.

"It's long been my ambition to come to Britain," he told me. "The simple reason is that I have so many fans there. My biggest fanmail has always been from Britain-even when I was in the dog-house in Hollywood.

Highlights

marbled halls, freecoed cellings and Venetian glass chandellers.

The Philadelphia born tenor offered me champagne to celebrate a new film contract he had pagne to celebrate a new film contract he had signed. He himself, drank unsweetened tea. The once-plump Lanza has lost 30 lb. in a drastic diet in Rome. He is still watching his now trim figure. The new Lanza—it. slimmed, bubbling and, at the same time relaxed—is

Mario talked to me in his fabulous villa in Rome's smart West End. which will be his home for the next two years. We

the next two years. We were surrounded by vast

the same time, relaxed—is a reformed character from Hollywood's former prob-"I've found peace of

mind in Europe which escaped me in that madhouse called Hollywood." he explained. "Today I can take setbacks and difficulties with a smile. In the old days I would have thrown a table at

Loaded

Mario quit Hollywood for Europe six months ago.
He had not made a movia
in two years and, despite
the fact that his records
were still best-sellers.
Hollywood said the temperamental tenor was

through.

He came to Europe to make a large - scale, coloured musical shot in the streets of Rome. Titled "The Seven Hills Of Rome," it is loaded with song hits—seven new ones apart from oldies like "Arrivederci Roma,"

"Seven Hills" will be seen in Britain during the winter and the songs will be released in a Decca album.

album.

Rushes of the film seen
by visiting Hollywood
movie men started a Lanza
bonanza. Metro have
signed him for a film in
Britain in the spring—a
comedy called "Largely A
Question Of Love," He
will also make "Marco to be shot in Italy and the

Serious

"I shall come back to London in January for three dates at the Royal Albert Hall," says Lanza. "They tell me I'm getting paid a record price for my appearances. Pifty per cent. more than Gigli got.
These concerts will be

I shall sing and German serious. Italian classics and serious British songs. "At the Royal , Comfor mance shall sing

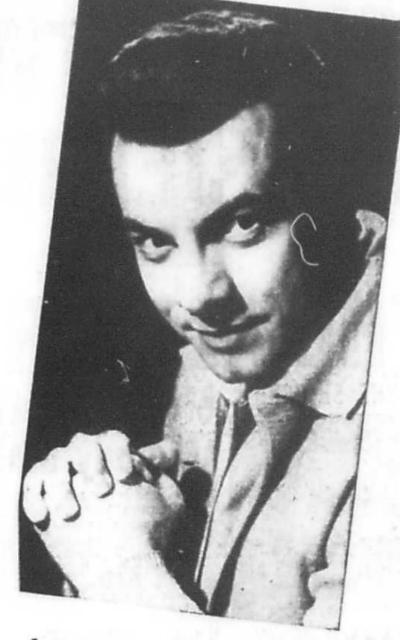
"! have bers—a n aria from Tosca, Bearla Tosca, found a another number. Behold. my latest peace of American disc which

three num-

is about to be released in Britain.
"Then mind in I'm con-cluding a deal with the BBC for a num-Europe ber of radio p r o gram-mes. These mes. w 1 l l

based the tapes of my old radio grammes, I have 269 numbers on tape, all top stuff with an orchestra of 41 musicians. In the Neapoli-tan love song numbers. I have 50 mandoline mandoline

"I shall bring the series up to date, though, with new recordings of my



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GUITAR AMPLIFIERS

THE Second City Jazzmen,

resident band at the Mid-Birmingham on Friday

Second were the New Orleans Second were the New Orleans week-end. They play tomorrow Jazzmen (Birmingham Jazz (Saturday) at Wood Green and Appreciation Society). and third, Murray Smith's Jazzmen (Sidestream Jazz Club). Trumpeter Murray Smith was judged the outstanding musician,

has left Dave Dalmour's Quartet at Leeds Majestic to form his own small group. Replacement is Vic Bennett. Besson Retail Sales and Service are now situated at the premises of "The Saxophone Shop" whose

BELFAST .- Stan Morgan and

BRIGHTON, — Modern jazz club, "The Hot House," opened on Sunday at Glenside Hotel, with music provided by Feter Gold, Howard Morgan and Larry



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EYES



Three of the fans listen intently to the bands.

THE ALL-BR

THE SINGER



Eric Delaney singer Vicki Anderson irons her dress before taking the stage on Sunday.

Music Masters win the 'Melody Maker' trophy

THE man who'd been humping music stands behind scenes at the All-Britain wearily demanded a cup of tea.

"I can't stand these con-certs," he observed. "Dead waste of time."

Not many who heard the 11 competing bands would agreeand even the odd disgruntled competitor might feel that it was putting it too strong.

Atmosphere

FOR there is nothing quite like the All-Britain in colour and atmosphere. There is the drama of ordeal in the circular arena of Belle Vue's King's Hall, with each band mounting the stage to suffer under the glare of are lights and batteries of eyes.

eyes. It is absolutely unreasonable to expect them to produce something like their best form, yet the attractive individual sound they often do. Certainly, the boys from Barrow-in-Furness pulled something extra out of the bag to tickle the ears of the judges and defeat their rivals.

Wild excitement indicated that Wild excitement indicated that Music Masters, listening to what to applicated. In this case, they appreciated the attractive individual sound of the band, its breadth of tone and sensitive acknowledgement of dynamics.

There was a round of applicated to the trumpeters of the Fairey appreciated to the attractive individual sound of the band, its breadth of tone and sensitive acknowledgement of dynamics.

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There was a round of applicated to the attractive individual sound of the band, its breadth of tone and sensitive acknowledgement of dynamics.

THE JUDGING PANEL

SHOW REPORT by

TONY BROWN

the results from the upper tiers, didn't expect their win. Several leapt clear of the floor, whooped in joy and then stampeded down to the artists' entrance to receive their monster trophy.

Judges

THE Music Masters had been the fifth band on and were, in fact, the first to be whole-heartedly acclaimed by the crowd—and make no mistake, those who attend the All-Britain know what to applaud.

In this case, they appreciated the attractive individual sound of the band, its breadth of tone and sensitive acknowledgement of dynamics.

THE COMPERE



BBC disc-jockey David Jacobs was the compère for the Final,

were enough musicians present for musicianship to get its due.

Searching

THOSE familiar contestants,
The Beavers, set about the
job in powerful style, as indeed
a band boasting six confident
brass and five saxes can.
In direct contrast was the following group, Birmingham's Bev
Patty Quintet. Within the limits
of its adopted style, this is stylish and artistic and manages a
quietly insistent beat. One heard
feet tapping during the odd rest,
a sure sign that the crowd was
with them in spirit.

Strong bid

BEARING in mind both past form and what had gone before, one expected a strong bid from Jimmy Heyworth.

As the results show, his band made it. Only two points separated it from the winning band. The Beavers were a mere four behind.

There was almost a gasp of delight when the Music Masters were halled as 1957 champions of the semi-professional world. And it was, I suppose, something of a surprise victory. It was a quiet, musicianly band overshadowed by the more spectacushadowed by the more spectacular Heyworth and The Beavers. Yet the win was popular and it was accepted without (as has been the case in the past) a counter-demonstration.

Slick

THE rest of the afternoon was given over to less exacting listening. The Hedley Ward Trio broke things up very successfully with their slick and riotous comedy and the Eric Delaney Band blew with vigour. Eric went through the usual motions with tympani and the rest of his cointillating perspherentia.

tympani and the rest of his scintillating paraphernalia. Both Cab Kaye and Vicki Anderson made an impression with their vocal spots and Vicki scored rather with "Polka Dots And Moonbeams."

Dates with the Stars

(Week commencing November 17) Max BYGRAVES Season: Palladium, W. JIII DAY Season: Adelphi Theatre, W. Terry -DENE Week: New Theatre, Cardiff Lonnie DONEGAN Week: Hippodrome, Birmingham

Johnny DUNCAN Week: Empire, Edinburgh FOUR JONES Boys Week: Metropolitan, W. Nat GONELLA Week: Palladium, Edin-burgh

Season: Palladium, W. Week: Empire, Newcastle Russ HAMILTON Week: Empire, Liverpool Ronnie HARRIS Week: Empire, Pinsbury Park

The GOOFERS

Colin HICKS
Week: Empire, Nottingham
Ronnie HILTON
Week: Empire, Newcaetle
Les HOBEAUX Week: New Theatre, Cardiff Edmund HOOKRIDGE

Week: Hippodrome, Brigh-Frank HOLDER

Week: Empire, Edinburgh Terry KENNEDY Week: New Theatre, Cardiff Janie MARDEN Week: Hippodrome, Bristol Chas McDEVITT Week: Palace, Leiceoter
Joan REGAN
Season: Palladium, W,
Marion RYAN
Week: Empire, Newcastle
Cyril STAPLETON

Cyril STAPLETON
Week: Empire, Newcaetle
Sister Rosetta THARPE
Priday: Town Hall, Birmingham
THREE KAYE Sisters
Season: Palladium, W.
THREE MONARCHS

THREE MONARGHS
Season: Prince of Wales, W.
Dickie VALENTINE
Week: Alhambra, Bradford
Terry WAYNE
Week: Palace, Leicester
David WHITFELD
Week: Empire, Leeds
Marty WILDE
Week: Empire, Nottingham

Week: Empire, Nottingham Week: Hippodrome, Brigh-

ALL BRITAIN, 1957

RESULTS

1st.—The Music Masters Dance Orchestra. (Bar-row-in-Furness Lancs) . . 156 Eric Coward (leader), Jack Kitcher, Bill Worden, Ray Mitchell, Bernard Delph, Bob Gelling, Malcolm Stansfield, Ken Pearce, John Chapman, Brian Judge, Frank Milligan and Harry Green.

2nd.—Jimmy Heyworth
Orchestra (Burnley) ...
3rd.—The Beavers Dance
Orchestra (Glasgow) ...
4th.—Ken Stevens Orchestra
(Cambridge) ...
5th.—Bey Patty Outst 145 (Cambridge)
5th.—Bev Patty Quintet
(Birmingham)
6th.—Ted Needham Quartet
(Sheffield)
7th.—Jack Mann and his
Music (Leeds)
8th.—Ronnie Smith and
Orchestra (Worthing)
Paul Hurst Orchettes
(Hiford) 140 138

9th.—Freddie Pottage and Music (Liverpool) 10th.—Kim Cordon Group . 117 (Stoke-on-Trent) ..

Outstanding Musician— Michael Waller, of the Ken Stevens Orchestra.

WINNER'S REWARD

STEVE RACE has invited trombonist Michael Waller—winner of the Musician award—to guest on his "Music About Town" (11.15 p.m., L.) tonight (Friday). ~~~~~~

TELEPHONE

MAYFAIR 7600

Photo shot of the judging panel shows (l.-r.) Eric Delaney, Leslie Evans, Pat Brand, Maurice Burman and Steve Race.

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LIPS OF WINE

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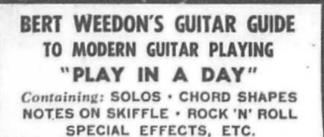
JUST BETWEEN YOU AND ME

SHELDON

BE MY GIRL

THE LANGUAGE OF LOVE

e IN THE PRESS e



VOCAL ACC.

ACUFF-ROSE

WAKE UP

LITTLE SUSIE

LOVE ME TO PIECES

BYE LOVE

Rendell: NJF reply

DURING the past year I have been fortunate enough to spend a great deal of time with visiting American jazzmen. They have been unstinting in their praise of such British musicians as they have heard, and, in fact, Jack Teagarden offered Alex Welsh the trumpet chair in his band—an ironic chair in his band—an ironic commentary on the value we place upon our own jazzmen.

In addition to musical ability, In addition to musical ability, the things the Americans admired most in our jazzmen was their stamina. They were often incredulous when I assured them that two-hour concerts by one band were quite commonplace in this country, and frankly disbelieving as regards three-hour concerts. concerts.

Although groups such as Basic and the Teagarden-Hines All-Stars were able to meet the expectations of British audiences in this respect, it is quite impossible to ask small groups to play a full two-hour show.

The same

The Modern Jazz Quartet, on their forthcoming tour of Great Britain, intend to play exactly the same length concert as they are now presenting on the Continent—in fact, 75 minutes. It is because our audiences expect to hear a two-hour show that the NJF decided to offer one of the leading British groups the chance eading British groups the chance of playing opposite and listening to this great American group.

If our critic. Mr. Zeffert (LETTERS, 9/11/57), had given a moment's thought he would have realised that it is unsound economics to add six British musicians in order to "short-weight the public."

Showmanship

As for his remark that the NJF is "insulting the musicians." I feel that if, instead of letting them play the length of programme they feel most suitable, the NJF insisted upon them playing the entire show sometimes. ing the entire show sometimes twice a night, they would be really insuited.

Finally, although Gerry Mulligan always closed his show by lapplying that he would like to play on, Mr. Zeffert must be very naive if he cannot recognise this as good showmanship.—Harold Pendleton. Executive Secretary, National Jazz Federation.

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MJQ plus Freddie Greene and those rhythm waves

> PHESE days the guitar needs the help of electricity before it can even begin to compete with its more obtrusive companions. But Basie guitarist Freddie Greene, centrepiece of one of the world's most admired rhythm groups, still plays acoustic guitar.

He never plays a solo. Clearly he is destined to remain one of the backroom boys of jazz.

Unspectacular

This youthful-looking 46-year-old seems content to sit year after year feeding the Basie band with accurate chords and an incisive beat.

Because of the unspectacular nature of his band duties, he can hardly have expected to win polls or influence people. Nevertheless he has now, somewhat late in his professional life, been so honoured.

British critics named Freddie their favourite guitarist in the recent MM poll—and a few readers immediately complained that the result was ridiculous,

But "Down Beat's" International Critics' Poll placed Greene second among the world's guitarists.

First time at top

When I asked him how he felt about it, he replied: "How should I feel? This is the first time with me. I have run second or third before but this is the first poll I ever topped."

I asked whether he had ever done any single-string work.

"Well," he said, "I experimented with a couple of things when I joined Basie in 1937. About half a chorus, that's all. Then people started looking at me as if to say: 'What's happening?' So that was the last I did of

"There was so much going on that the only thing to do was to play straight rhythm. And it was my first band job. I thought: 'If that's what they want, why I'll do it'."

that.

The penetrating quality of Greene's chording has been noted and I wondered if there was anything abnormal about his guitar or method.

COLLECTORS' CORNER by Max Jones and Sinclair Traill

The instrument is a Stromberg, 'cello-built, and Freddie plays it tilted almost flat. "I feel it better that way," he says. "And I have the strings up higher than the average guitarist, because I find that you can be heard better." be heard better.'

When he joined Count Basie, Greene was just 26, a self-taught player from Charleston, South Carolina, who had been discovered by the perceptive John Hammond.

Greene's thoughts, mirrored on his face, are often betrayed on his lace, are often betrayed on-stage by worried looks in the direction of any offending sound. The smile which illuminates his features when the band begins hitting properly, came into play as he talked of Ellington.

The Duke

"I still like Duke's band. That feeling, that train of thought is still there. And those rhythm waves. You can distin-guish the band the moment you hear it.

Then he returned to Basie, and a question about the cele-brated Basie - Jones - Page -Greene rhythm section.

"It just happened," he said.
"We didn't work out any sound, you know. We created it while we played it.

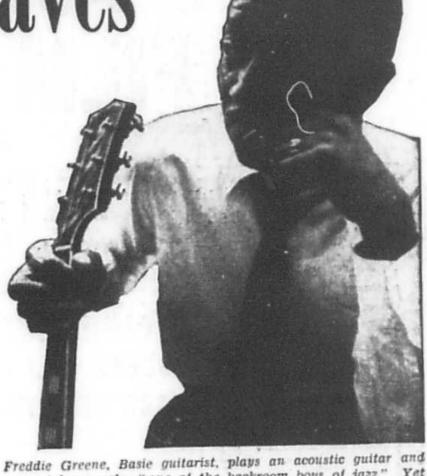
"How does the Basie rhythm How does the Basie rhythm maintain its high quality? That's hard to say. Basie mostly gives us a foundation. He finds the tempo, plays around until he finally decides this will be it.

"Then, of course, every player is important. A section or a band has to move together to swing.

Survivor

"Now you asked about people I admired. At one time Lester Young was my idol. I loved to play in the background for him. He seemed to ride it—it's those rhythm waves again."

He pulled his ear and smiled ruefully, as though I might be thinking he was putting too much emphasis on this matter of rhythm. Which is perhaps natural, for Greene is one of the few survivors of the vanishing race of true rhythm guitarists.—M. J.



never takes a solo-" one of the backroom boys of jazz." Yet he recently topped the MM Critics' Poll and came second in the "Down Beat" International Critics' Poll.

still out front!



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SIGNS FOR

SINGING stars Dickie Valentine and Don Lang will be showcased in the forthcoming film of BBC Television's "Six-Five Special." And it is expected that the Johnny Dankworth Orchestra and MM poll-topping singer Cleo Laine

SHOW BAND leader Cyril Stapleton will discuss plans for a second Variety tour when he returns to London at the end

The BBC are planning a new TV series for Stapleton early next

PAJAMA CHORDS DORIS DAY fans

organising a pylama party on December 16 to celebrate her latest musical "The Palama Game."

French Hot Club

is 25 years old

Paris. Wednesday.—The Hot Club of France celebrated its 25th anniversary on Sunday. In 1934 the club first presented the famous Django Reinhardt-Stephane Grappelly Quintet, and its concerts have featured such jazz greats as Armstrong, Coleman Hawkins, Mezz Mezzrow, Rex Stewart and Big Bill Broonzy.

The club was, perhaps, at its height in 1948, when it presented the first jazz festival at Nice.

will also be in the film. Lonnie Donegan and Hamilton have already booked.

Producers

Producers of the film, to be made by Insignia, will be Herbert Smith and "Six-Five Special" commère Josephine Douglas.

Shooting is expected to start on November 25 at Insignia's Twickenham studios.

of this month. He told the MM this week at Glasgow: "So far, I am glad to say, this first Variety tour of the Show Band Show has been a great success." The BBC are planning a permitted the same of the BBC are planning a permitted the same planning as permitted the same plannin BACK NEXT YEAR

THE Deep River Boys, whose tour of Britain ends this week, expect to return next summer for their tenth visit.

They will also go to Scandinavia for folk-park concert appearances and will visit Spain for the first time.

The Deeps fly back to the States next week for a short season at the Lake Olub, Springfield, Illinois.

HMV plan an EP of the Deeps, featuring four romantic ballads under the title of "Romance A La Mode." This was the number they recorded with Fats Waller just before he died.

BLUE ANGEL

Blues singer Beryl Bryden on Monday started a two-week cabaret season at the Blue Angel Cub. W.

nnie Atwell is back on Sunday

WINIFRED ATWELL has made a successful recovery from the chest operation performed on her last week and will be back on the television screens on Sunday, when she stars with the Ted Heath Band in a special George Gershwin pro-

Newcomer

Singer Tilda Lee has joined the Peter Malam Group at La Ronde Restaurant, W.

gramme. The show commemorates the 20th anniversary of Gershwin's death, and will be transmitted by BBC-TV at 7.30 p.m. Producer is Russell Turner.

Welcome from the chef

Highspot of the programme is a dance-band arrangement—by Roland Shaw—of Gershwin's "Rhapsody In Blue."

Special OK

Lew Levisohn, Winnie's hus-band and manager, told the MM; "We had to get special permission from Gershwin's executors to score this dance-band arrange-ment."

ment."

A recording featuring Winnie playing the work with Ted Heath and his Music is due to be released by Decca this week-end.

Added Levisohn: "Following the TV show, Winnie will be taking a long rest. We plan to return to Australia as soon as possible—maybe in February—for another tour.

or another tour.

"She has been guaranteed over £2,500 a week out there."

FELDMAN WITH BUDDY

NEW YORK, Wednesday.—British multi - instrumentalist Victor Feldman last week waxed an LP with an all-star group led by Buddy De Franco.

ORONTO TELEGRAM

Woody Herman guest spot

Woody Herman and Woody Herman and his Band will next Thursday guest on Music Makers '58, a local CBC television show. The half-hour programme features big-band arrangements by Jack Kane and features big-band arrange-ments by Jack Kane and has proved so popular that the producers intend to bring in other guest bands.

Shaky Potti

PATTI LEWIS, after a rather shaky debut on "Cross Canada Hit Parade" a couple of weeks ago, will be back on the show this Saturday.

Anka date

DAUL ANKA, the Ottawaborn hit parade singer, guests on Patti Page's "Big Record" TV show, on December 4, just before he leaves for his English tour.

Diamonds change

MIKE DOUGLAS has re-placed Phil Levitt in The Diamonds Quartet. . . . Australian - born pianist Brian Adams is leading a cklb radio programme called Music in the Modera Manner. . . English-born Tommy Danton, currently leading a trio at the Westover Hotel, is slated to take part in a Hollywood movie.

-Helen McNamara

A welcome from the Colony Club chef—M. Bagole—for glamorous singer Tonia Bern as she arrived at the club on Monday event general the Colony cobaret season.

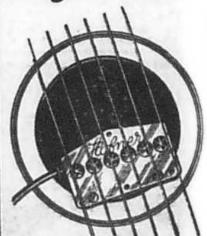
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At least 500 stars of show business will attend a ball in aid of the Stars' Organisation for Spastics at Grosvenor House on November 25.

Artists appearing include Vera Lynn, Kenny Baker, Dickie Valen-tine, Benny Lee, Dennis Lotis, Petula Clark, Tony Britton, David Jacobs and Dickie Henderson.

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Britain's TOP TWENTY



Player's please

I'VE been looking into this business of mutation—you know, the biological change in the species and all that scientific gear. It's dead topical these days—but the jazz fan needn't enter the gruesome realms of radio-activity and atomic fall-out to find examples of it. It's right under his nose.

Mind you, it's unsafe to go by appearances the New Look alone. Louis Armstro n g iazzmen wears horn - rim

glasses on ecasion, and nobody has ever suspected him of being an egghead. No, it's by their utterances

that one can most easily tell the

new jazzmen from the old. There used to be a legend

those people who don't know a man down with your horn, at

You don't need Dr. Leonard Bernstein to tell you that there has been a profound biological change in

the species known as the Jazzman.

Remember, in his "What Is Jazz?" LP, how he describes the New Look jazzman as an intellectual type with horn-rim glasses, crew cut and Ivy League clothes ?



So some obliging critic steps

whether they like a thing or not least you could use it to hit him out drawing breath, in a until they've read a book about alongside the head." out drawing breath, in a manner which makes the manner which makes the average critic sound as intel-lectual as a public school rugger captain.
I do not think there is any

serious dichotomy between jazz and what is called serious music," says Mr. Dave Brubeck —and all we can do is bring notebook and pencil out and hang on his every word.
"We haven't taken complete

advantage of polytonal and polyrhythmic possibilities in jazz," confesses Mr. Paul Desmond, positively bursting with humility.

"You hear many young jazz what to players say: 'I just want to express myself,' and that's contrary to aesthetic principles of the funeral.

unity," proclaims Mr. Teddy Charles, liquidating with one sweeping gesture all the generations of Jazzmen who "played as they felt" and left the talking to someone else.

One thing disturbs me. The new Jazzmen talk incessantly

new jazzmen talk incessantly about music.

The old men talked about life, because they were a vital part of it. Nobody had told them that they were artists— and if anyone had, the chances are they would have "hit him alongside the head."

Now the Ivory Tower lads are in charge. And if they do to jazz what they have managed to do to the other arts, we'd better start getting dressed for



Dave Brubeck . serious dichotomy."



Teddy Charles . . aesthetic unity."



Paul Desmond "... polytonalities."

that all jazzmen were inarticulate—that if you asked them about their music, they could only mumble haltingly about playing "the way they feel."

That's how critics were born—to fill a long-felt want for those people who don't know a man down with your horn, at

forward with an understanding smile to sugar the whole thing with words like "sonority," "dissonance" and "timbre." with words like "dissonance" and things are dif-

Nowadays, things are dif-ferent, It's the jazzmen who do the talking—endlessly, with-



F you're getting tired of pad- Skrimshire (gtr.) and Russ Layton, Laurie Gold, Eddie ding through underground Allen (bass).

ding through underground Allen (bass).

Just opened in Denman

ding through underground caverns—fighting for air, Coca Cola and a snatch of jazz—I can recommend an attractive alterrecommend an attractive alterrecommend an attractive alterrecommend an attractive alterrecommend as a structure of jazz styles week and a variety of jazz styles of jazz styles. is offered.

Major-domo of this new estab-

lishment is the slightly cadaver-ous Jim Godbolt who handles all the awkward situations—like putting up the ban at closing time-with great tact and true jazz reeling.



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The Chris Barber JAZZ on the AIR



I SETTLED myself com-fortably in Chris Bar-ber's posh AC saloon. "So this," I remarked, "is what you get for playing the blues wan and a good businessman. with that stiff, jerky band of yours?"

I made this impertinent remark deliberately, to test Barber's reaction. Other leaders might have been annoyed or embarrassed. Few could have answered with such aplomb.

"The basic idea behind your statement is reasonable, but I don't necessarily accept the implication about my band," he

implication about my band," he said calmly.

"It is true that at times I have pulled up some of the boys for being stiff and jerky," he went on, "We are alive to the possibility, as other bands should be, that we are capable of playing badly. Though we don't consider this problem applies to us alone.

Barber, in fact, is that very rare combination: a good jazz-man and a good businessman. As we talked I studied his With his straight flaxen face. hair falling on each side of his massive forehead, he looks something like an ancient yeo-

The words come pouring out The words come pouring out at such a speed that they trip each other up. He is a very quick thinker—excitable, generous in his respect for the opinions of others and very sincere in his views on jazz.

But his face remains curiously immobile and somehow out of focus with his own words.

We continued the conversa-

immobile and somehow out of focus with his own words.

We continued the conversation at my chiropodist's—my foot daintily balanced on the second seco

lady's lap while Chris obligingly took my notes for

(Times: GMT/CET plus I)

SATURDAY, NOVEMBER 16:

10.0-10.30 a.m. DL: Skifffe Club.

11.30-12.0 p.m. A 1: Mezz, Nicholas,
Stuff Smith, Baker-Jaspar, Basie.

12.0-12.15; 12.21-12.30 A 1 2: Mahalia
Jackson at Newport.

2.15-2.45 Z: For Trads.

4.0-4.30 C 2: Modern Swing Combo.

4.15-4.45 Z: Swing Serenade.

5.5-5.30 B-218m.: Kings Of Jazz.

6.30-7.0 DL: Just Jazz.

7.0-9.0 T: (1) Hackett, Clinton, May,
Anthony. (2) Kirk, Cole, Edison,
Puente, Hamp, Spanier, Manone,
Sarah V., Gifford, Freeman.

8.0-8.25 J: N. Orleans Band.

8.30-9.30 J: Bands. 9.0, Hollywood
Views. (Times: GMT/CET plus I)

8:30-9:30 J: Bands. 9.0, Hollywood Views.
9:10-9:55 P 1: Carlos de Radzitzky.
9:30-10:0 W: Jazz Time.
9:30-9:57 B: Louis by Panassié.
10:0-12:0 T: Repeat of 7:0 p.m.
10:5-10:35 P 2: Bechet.
10:5-11:0 J: America's Pop Music.
10:10-10:30 Y: Jazz Gallery.
11:5-12:0 J: D-J Shows.
11:21-12:57 a.m A 1: Night Route.

XXXXXXXX SUNDAY, NOVEMBER 17:
4.45-5.30 p.m. A 1 2: Oscar Pettiford.
7.0-9.0 T: (1) Elman, Elgart, Peggy
L, Sinatra, Bushkin, etc. (2)
Scobey, Albam, Phineas, Bauer,
Herman, W. de Paris.
9.10 S: Jazz Requests.
10.0-10.55 F 1: Sunday Jazz.
10.0-12.0 T: Repeat of 7.0 p.m.

MONDAY, NOVEMBER 18: 7.0-9.0 p.m. T: (1) Herman, S-F, James, Australian Jazz Quartet, Louis, T.D. (2) Henry Allen All Stars, Dizzy, Duke. Kenton, Farmer, Monk.

9.10-9.56 S: For Jazz Fans. 9.30-10.30 app. K: Jam Session. 10.0-12.0 T: Repeat of 7.0 p.m. 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, NOVEMBER 19: 7.6-9.0 p.m. T: (1) Gorme,
Miller, Barnet. S-F, Happy
Wanderers, Herman. (2)
Tony Scott. MJQ, Chu Berry,
Watters, Berigan '36 AllStars, Bauduc, Sims.
9.10-9.50 S: For Jazz Fans.
9.15-9.45 B-258m.: The Real
Jazz.

Jazz. 9.30-10.15 I: Tal Farlow. 9.30-10.0 N: Jazz Programme. 10.0-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, NOVEMBER 20: 7.0-9.0 p.m. T: (1) 30 Minutes X
With Harry James, Miller, X
Sinatra. (2) The Trombone X
In Jazz—a 60-Minute Survey. X
8.30-8.55 S: The Life Of X
Django. X

8.30-9.30 F 3: Jazz For Everyone. 9.11-10.0 P 4: Blues And Variations. 9.45: Modern Jazz. 10.40-11.55 DL: Johnny Dankworth, 11.5-12.0 O: Spirituals.

THURSDAY, NOVEMBER 21: 11.45-12.15 p.m. A 1: Champs-Elysees Jazz. 6.30-7.0 DE: Jazz Session. 7.0.9.0 T- (1) 30 Migutes With

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Julie London

JULIE LONDON'S elevation to stardom started one day in 1946 when she took an actor's agent up in her lift at a Hollywood store.

She was a luscious 16, called herself Julie Peckin her innocence-and did not know very much about acting, or anything else.

Different

It was a very different Julie who, two children and several LPs later, landed in London this week with her accompanist Bobby Troup. They stayed for 48 hours before leaving for a fortnight's holiday in France. Then they are to return to London where Julie will start on a film, co-starring Anthony Steele, "A Question Of Adultery."

and shy. Filmproducers like that and she was soon given a big part in "The Red House," with Edward G. Rob-inson. She was even promised starring status for her next attempt. But girls of that age aren't a bit realistic.

Julie had met Julie had met a sharp-eyed actor called Jack Webb. He was playing cops and robbers as far back as that in various radio shows.

Devoted wife

Julie married him, worked on until she was expecting a baby, then retired to play the devoted

They say that while this was happening. Julie didn't even exercise her voice over the Certainly she didn't need to sing.

Webb was making progress with "Dragnet." They moved to bigger, better houses. The marriage deteriorated in strict ratio to their financial success.

"One morning Jack went to work and didn't come home for six weeks," Julie told the divorce

judge. A \$500,000 settlement didn't seem to cheer her up a bit. They asked her as she left the court if she preferred a happy home to a million dol-

guess so," she sadly

She didn't need to work—and that was lucky, because she hadn't the heart for it.

Scared

hey are to return to London
where Julie will start on a film,
o-starring Anthony Steele, "A
guestion Of Adultery."

But at 16, Julie was tractable

"When I met her." says her
accompanist Bobby Troup, "she
was scared—had lost her nerve
for everything. She came into
the club where I was playing and I noticed her. Who

says

TONY

BROWN

wouldn't? "Later I heard her sing. I was dumb-founded. You just don't expect a girl as pretty as that to sing so good."

Troup got her a job,

after hours of persua-sion, in the 881 Club in Beverly Hills. The London husky intimacy registered there.
It was a small place
and Julie had a bass and guitar

backing for convenience.

Her first LP was of the show she did in the club, and it sold well. One number was a really

"Funny," recalls Troup. "She picked that song herself . . . happened to like it . . . 'Cry Me A River'."

Epitomise

It seemed to epitomise the London personality, held a quality of suffering that seemed as spontaneous as a sigh.

Despite newspaper forecasts

of a Troup-London marriage. they deny they will marry yet. Perhaps Julie wants to make certain of her fame first this

Julie learned about life the hard way... One morning Jack went to work and didn't come home for six weeks..."



Julie London, arriving in Britain this week, with accompanist Bobby Troup

by Albert J. McGarthy and Dave Carey (Cassell and Co., Ltd., 123, 6d.).

THIS long-awaited sixth instalment of "The Directory of Recorded Jazz and Swing Music" takes us from Ed Kirkeby through to Pred Longshaw.

Between these come listings of records by acores of artists. Maric Knight, Lee Konitz, Gene Krupa, Eddie Lang, Sam Lanin, Cy Laurie, Leadbelly, Julia Lee, the Lewisses—George, Ted and others.

Certainly the best volume in the series to date in that records are listed in greater detail than ever before: more recording dates and master numbers—the delight of the discographical brigade—and a comparatively small percentage of items on which there is no information.

The Kirkeby section is enormous—40 pages—and is sy no means complete. Here are listed California Ramblers. Ted Wallace, Varsity Eight, University Six and



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News and Gossip from the Film World PLUS

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In tramp get-up for "A Couple Of Swells"

, manus manu Hollywood raves about EVERYONE here has about the Ted Heath band that I've been positively glowing with pride! Bob Allison, popular

manager of the Stan Kenin such an impressive and ton organisation, summed professional manner. And Disc DATA. . . First on television parade of one-record ten market here—"Sputtenage vocalists including the market here with the market Bob Allison, popular up the feelings of the with the Heath arrangetrade: "I wouldn't have ments real old heaten-up Ron Goodwin's "Lingering Rogers, Jerry Lee Lewis. trade: "I wouldn't have ments, real old beaten-up missed a note . . . absolutely standards like 'Stardust,' delightful . . . the most en- 'My Funny Valentine,' etc., joyable concert I've ever come right to life again, . . .

anything like that number.

ancy (and to feel it most)

First to spot the discrep-

Now the Record Industry

publishers' disc royalties before ments!

plan to end all this. It intends be overweight,

(13) I LOVE YOU BABY

WAKE UP LITTLE SUZY

GOT A LOT O' LIVIN' TO DO

THERE'S A GOLD MINE IN

* STORES SUPPLYING INFORMATION FOR RECORD CHART :

WANDERIN' EYES

(-) LAWDY MISS CLAWDY

SANTA BRING MY BABY BACK Elvis Presley

Carter Family (Bruns).

Deep River Boys (HMV)

Three records " tied " for 19th position.

Chartie Gracie (Lon),

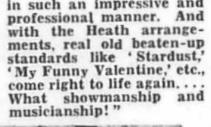
(17)

(10)

(--) HEY YOU

(-) PLANT A KISS

2 JAZZ AT OBERLIN (LP)





John Saxon and Debbie Reynolds in "This Happy Feeling"

ancy (and to feel it most)
have been the publishers—
whose royalties from the
whose royalties from the
Heath boys from San Diego
(Collis) to San Antonio (Texas)

record sales have sometimes (Calif.) to San Antonio (Texas)

tions raised by publicity boys would never have played

Association of America has a Paso, the 'plane was found to

to check every claim against And out went the instru-

SOMEBODY has at last let giving its stamp of approval on Panic-until million-selling 78s and quarter- heard about it.

the date otherwise.

GOT-TA HAVE SOMETHING IN Frankie Vaughan Philips THE BANK, FRANK

FIRE Frankie Vaughan Philips Bing Crosby (Cap); Jimmy Young (Dec).

ALL MY HEART Petula Clark Pye-Nixa
Dave King (Dec); Eve Boswell (Par); Joan Savage (Col.
Jodi Sanda (Lou); Judy Scott (Bruns); Buddy Greco (Lou)
Victor Silvester (Col).

Paul Anka

Elvis Presley

Pat Boone

Tommy Steele

Tommy Steele

Everly Brothers

Some of those million-seller
U.S. discs—those "golden records"—really didn't sell

million LPs.

And I can foresee quite a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need them for a saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's gold reserves ments—the boys need the saving in America's go

fallen far short of expectawas a fan of the band's. The
tions raised by publicity have world never bare placed.

Because, after refuelling at El

Lovers" is out on Capitol. . . .

Pete Rugolo is named West Coast A and R for Mercury.

TILM CLIPS. . . . Ella Fitz-Southern, George Shearing cludes his million-sellers. and Charlie Barnet are all in "The Big Beat." . . Variety reports: "Debbie Reynolds reports: Debbie Reynolds winds up This Happy Feelof the bulge."

TV TOPICS. . . Nat "King" son to Person" visit. . . Eightnine p.m. last Sunday was a Feather.

can fill her up again there." And as the instruments went

gallons of petrol!

States).

back, out went several hundred

Pearly kiss

me a PS to my piece last week on the mystery "Basie in

London" LP (just issued in the

Though we may doubt that the

the captain

ON a "This Is Your Life" Nichols revealed that his father traded a steer for Red's first instrument—a clarinet. Red told, also, how he was working as a shipyard welder just before the last war.

ILM CLIPS. . . Ella Fitzgerald sings one number
w (" Reale Street Blues")

FATS DOMINO has sold 25
million records to date.
None of his singles in the last only ("Beale Street Blues") two years has sold less than in "St. Louis Blues." . . Fats half a million. The new LP Domino, Harry James, Jeri "Fat's Fabulous Fifteen" in-

ing barely beating the battle in-law Pony Sherrell are writing special material for Betty Grable... "Jazz Meets The Classics" is the title of a new Cole was the subject of educational film series featuran Edward R. Murrow "Per-son to Person" visit. . Eight-commentary by Leonard

made at 20th Century-Fox.

'n'-roller Tommy Sands.

ned Wagon."

The film, of course, stars rock-

MC v. MU

THE gig season is upon us,

and the Masters of Cere-Federation is getting



Bing Crosby visits Nat Cole and Eartho on the set of "St. Louis Blues"

BUD POWELL took over the plane hast week in the Club St. Germain in Paris for a fortnight. According to his wife, who is with him,
Bud made up his mind to come to
Europe only 24 hours before sailing.
Mrs. Powell said that Bud had been
mentally sick but has now recovered,
and "Is recording for good money"

in the States.

Stephane Grappelly summed up the audience's reaction to Bud's playing.

"He is terrific," he said.

Next American star to play at the St. Germain will be Miles Davis in

MJQ in Germany

The Modern Jazz Quartet is in Germany prior to its British tour which starts in London on November 30. The group played last week at the Donaueschingen Festival of Contem-

MORRIS and Mitch—crazy creators of "The Tommy Rot Story"—tell me they're so the quartet in the guartet in the film, "Sa MORRIS and Milch—crazy creators of "The Tommy Rot Story"—tell me they're so used to having the disc faded out by the BBC each time it gets to the Winston Churchill take-off that they've decided to title their next EP "The Banned Wagon."

porary Music.

Apart from its usual repertoire, the quartet introduced music from the film, "Sait-on Jamais?", composed by John Lewis and Milt Jackson, and the new theme of the group, "Baden-Baden," an up-tempo blues. The pictures of Percy Heath and John Lewis below were taken at the Festival.



Bud Powell

I AM one of the most fortunate men in all of London.

Eight times a week I am given the opportunity to be in the pit of the Dominion Theatre when Miss Judy Garland walks on-stage to present what must be one of the happiest hours in the history of show business.

Technically, 1 am an employee.

Tribute to Judy Garland

ances more than I.

There are many reasons for this reaction; for one thing I have been president for many years of the "Hooray-For-Judy-Garland - Who - Are - All - Those-Other-People?" fan club; but the most exciting thing about are far beyond the scope of any

a pitch pipe to even approximate a real performance.

I'm not sure, but am inclined to believe that Miss Garland has had few music lessons, if any. Those electric crescendos

Time of the most erroneous and all, more talent than any of us shall live to see again.

Judy's life have led to some strange, confused reactions from the Press; every so often you find the p are far beyond the scope of any

famous American conductor as lucky as one can get, but actually I am a violent fan. I am certain that not one of the delighted thousands that have come to see Judy have enjoyed her performance more than I.

I am cermands the delighted thousands that have come to see Judy have enjoyed her performance more than I.

I am cermands the delighted thousands that have come to see Judy have enjoyed her performance ances more than I.

I am cermands the delighted thousands that have come to see Judy have enjoyed her performance.

I think that all Judy ever wanted during some of these included days was to have a friendly arm around her.

Greatness

I find it hard to close an article about Judy, for I have so much more to say; there will always be more of everything about this miraculous person; more songs, more laughter, more and the delighted thousands that have come to see Judy have enjoyed her performance.

I have always believed that the occasional discords in Judy's professional life were caused by only one thing — the people would probably only one thing around her didn't love her enough or try to understand her. I think that all Judy ever wanted during some of these around her friendly arm around her.

I find it hard to close an article about Judy, for I have so much more to say; there will always be more of everything about this mirraculous person; more songs, more laughter, more

unce. Get

your reply

the "Im-published always in notty probsometimes

cknowledge r owing to ne time lag from date have never

e of weeks an and Co. written to the world ry 30, 1916, nd of hers obtain one. we are not re not get

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Following ms." Mills well Decca 1 to strive

ost original

's " Gotta

TOP JAZZ DISCS Week Ended November 9, 1957 This Last week Artist Label

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IRL Jim Dale Pariophone 5. (7) WANDERIN' EYES (B) (2/-) 6. (5) ISLAND IN THE SUN (A)

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23. (17) I'M GONNA SIT RIGHT DOWN AND WRITE MY-SELF A LETTER (A) (2/-) Maddox

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SARAH VAUCHAN "Sings George Gershwin," Vol. 1—How Long Has This Been Going On?; My One And Only; Lorelei; I've Got A Crush On You; Summertime Isn't It A Pity; Of Thee I Sing; I'll Build A Stairway To Paradise; Someone To Watch Over Me; Bidin' My Time; The Man I Love (Mercury MPL6525)

Vol. 2: Ares I You Aind Of Glad We Did?; They All Laughed: Looking For A Boy; He Loves And She Loves; My Man's Gone Now I Won't Say I Will: A Foggy Day; Let's Call The Whole Thing Off; Things Are Looking Up; Please Do It Again; Love Walked In (Mercury MPL6527).

MEDLEY of Gershwin show songs is hardly the type of material I would choose for such a stylish, essentially jazz-XXXXXXXXXXXXXXXXXXXXXX Vaughan. singer as Sarah

bringing back 🖇

Unless, of course, the treatment was in the idiom with which one tends to identify Such is not the case here. For Sarah sings in straightforward ballad style to lush accompaniments from the Hal Mooney

But she sings superbly, and her devotees will doubtless want to add this LP to their collec-

PERRY COMO: "We Get Letters"— Swinging Down The Lane; It's Easy To Remember; South Of The Border; That's What I Like; Honey, Honey; Angry/They Can't Take That Away From Me; S'posin'; I Had The Graziest Dream; 'Deed I Do; Somebody Loves Me; Sleepy Time Gal (RCA RD-27035).

singers — a young man x spots from guitar, tenor and a whose mission may be to x Braffish trumpet. If Perry con-Bring Back The Ballial. X tinues to turn out tracks like
With two of his discs he X these, he should never run short

ucionwin-superviy:



Sarah Vaughan-her stylish singing is at her best on her latest long-player, says Laurie Henshaw



The new your Ms

envelope • RH proved at 15s. print. lem, for have se

> manusc the vast in getti of recei lost a n • RE ago pron He tells the firm famous

and run tried to This to getting on as so of Bosw

earned article. Clock quoting light m

of our Day's " the big . Music no disc con or originates in a Have So

Sarah Vaughan sings

Gershwin—superbly!

SARAH VAUCHAN "Sings George Gershwin," Vol. 1—How Long Has This Been Going On?; My One And Only; Lorelei; I've Got A Crush On You; Summertime Isn't It A Pity; Of Thee I Sing; I'll Build A Stairway To Paradise; Someone To Watch Over Me; Bidin' My Time; The Man I Love (Manuary Manuary Ma

Paradise; Someone To Watch Over Me; Bidin' My Time; The Man I Love (Mercury MPL6525)

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MEDLEY of Gershwin show songs is hardly the type of material I would choose for such a stylish, essentially jazz-

bringing back 🖁 the ballad

JOHNNY MATHIS X has been hailed as X one of the important new X singers—a young man X whose mission may be to X Bring Back The Balk 1.

With two of his discs he has already gone some way X towards bringing this X about. Both "Wonderful, X Wonderful" and "It's Not X For Me To Say" made their X appeal on a higher emo-X tional plane than many Hit X Parade predecessors.

Parade predecessors.

And what better testimonial could a young singer x
have than a few words from x
Billy Eckstine?

Moving up

"There are some good X new ballad singers on the X way up." he remarked this X summer. "Johnny Mathis, X for instance.
"I recall him as a little x

Negro boy hanging around x while we played dates in San x Francisco. He was never x absent when singers were x around. . ."

That is both a measure x of the Mathis talent and his X

of the Mathis talent and his keenness to learn from X others. Results? Johnny, X still only 21, has already X been voted with Tommy X Sands best of the up-and-X coming vocalists by the X



Unless, of course, the treat-ment was in the idiom with which one tends to identify

Such is not the case here. For Sarah sings in straightforward ballad style to lush accompani-ments from the Hal Mooney

Orchestra. But she sings superbly, and her devotees will doubtless want to add this LP to their collec-

PERRY COMO: "We Get Letters"—
Swinging Down The Lane; It's Easy
To Remember; South Of The
Border; That's What I Like; Honey,
Honey; Angry/They Can't Take
That Away From Me; S'posin'; I
Had The Craziest Dream; 'Deed I
Do; Somebody Loves Me; Sleepy
Time Gal (RCA RD-27035).

FAR more stimulating are the small group backings to this Como LP. Perry is mainly on a beat kick here, and—as always—he sings in the casual and rhythmical manner at which he excels.

There are some admirable solo spots from guitar, tenor and a Braffish trumpet. If Perry con-tinues to turn out tracks like these, he should never run short of letters-mine included.

CARMEN CAVALLARO and his Orchostra: While The Night Wind Sings/An Affair To Remember (Bruns, 45-05706).

TREACLY keyboard meander-ings from the sugar daddy of the piano. Adequate for background listening.

HELEN CARR: "Why Do I Love You?"—Be Careful, It's My Heart; My Kind Of Trouble Is You; Lonely My Kind of Trouble Is You; Lonely Street; Symphony; You're Getting To Be A Habit With Me: Bye Bye Baby/ Then You've Never Been Blue; Summer Night; Got A Date With An Angel; Why Do I Love You?; De I Worry?; I've Got A Feelin' You're Foolin' (London HA-N2065).

HELEN CARR has sung with the Charlie Barnet, Georgie

Auld and Stan Kenton bands—so the sleeve note tells us.

She has a win-ome "little girl" some quality that appeals at the first listening — then palls with repeti-tion. Here again it is the accompani-ments that sustain interest

throughout. They come from a trio com-prising Cappy Lewis (tpt.), Howard Roberts (gtr.) and Red Mitchell (bass). Lewis is a player with a flerce full tone and tre-

Sarah Vaughan-her stylish singing is at her best on her latest long-player, says Laurie Henshaw

JULES RUBEN (pnc.) and LAURIE STEELE (gtr.): "Music From The Wardroom"—Continental: Out Of Nowhere; The Lady is A Tramp; La Mer; Tea For Two/Cheek To Cheek; The Man I Leve; /ill The Things You Are; Don't Blame Me; The Way You Look Tonight (Col. SEG7729).

A NOTHER one for the musi-cianly element.

This recorded debut of duet-tists Jules Ruben (pno.) and Laurie Steele (gtr.) is due to the enterprise of Columbia A&R chief Norrie Paramor, who heard the couple while he was visiting the Wardroom Club.

Jules has accompanied many

stars during his career, among them Hildegard, Martha Raye, Carole Landis, Jessie Matthews and Pat Kirkwood. As a soloist, he has a commendable technique and style.

"Summer Night," one of the lesser-known efforts by the team of Dubin and Warren.

JULES RUBEN (pno.) and LAURIE STEELE (gtr.): "Music From The Wardroom"—Continental: Out Of Nowhere; The Lady is A Tramp; La Mer; Tea For Two/Cheek To many other essentially musical Cheek; The Man I Leve; All The Derformances. performances.

FRANKIE LAINE: The Greater Sin/ East is East (Philips P8760).

AINE addicts will doubtless find little fault with these though "The Greater Sin" is though the type of song that imbues me with a faint nausea.

MARLENE DIETRICH: Near You/ Another Spring, Another Love (London 45-HLD8492).

FEEL that Marlene Dietrich's talents should extend no farther than acting. If she insists on singing, then she must take the consequences. It is hardly fair for listeners to have to suffer.

Her incursion into rock-'n'-roll in "Near You" is ill-advised, to put it politely.

She is more tolerable on the backing, which is less disastrous than some of her song efforts.

PERRY COMO: Marching To The Blues/Dancin' 45RCA1018).

YOMO could make a comeback to the best-seller list with Marching." This, as the title

content

recorded

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on

HMV POP 410

david toff mus. pub. co. Itd

emories, The story was aplified into "Mister Jelly oll" (1950). In the Autumn of 1950, In the Autumn of 1950, max came over to Britain. has been London-based er since, working on his World Library Of Folk And imitive Music." LP series r U.S. Columbia, writing ree more books, and prenting radio and TV shows. Before his European visit, max made several more peditions to tape-record usic which could not progriy be captured on disc.

Dying out

rly be captured on disc.

the Mississippi State mitentiary, where he found int "the custom of working singing was dying out," recorded the material on Murderers' Home."

Murderers Home.

A magnificent documentary

P, at least as important as

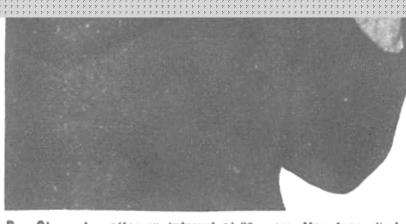
s predecessor, "Blues In

he Mississippi Night," this

ves us real insight into

merican Negro work-singing.

Among the most impressive



Rex Stewart — after an interval of 20 years, Max Jones finds the Duke Ellington small-ensemble records have special importance, with Stewart's trumpet displaying the drive and ferocity of jazz at its best.

stanc

REX STEWART AND STREET STOMPER Tea And Trumpets; Room Romp (a).

COOTIE WILLIAMS AN CUTTERS Delta Mood; The Boys lem (b), (HMV 7EG829

(a)—Stewart (cornet Hodges (aito); Harry Ca Freddy Jenkins (tpt.); ton (pno.); Roger "Bri (gtr.); Hayes Aivis (Maisel (drs.), 7/7/37. New Irving Mills.) (b)-Williams (tpt.); Ba



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Greek Street. 7.30-11 p.m.: To FABULOUS CITY RAMBLERS at the Boevils, plus THE ALBERTS. AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD, 8 p.m.: th London Jazz Club presents BOURBON STREET RAMBLERS.

See also Wednesday BIRDLAND, Denglow Studios, Chadwell Heath, 7.30. This week: EDDIE THOMP-SON, DON SAVAGE.

CHERTSEY SKIFFLE Club: NEW HAWLEANS, Boevils,-Crown Hotel CROYDON JAZZ CLUB. Hotel, London Road, 8 TERRY LICHTFOOT JAZZMEN. CY LAURIE Jazz Club: SETH MARSH JAZZBAND, 7.16-10.45. DARTFORD: BOURBON STREET RAMBLERS.—Bull Hotel. EALING: FIFTH ANNIVERSARY SESSION, with SOUTHERN STOM-PERS, The ALBERTS, BOB KELLY

and other guests. Extension.—" Fox and Goose" thear Hanger Lane Sta-ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone. KENSINGTON, 45, High Street

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egion Hall, Northolt Road, South

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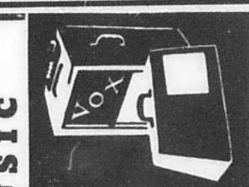
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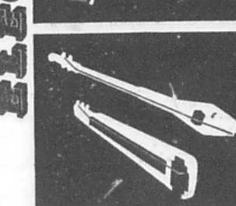


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