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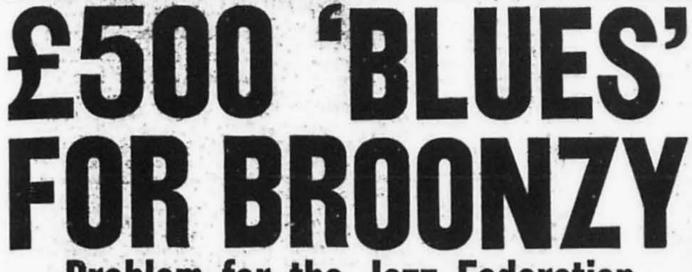
AUGUST 23. 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

'Private' **Presley**

Pages 6, 7 & 8



Problem for the Jazz Federation

BIG BILL BROONZY died in Chicago last week. Behind him he left a problem for Lonnie Donegan, Chris Barber and Ken Colyer. They have to decide what to do with £500 they helped to raise for the ailing Broonzy in March.

The money has been "frozen" in Britain awaiting Bank of England clearance. It is held in London-pending the three stars' decision—by the National Jazz Federation. Says Executive Secretary Harold Pendleton: "I can't say what will happen to the money until we have had a meeting."

But the Bank did allow £500 to be sent to Broonzy following an earlier benefit concert run by a committee under the Chairmanship of MM Editor Pat Brand.

Funeral expenses

Since then the Bank has given permission for a further £150 to be sent. The sum of £99 18s. -remainder of the figure raised by the first concert—is thus being used to help meet Broonzy's funeral expenses.

The news of Broonzy's death from cancer on August 14 was given in a dramatic cable from his widow. Rose, to Dave Stevens, of the Benefit Committee.

Thankful

Only last month. Stevens had received a letter from Broonzy, who said: "Please don't think hard of me for not writing you all. I can't see, I am almost blind and my mind is not good. I am so nervous.

"I am writing to let you all know I haven't forgot you. I am yet thankful for what you all did for me."

He added: "I really need the other money for bills."

Broonzy was 65 and had undergone a series of operations on his lungs during the last 18 months. Shortly after his fourth, and last, tour of Britain with Brother John Sellers in February. 1957. his voice was reduced to a whisper.

to a whisper. Broonzy was born in Missis-sippi on June 26, 1893, raised in Arkansas and went to fame when critic John Ham-Chicago in 1920 to work on the railway. His first recordings York's Carnegie Hall in the now-

His Fight for Life

were made in 1926—as a guitar-ist backing Cripple Clarence concert. Lofton and Bumble Bee Slim. During the late '40s, Big Bill He then had a farm in Arkansas, but made frequent trips to Chicago to record,

concert.
During the late '40s, Big Bill worked as a janitor at Iowa State College, but often sang at Chicago's Blue Note. His first visit to Britain was in 1951. He returned in 1952—when he sang with Mahalia Jackson—and in 1955 and 1957.

The fitt 2in singer weighed

The 6ft. 2in. singer weighed over 200 lb, when he first came Britain. At his death he weighed 80 lb.

EPITAPH

In 1955, Cassell and Co. published "Big Bill Blues," Broonzy's autobiography as told to Belgian critic Yannick Bruynoghe. It contains his own epitaph.

"When you write about me," he said, "please don't say I'm a fazz musician. Don't say I'm a musician or a guitar player.

"Just write Big Bill was a well-known blues singer and player and has recorded 260 songs from 1925 up until 1952; he was a happy man when he was drunk and played with women; he was liked by all the blues singers, some would get a little jealous sometimes, but Bill would buy a bottle of whisky and they all would start laughing and playing again."

LEONARD SMITH **REJOINS EMI**

I EONARD SMITH, who re-signed the managing-directorship of Pye-Nixa five weeks ago, has rejoined EMI. for whom he originally worked

for 30 years.

Mr. Smith will act as commercial manager. He told the MM; "I shall be a nort of general councillor, directly responsible to the general manager, and chiefly concerned with development and new products."

EXECUTIVES of Music and Plastics Industries, Ltd., will on Monday sort through nearly 2,000 postcards—from MM readers.

They will be searching for a catchy title for their new cut-price record label. The winner will get a stereo record player or—if there is more than one winner—a cash prize. The competition closed yesterday (Thursday) and the winner will be announced in next week's MM.

Marty Wilde has sacked Wildcats

MARTY WILDE has sacked his Wildcats-the group which has backed him on his rise to fame. Instead he is signing the John Barry Seven.

"I want to get over to the big band stuff," Marty told the MM at Bradford on Wednesday. The Wildcats play their last dates with Marty during the week of September 1 at Fins-

bury Park Empire. Future unknown

The future of the Wildcats-Ken Orpen and Kenny Pack-wood (gtrs.), Bert Lankester (bass) and Jack Potter (drs.) is not yet settled.

Ken Orpen told the MM: "We have not yet been informed officially of the break. We have been with Marty right from the beginning-eight months ago."

FOOTNOTE: The Wildcats are featured with Marty on his "Endless Sleep" disc, which this week reached No. 5 in the MM

Liverpudlian Latin

Saxist-leader Jimmy Power, who has been resident for two years at Liverpool's Grafton Rooms, opens with a seven-piece band at the Latin Quarter, in London's Wardour Street, on Monday.

Spotlight KALIN TWINS

Pages 2 and 8

HI-LO'S Pages 2 and 3 CONNIE

FRANCIS Pages 4 and 9

RONNIE SCOTT

Page 5 TED HEATH

MUDDY WATERS

Page 20



Big Bill is pictured (above) at the Royal Festival Hall during his tour in 1955. With him is Lonnie Donegan, at that time banjoist with the accompanying Chris Barber Band.



PRESS

NEW YORK

HOLLYWOOD

Ella is given \$600 necklace

From BURT KORALL

NEW YORK, Wednesday.— Singer Ella Fitzgerald was presented with a \$600 diamond presented with a \$600 diamond necklace by Oscar and George Marienthal, owners of Chicago's "Mr. Kelly's," during her three-week stay at the club.

The donors insist that the gift had nothing to do with the fact that Miss Pitzgerald broke all existing box-office records for the club.

Victory party

To celebrate his victory in Down Beat's International Jazz Critics' Poll, a party was given for planist Thelonius Monk at the Five Spot Club.

Many jazz stars attended this tribute to Monk. Among the notables were Miles Davis and Sonny Rollins. Sonny Rollins,
Monk has been holding forth
at the "Spot" since June, and
has been held over indefinitely.

Reserved

STOP Kalin Twins

NEW YORK, Wednesday.—The Kalin Twins may be the next big American act to hit the British shores.

I learned this week that the group's manager, Clint Ballard, and Eddie Elkort, of the General Artist Corpora-tion, are discussing a deal which may bring the Kalins to England within six weeks.

The aim would be to hit the TV scene and play a group of theatres.

The deal is in the active discussion stage, as is another tour by the boys for later in the fall which would include France and Germany. Final word on the foreign bookings is expected shortly. (See also page 8.)

From

REN GREVATT

way home to Italy in Septem-ber he may well make a stop off for brief appearances in

GENE NORMAN, of the West

Coast "Gene Norman Pre-sents" (GNP) label, left this

week for a tour of England and other countries with a view to setting up European distribu-tion for his album product.

GENE NORMAN

ERROLL GARNER

ERROLL GARNER is on a new kick. In his newest Columbia single, Garner applies his rhythmic "ahead of the beat" style to the harpsichord.

The interesting sides are the standard "I Can't Get Started" and an original tune "Just and an original tune, "Just Blues."

DOMENICO MODUGNO

DOMENICO MODUGNO is the toast of New York. The Italian singer who has Ameri-ca's No. 1 record of the moment was feted at a gala reception by Decca Records at the famous show - business restaurant, "Danny's Hideaway," on Thurs-

The affair was attended by a host of recording stars, show-business personalities and top disc lockeys.



Bing agreed never to re-

record the tune. . . . Star french horn jazzman and composer John Graas has

signed with the Harold Jovien agency and will make a nation-wide tour with his

Jeri Southern

Harry James

Jerry Lee Lewis

Pat Boone

DURING the filming of "Mardi Gras" the Pat Boone family is living in the West Hollywood mansion that Prince Rainier rented while courting Grace Kelly... Pat Boone and Sonny James lead the hymn-singing every Sunday at the Hollywood Church of Christ.

~~~~~~~

ALL SET FOR

LAS VEGAS

"FABULOUS" is how described her current variety tour—a British preview of the £6,000-a-week cabaret spot she will present at Las Vegas.

"I never knew audiences could be so vast and so appreciative," Diana told the MM.

She is at Bristol Hipper

She is at Bristol Hippo-drome this week and follows with weeks at Gloucester, Hull and Dublin,

new group. . . .

current road tour. . . .

REN GREVATT

sends this special report from New York. The Hi-Lo's start a tour of Britain on September 13.

SURE some of us like jazz. But just because we've appeared at Birdland, please don't call us a jazz group," Bob Morse, second tenor of the Hi-Lo's told me.

Gene Puerling, Milwaukee-born ex-disc jockey, arranger, and bass for the group, added emphatically: "We've played some of the best night clubs and our first LP for Columbia sold 100,000 and we like to feel we have an appeal to many groups."

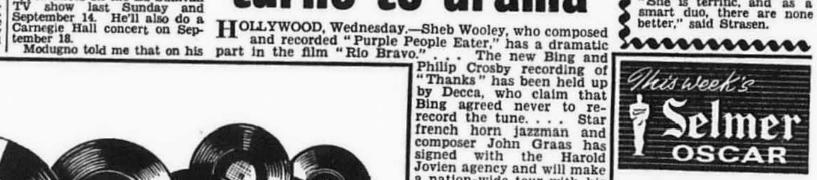
Puerling, who also was once a salesman for London Records in Los Angeles, continued: "When we got started four and a half years ago were were certainly influenced by the Four Freshmen. A lot of people say they are strictly in the jazz field because they came up with Stan Kenton. But now we've developed our own style not at all like the Four Freshmen." developed our own style not at all like the Four Freshmen. Bob Morse added: "We know them all well and they are

great fellows, but somehow their arrangements come to sound all the same. We try to get a lot of pacing and change into our stuff."

### 'Terrific'

Bob Strasen, the tall man of the group, a baritone and a not her Milwaukeean, brought up the name of Jackie Kane, female half of the team of Jackie and Roy.

"She is terrific, and as a smart duo, there are none better" said Strasen.





### SINGER Jeri Southern has a feature spot in the movie Mobster." . . . Colonel "I, Mobster." . . . . Colonel Parker says: "Elvis will not do any work until next year-he's strictly a soldier." . . . Stan Kenton is meeting with some of the best business ever on his NICHOLAS BRODSZKY'S doctors have allowed him to return to work and he's busy with three lyricists on 100 tunes that he wrote during his illness. . . . Harry James is scheduled to bring his full 16-piece band into the Flamingo Hotel in Las Vegas, at the end of the month. ERRY LEE LEWIS told me

### that he was once a student in a Bible institute. . . The new Edison - International Record Company, owned by former Liberty prexy Jack Ames, has a hit with its first record—"It Happened At The Hop" by the Austin Sisters. CROSSMAN

Veteran section leader Joe Crossman has played Selmer right through his professional career. Currently heard with Radio and TV programmes like the "Ternent Hour," Joe recommends all up-andcoming players to settle down on Selmer. A request for catalogue S.W20 will start the ball rolling.

Selmer 114 CHARING CROSS ROAD, W.C.2

# don't call us a jazz

### -THE HI-LO'S

Puerling touted the Clark wonderful records ten years ago when he had the Meltones with her Dot label. "They need experience of being on their own. when they were the Sentimenalists with the old Tommy on the Hi-Lo's own list. "They

### Mel Torme

The boys all singled out Mel
Termé as one of their personal
favourites. "He made some Europe. "We're going to appear

can sing just about anything and make it sound like the greatest song ever written," said



The Hi-Lo's on stage.

'at the Brussels Fair," Puerling said, "and we're learning some songs in German and French to sing there and at Cannes, Ostend, Belgium and the Stuttgart Festival of Light Music."

### Heath boys

land," said Strasen. "You know, none of us have for-gotten the wonderful fellows in the Ted Heath band. We toured with them last Fall. Ted and the boys are a great bunch and I hope we'll get a chance to see them in Lon-

the diminutive man with the incredible high notes, stopped

L-r, Gene Puerling, Bob Strasen, Bob Morse and Clark Burroughs.

by the room in the Hotel Navarro with his little girl, a tot of three. "I don't know whether she's going to Europe yet or not. I'd like to take her, but we'll be awfully busy

It's highly doubtful that the Hi-Lo's will ever touch anything that smacks of rock-'n'-roll. "Frankly, I think it's just plain monotonous," just plain Morse asserted

"It's certainly not music," Puerling added. "I'll take classical music any time. I've built up quite a collection. But you asked about jazz be-We still don't want to be known as just a jazz sing-

ing group. But our next album will have jazz arrangements by Marty Paich to back us.
"The group will be ten men

—what I call a deptet. It's a new departure for us and it will be interesting to see what plan to stick to jazz at all."
The Hi-Lo's in the States have gotten a tremendous re-

sponse wherever they have appeared. And all this without a hit single record. They are coming to without a single. But the betting here is that the Hi-Lo's,

MILES

AHEAD

Miles Davis

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FROM

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Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.Z.

# N THE BEAT

MHY are American songs better than English? That was the gist of a question asked on TV the other night. And the answer given by a British A & R man was to the effect that American songwriters had more ideas. Might I, respectfully, suggest that American A&R men in general also have more ideas?

More, that is, than their British counterparts.

Go back over recent years and try to recall one "new sound," one gimmick, one "overnight discovery" (worth discovering) that has actually been created by a

British A&R man.

Ninety-nine times out of a hundred, the "innovation," the tempo, the treatment, the tempo, the treatment, the Adsinger's phrasing have been a a direct copy of an American disc (sometimes shelved by the a

PUBLISHER Alan Holmes was recalling the days when he led and broadcast

with his own Sextet and ran an instrument shop in Stockport.

One day, a lady entered. "I want," she said, "to buy a second trumpet."

"A second-hand trumpet, madam?"

"No, no. A second trumpet.
My boy plays second trumpet
at the palais and it's his birthday soon——"



A&R man to give his own disc a better chance).

And ninety-nine times out of hundred the

"Please don't try to tell me. There are three trumpets in

have to take over first trumpet!"

"In that case," replied the lady with dignity, "he would borrow the first trumpet!"

You just can't win, can you?

But, madam-

covery" has been the result of a tip-off from an agent, manager or publisher. Some-times he has been literally forced upon the A&R man's attention after a tremendous struggle to get a hearing.

Compare, even, the general standard of British sleeve notes and cover designs with those emanating from the States.

Next, ask yourself how many

A&R men would have contemplated recording a number like "The Purple People Eater" or "Nature Boy," "John and Marsha" or a jazz version of a current musical like "My Fair

Lady."

No. Whatever may be the comparative merits of British and American songwriters, there is little doubt about which country produces the which country produces the A&R men with ideas.

Mystery

the band, and my boy plays second trumpet."

Alan wiped his brow. Gently tried again. "Madam! Suppose, one night, the first trumpet falls ill. Your boy would have to take over first MIND you, America some-times goes off the beam a bit. One company has just "discovered" a British "discovered" a British musician who's something of a mystery—to me, to the MU, and to Howard Lucraft, who tells me about him.

A record company over there has issued an LP by "the celebrated English conductor Stanley Applewaite," who, according to the sleeve notes, was "born in Sheffordshire in 1925 and is currently conduct. 1925 and is, currently, conduct-ing the Norton Green Sym-phonia."

Any suggestions?

### Applause

WHEN the Press breaks into spontaneous applause, you may be sure there's a very good reason. And the reason they did so last Tuesday morning was the manner in which producer Robert Nesbitt "produced" a cocktail bar.

Complete with waiters bearing pink champagne on silver

ing pink champagne on silver salvers!

And they came—up from under the dance floor of the shortly-to-be-opened Talk of the Town.

the Town.

Nesbitt was showing off the stage mechanics of this latest contribution to a brighter London-by-night. Rising stage, revolve, disappearing chandeliers, electrically controlled pre-set contour curtain, rearfolding draw-curtain tracks, and provision for an ice-floor and fountain spectacle.

Truly this place will be the Talk of the Town when Nesbitt's first production opens on September 11.

September 11.
Within a short time after that, it should be the Talk of the World.

### Comment

was an odd coincidence that, shortly after hearing the failure of America's

of the failure of America's moon-rocket last Sunday, I played Ella's "Like Someone In Love" LP.

Among the tracks is the British oldie, "You're Blase," by Ord Hamilton and the late Bruce Sievier.

And Ella sings: "While reaching for the moon, and the stars up in the sky.

"The simple things of normal life are slowly passing by..."

Swing to Britain

WOODY HERMAN may soon fulfil an ambition he has harboured for some years—to form an all-British band.

He announced this exclusively to MM representatives Paul Backshall and Mike Hayes after his performance the other night at Venezuela's Municipal Theatre at Caracas

(the capital).
"My manager will be going to London in about four weeks to London in about four weeks to discuss the formation of an all-English outfit," he said. "And if it comes off I will achieve something that I've wanted for a long time. "Britain has some fine musicians," he added, giving special mention to Victor Feld.

special mention to Victor Feldman. "In my opinion, we could make a great swinging group."

THE TV set had worked per-jectly all week-end. On Monday night—nothing. "No wonder," said the maintenance man on Tuesday morning. "Your tube's full of dead cowboys."



BRITAIN last week-end had its first look at the goodlooking Julius LaRosa, the American TV singer. He starred in Bernard Delfont's ATV show on Sunday.

And his "Sinatraish" singing went down well with critics and TViewers. Tomorrow he gets a return booking in "Saturday Spectacular."

In between shows, LaRosa and his wife have been busy taking their first look at Britain. They have hardly been seen in their suite at the Dorchester. Instead it has been a round of camera snapping at the Tower, Buckingham Palace and other spots.

### 'Very pleased'

I managed to have a word with him and his monosyllable manager Bernie Lang (who also handles Johnnie Ray) on Tuesday. He said he was "very pleased" with his TV

showing last week-end.

But, even so, 28-year-old LaRosa—who is pushing his latest RCA disc "Torero"—stopped his whistle-stop sight-seeing tour on Thursday. "I am going into serious rehearsals for Saturday's show," he told me. "This British trip means a lot to me. I am hoping for a Variety tour of Britain very soon."—Bill Halden.

### Connie draws the boys!

AST Monday, America's newest recording star, 19year-old Connie Francis, made her début in

British Variety at Glasgow Empire.

And from the minute the petite singer walked before the

And from the minute the petite singer walked before the footlights she quickly proved that she was no newcomer to such work, despite her tender years.

The first house was only half full, but what the audience lacked in numbers it made up in enthusiasm, and the major part of it was composed of males.

But Connie was perfectly at ease and there was no evidence of first-night nerves. At times she resembled a sparkling little fairy, right off the Christmas tree! At others, she sounded not unlike a junior Sophie Tucker with her surprisingly penetrating voice.

She didn't pull the house down—not even when she sang "Who's Sorry Now?" But she had her audience with her all the way—clapping and whistling their appreciation.

Altogether Connie sang 15 songs, most of them pepped-up oldies with a strong off-beat.

them pepped-up oldies with a strong off-beat.

She paid a tribute to Max Bygraves by including "You Need Hands." and gave a fair impression of his soft shoe routine. This followed a similar tribute paid to her by Max in New York.—Larry Canning.

### Belafonte takes the

POISE, polish, excellent choice of material and complete relaxation were the keynotes of Harry Belafonte's performance at Blackpool Opera House last Wednesday afternoon.

He took the mickey out of Colonial Englishmen, Cockneys and old English singers. He made great play of insisting that he had seen his bearded guitarist, Vic Messer, in the film "The Vikings."

### Spellbound

Holding the holiday audience in the palm of his hand, he had them spell-bound one moment, lustily singing the next.

For me, he was at his best on Negro folk songs, with their plaintive sincerity. But the whole show was one I would have hated to miss.—Jerry Daw-

# The 1958 SOUTH of ENGLAND

MON., 27th OCTOBER, at the

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Championship Trophy Championship Banner Personnel Medals 1st, 2nd, 3rd Bands BEST INSTRUMENTALISTS' TROPHIES CHAPPELL' Trophy (Piano) CHAS. E. FOOTE' Trophy (Bass) PREMIER' Trophy (Drums) ROSETTI' Trophy

(Guitar) 'SELMER' Trophy (Sax) BUFFET' Trophy (Clarinet) 'RUDY MUCK' Trophy (Trumpet) BOOSEY & HAWKES' Trophy (Trom)

Bands wishing to enter should write for full details to:

THE ORGANISERS-Sth of Eng. DANCE-BAND CHAMPIONSHIP, Royal Ballrooms, BOURNEMOUTH





SUNDAY, MONDAY AT PRICES YOU CAN AFFORD

# LET'S KILL SIX-FIVE!

HEARTILY agree with Humphrey Lyttelton. Why can't the BBC producers put the "old Six-Five" out of its misery once and for all?

For nearly a year now it has been dying a slow, painful death with equally painful "stars" providing the poison. Close the line down!-R.J. Pithers, Grinston, Norfolk.

• Any readers still like to ride the "Six-Five"?

### Copies

LOTS of records these days are exact copies of the original American recordings. Can't we have contrasting versions of songs instead of each one being note-for-note the same? — P. Magenty, Marston Moreteyne, Beds.

America has also copied.

America has also copied British discs, but we agree with your point. LP WINNER.

### Sincerity



and sincerity .- D. S. Smith, London, N.14.

No performer can last long on gimmicks alone. LP WINNER.

### Styles

QUITE a lot has been said by your readers about British jazzmen with individual THE most annoying styles, but most of it concerned the modernists.

NEVER have I been as I was during Harry Belafonte's half-hour BBC-TV show.

His performance proved that neither gimmicks nor recording tricks can beat sheer artistry

the modernists.

A number of our Traditional and Mainstream bands have styles all their own—for example, the Fairweather-Brown All-Stars and the Alex Welsh Band. In my opinion, Sandy Brown's style is as individual as

those possessed by Rex Stewart, Vic Dickenson and Pee Wee Russell.—J. Sinclair, London,

N.W.4. More bouquets for British

THE most annoying thing for the record collector is the release of EPs before the LP is available. I have been trying to buy a Bob Manning LP and so far Capitol have issued "Lonely Spell" parts one, two and three, on three EPs. I am reluctant to buy them in case Capitol decide to release the

is good and the clubs are boom-

ing."
"They might boom more if modern musicians tried a little showmanship and acted more friendly to the public."
"I don't understand you."
"Some of the modern musicians have never adopted a superior attitude to the fans?"

"No. never. Certainly not.
We'd be lost without them and
the modern fan is most knowledgeable, not only in London,
but wherever we go."
"Any ambitions?"
"Yes, I'd like to see a new
type of jazz club in London. A
well-appointed place which was

well-appointed place which was licensed, and catered for people

of all ages and not merely for youngsters. I think there's a need for such a place."

complete album.—F. F. Break-well, Jnr., Birmingham, Annoying, indeed!

### Colour bar

WHEN Satchmo, Ellington and Basie visit British towns with a colour bar they should impose their own bar and play to Negroes only.—

Graham Brown, Nottingham.

We want to end the bar—not start another one,

### ▶ Pity

It is a great pity that a won-derful singer such as Johnny Mathis has not had greater acceptance in England. His LP, "Warm," is the finest I have ever heard.

I have ever heard.

It makes me mad to see some "singers" selling their trash in this country when a great vocal artise like Johnny is discarded.

William Rawlinson, Prescot,

Mad about Mathis!

### Praise

FEEL I must write in praise of Steve Race—not as a critic but as a planist. Can't the powers-that-be record Steve with the rhythm section he uses on ATV's "Late Extra"?

—M. J. C. Chamberlain, Leicester.
A versatile cat, Mr. Race.

### Tribute

WITH the death of Big Bill W Broonzy, couldn't one of the record companies issue some of his older recordings

—the MM gives away LPs for interesting letters. Our address is: Readers' Let-ters, The M E L O DY MAKER, 189, High born, London, W.C.L.

featuring equally great accompanists such as Big Maceo, Black Bob, Blind John Davis, Memphis Slim, etc.?

These great records would be a fine tribute to Big Bill.—

Alan Bond, Cullercoats, North-umberland

umberland.

Max Jones writes about Big Bill on page 12.

### ▶ Elvis

ONE can rarely pick up any paper nowadays without reading some slanderous comment about Elvis Presley. I think he is one of the greatest "pop" singers of all time. How loudly we boast of our singers getting a place in the American Hit Parade, but how many times has Elvis not had a record in our Hit Parade?—R. A. Homer, Northwood, Middlx.

See pages 6 and 7.

### Finest

THINK that Sandy Brown is one of the finest jazz clarinettists in Britain. He has a thrilling vibrant tone and a bouncing style all of his own. Why is Sandy such an underrated musician? — Jack Duff, Edinburgh 8.

OHe isn't-among musicians.

### Ronnie Scott says: 'Our critics are at fault'

R ONNIE SCOTT, one of the post-war angry young men of jazz and an early bop-ite, was wearing his inscrutable Brando expression. He wore it before we had ever heard of Morley Marlon.

"I believe," I said, "you have a grudge against the critics?"

"Yes-most of them have little taste and their opinions are opposite to those of British jazz musicians. They don't do anything to encourage British jazz and they never show up at a concert unless the attraction is American. Then you see them back-stage as well."

"Well, Ronnie, are our jazz-men so very good?"
"They are a lot better than our critics say. The proof is that the good ones who have gone to America are doing well."

"Talking about America, what did you think of Bru-beck?" "I liked some of the thingsespecially Paul Desmond—but I think the music is without jazz

feeling. I don't think Brubeck

is a jazzman. Only perhaps in a superficial way."

"But these days, I think, you and Tubby Hayes are putting technique before jazz feeling."

"I don't see that. If you have any jazz feeling, acquiring more technique."

have any jazz feeling, acquiring more technique isn't going to lessen it. In fact, the more technique, the better you can play. One can't acquire more jazz feeling but one can and should acquire more technique." technique."

Thirty-one-year-old Lon-

don-born Ronnie Scott was taught saxophone by Vera
L y n n 's father - in - law, Jack Lewis. He started Maurice at 15. Three years later he joined Ted Heath,

Burman where he established himself as one of the great European tenor players. That was 12 years ago.
"You were a bop

player."
"I don't know what that

"I don't know what that means."

"All right. You are a session man, then."

"No, but I'd like to be. The only ones I have done recently have been rock-n'-roll, where I have to play out of tune."

"Do you object to this?"

"Not at all. I am a pro-fessional musician." "Is modern jazz doing

well?

Yes, in a way. There are a dozen or so excellent musicians but no new blood, which isn't a good thing. I am very happy with the group I am with. Business 



### THE ZENITH RANGE

Model 17. 'Cello style, with f holes and arched top. Rich brown matt finish, pearl position marks. £15.6.0

Model 19. 'Cello style, with f holes and arched top. Rich brown polished finish, pearl position marks. £17.2.0

Josh White Model. Round sound hole, flat top style. Blond finish with brown sides and inlaid binding. £2.2.19.0

Model 28. Artiste 'Cello style, with spruce top f holes and arched top. In blond and sunburst finish with white €25.4.0

> Guitarists everywhere know that "Ivor Mairants" and "La Famosa" strings are the best that money can buy. Ask your local dealer !

### THE LAFLEUR VARSITY RANGE

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Flat Top Model. Sunburst finish, highly polished, pearl position marks, lansinated construction, trapeze type €8.2.0 tailpiece.

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### THE ELVIS PRESLEY HOLD

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ODEON Marble Arch RESTAURANT 700 BIT FROM AUG. 28

### **Elvis** Presiey

in songs from

### KING CREOLE

on RCA records

FOR RELEASE AUGUST 29th

King Creole; As long as I have you; Hard-headed woman; Trouble;

Dixieland rock; Don't ask me why;

Lover doll; Crawfish; Young dreams;

Steadfast, loyal and true; New Orleans

RD-27088 12" LP

and don't forget

Hard-headed woman; Don't ask me why

RCA Records Decca House Albert Embankment London S E 11



### PLAY LIKE ELVIS!



114 CHARING CROSS ROAD lingered in my mind - which

'KING CREOLE'



SOMETIMES it seems that the teenagers are smarter than the experts. They latched on to Presley and the other gimmick kings

despite sneers that their idols were the progenitors of a new no-talent race of entertainers.

Now Presley has proved beyond all doubt that he has talent, a trick of personality-projection that made the rockers buy his records in the first place, a trick that has expanded on the screen into something a great deal more impressive.

"King Creole" - Presley's latest film - confronts us all with one irrefutable fact. Pres-ley is an actor. He may not be in the Marlon Brando class, but he certainly can match the efforts of most Hollywood-type stars, who never even so much as pretend to characterisation in depth-but draw crowds into the cinema.

Presley plays the teenage rebel. His dad is a weakling whom he despises. Presley in not going to be pushed around so he gets mixed up with a gang of hoodlums, gives forth vocally in a store to divert attention while the gang clean up.

### THE RAGE ~~~

The owner of the King Creole club offers him a singing job and he becomes the rage of New Orleans. But the big-shot who runs a rival concern is deter-mined to take him over. He has the singer's father beaten up and pays hospital fees to put the screw on Presley.

Presley has to battle his way out of trouble—and battle is the operative word. He thumps the boss into insensibility, has a bloody encounter with his strong-arm men and is carried away into hiding by the top

She is a good girl at heart, caught up in the web like Pres-ley. There is much tidying up be done before Presley can get back to New Orleans a free man. And it is all done in the most economic fashion by killing off all the complications that beset him.

### SUCCESS ~~~

Crude melodrama, perhaps but Presley acquits himself admirably. There will be, I admirably. There will be, I venture, no guffaws as he hands out the socks. Even his vocal performance seems somehow in character.

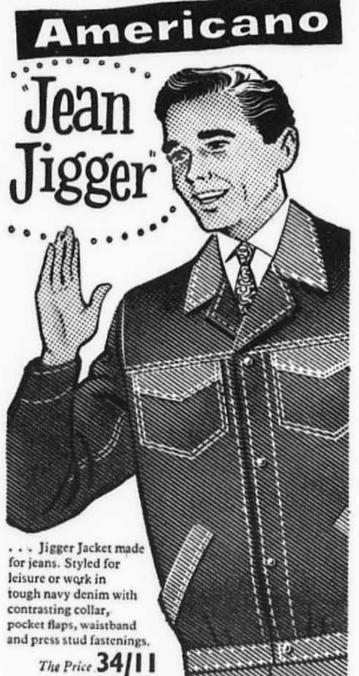
In short, credit where it due. Presley has increased his stature by this film. That he rets powerful support from a rong east doesn't detract from

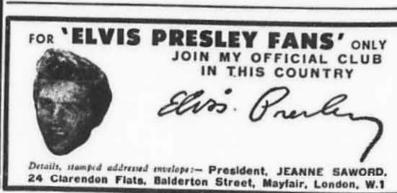
Vic ("Blackboard Jungle" Morrow and Walter Mathau ooze menace, and Oscar winner Dean Jagger gives a pathetic study as the jellyfish of a

None of the Presley songs has could indicate one thing; he can get by without them.

TONY BROWN.







Send for free folder to

WORKWEAR LTD. LYBRO WORKS, LIVERPOOL, ' 7

comes to Town

# The Public life of Private Presley

THE power of Elvis Presley certainly comes from the sort of magnetism that attracts and repels.

"I'd crawl over three miles of broken glass to polish your shoes with my cheeks," wrote one enraptured fan. "I'd like to fan him with a brick," muttered a taxi driver. The public life of Private

Presley has been much enlivened by utterances along these lines, and controversy has nourished the entertainer. It is better, someone once remarked, to be disliked than overlooked. Many millions of dollars ago,
Private Presley was a mere
unwailing private citizen. If
not overlooked, it may be said
that he was barely noticed.

Miss Sue Johnson, who taught
him in school, recalls a singularly unboyish boy: "He was
sweet and gentle and always
trying to please."

himself sees a different person. recording studio, cut a disc and

This whiff of nostalgic lavender suggests that Elvis was a sheepish part of the herd. But peering back into the obscure past can be misleading. Presley

himself sees a different person.

"I knew something was going to happen to me. Didn't know exactly what. But it was a feeling that the future looked kinda bright."

In fact, Presley didn't mean a thing until he found himself an audience. Forget the tale posed to have made Presley. Parker spent most of his time

Elvis stepped into the holy

couldn't adequately fill'

shoes that poor old Bill Haley at his first Presley concert eyeling the audience.
He had been booking acts for travelling fairs and was more impressed by the storm that was being whipped up out there

### INDUSTRY

With that kind of material, it didn't take much to get the Presley career moving. Newspaper men outdid the kids in hysteria. "Rock Age Idol" screamed one headline in a British newspaper. "The

Before he was called to the army, Elvis made well a year.

another. "Can't help squirm-ing," deplored Cassandra. Long before the hullaballoo here, Presley became an industry. One Hank Sapper-stein, a man who knows the full value of a dollar, started push-ing the profitable sidelines, charm bracelets, statuettes, lipstick in Hound Dog red. Heart-break Hotel pink and Tutti

Turn to page 8

My sincere thanks and best wishes to all my fans-also my best wishes to all the wonderful entertainers of Great Britain, wishing for them the same good fortune and success that has come my way.

Sincerely,

(also the Colonel)





BELINDA (Lendon) LTD. HARD HEADED WOMAN DON'T ASK ME WHY

from "King Creole" Film Elvis Presley, R.C.A. THE TWO STEP

Jimmy Bowen. Columbia

ABERBACH (Lendon) LTD. SCHOOLBOY CRUSH

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Elvis Presley. R.C.A. **ENDLESS SLEEP** 

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HAVE YOU Elvis Presley. R.C.A.

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Johnny Cash. London LOVER BOY **Jack Clements** 

TEN YEARS London

142 CHARING CROSS RD., LONDON, W.C.2



Elvis in action—a scene from "King Creole"

4 from page 7

Between them, Parker and Sapperstein built up Presley's gross income to well over two million dollars a year.

It is important to bear in mind that none of this could have been achieved had not Presley the inborn knack of addressing the kids in terms they understand. He has been the greatest single post-war influence on the pop record scene.

### Attitude

The Presley imitators do more than buy a guitar and ape his song style. They adopt an atti-tude, wear a uniform, get themselves a hair style.

Presley stepped into the holy shoes that poor old Bill Haley couldn't adequately fill. The kids are the biggest reaction-aries of all: they demand gods to worship.

This shouldn't blind us to

Presley's virtue.
Polk-singer Pete Seeger has looked beyond the clay feet in the suede shoes.

### Talented

"Presley," he declares, "is an extremely talented guy. He makes music in a popular idiom that grew out of folk music—the blues.

"We're both making music close to the people."

It's all very easy to condemn
Presley - worship and teenage
rebellion. Anyone who cares to
take a look at the Tin Pan
Alley merchandise just prior to
the rise of Elvis must admit
that the kids had something to
rebel against — Ar Ryall rebel against.-Art Ryall,

# Melody Maker TOP TWENTY

Artist Label This Title (I) ALL I HAVE TO DO IS **Everly Brothers** London DREAM

CHAPPELL, Other dison—Barry Barnett (HMV); Paul Rich (Emb).

(3) WHEN
SOUTHERN Barry Barnett (HMV). Kalin Twins Brunswick 2

(4) RETURN TO ME Dean Martin Capito! 3 SOUTHERN Denn's (Emb).

(2) HARD HEADED WOMAN Elvis Presley RCA BELINDA Paul Rich (Emb),

(5) ENDLESS SLEEP **Marty Wilde Philips** 5

ABERBACH
Jody Reynolds (Lon); Gene Ross (Par); Paul Rich (Embl. **Buddy Holly** 

(7) RAVE ON Vogue-BOUTHERN Hal Burton (Emb), Coral (6) TULIPS FROM AMSTER-Decca **Max Bygraves** 7

DAM/YOU NEED HANDS

CINEPHONIC LAKEVIEW
Tulips from Amsterdam—Rikki Henderson (Emb); You Need Hands—Eydie Gorme (HMV); Rikki Henderson (Emb).

**Four Preps** 

Coasters

Capitol

London

(8) BIG MAN GROSVENOR Stargagers (Dec); Five Dallae Boys (Col.); Hal Burton (Emb). (14) SPLISH SPLASH Charlie Drake Parlophone

GOOD MUSIC Bobby Darin (Lon). (II) THINK IT OVER Crickets Vogue-

Coral **Ricky Nelson** (16) POOR LITTLE FOOL London COPYRIGHT CONTROL

(15) YAKETY YAK 12 PROGRESSIVE Paul Rich (Emb)

(9) TWILIGHT TIME **Platters** Mercury VICTORIA
Jane Froman (Cap); Rikki Henderson (Emb); Earl Bostic (Par).

(10) WHO'S SORRY NOW **Connie Francis** MGM

FELDMAN

Betty Smith (Dec)! Johnnie Ray (Phl); Eric Rogers (Dec); Victor Silvester (Col); Nat "King"

Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); J George Lewis (Lon); Andre Previn
(Dec); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay
(HMV); Benny Carter (Par); Lisa Nobie (Dec); Beryl Templeman (Emb). (20) PATRICIA Perez Prado RCA

SOUTHERN
Geoff Love (Col); Gordon Franks (Emb). (12) ON THE STREET WHERE Vic Damone Philips YOU LIVE

CHAPPELL,
John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dec); Eddie Fisher (RCA); Ruddy
Greco (Lom); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny
Dankworth (Par); Gary Miller (P-Nix); Paul Rich (Emb).

(-) EARLY IN THE MORNING Buddy Holly Vogue-

GOOD MUSIC Bobby Darin (Lon), Coral (13) SUGAR MOON Pat Boone London

FRANK Denny Dennis (Emb).

(17) SPLISH SPLASH **Bobby Darin** London 19 (-) SECRETLY Jimmie Rodgers Columbia BILL AND HANGE Barry Barnett (HMV).

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Reg. W. Reed, Ltd., S.E., 15; A. R. Tippie, S.E., 15; Popular Music Stores, E. 5; Imhols, W.C.1; Rolo For Records, E. 10;
Leading Lighting, N.1.; W. A. Clarke, S.W.S. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—
Nems, Ltd., 1. PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yardley and Co. BIRMINGHAM—R. C. Mansell, Ltd.,
5. HULL—Sydney Scarborough, Ltd., LEEDS—R. S. Kitchen, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—
J. G. Windows, Ltd., 1. BOLTON—Engineering Service Co. SOUTHAMPTON—The Record Shop, GLASGOW—McCormack's,
Ltd., C.S. BOURNEMOUTH—Beales, SOUTH SHIELDS—Saville Brothers, Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1
SLOUGH—Hickies, MIDDLESBROUGH—Sykes Record Shop, BRIGHTON—Dobell's Record Shop, 1.

### The Kalin Twins say AMERICA it was a struggle!'

"EIGHT months ago we were nowhere at all in this crassy record business. It was hard. Both of us were working at regular daytime jobs in Washington, D.C., but we didn't have

The Kalin Twins, Herbie and Hal, whose recording of "When" is one of the fastest moving discs of the day, were telling me of the trials and disappointments they faced before that lucky break came along.

"We were singing occasion-ally in Washington night clubs, but we weren't getting any-where. Once last fall we made a demonstration record in Washington. We put what money we had together and came to New York. But we didn't find the record companies waiting for us. Not by a long shot.

I HCKA BBEYK

by REN GREVATT

had a record and an agency deal and no place to go.
"Finally, in March, we had

another recording session and this time we made 'When.'
But it was no overnight hit.
"We went out on the road
and visited lots of disc jockeys

### TOP DISCS

As Ested by "Variety "-Issue dated August 20, 1958

1. (1) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca) (2) PATRICIA

Perez Prado (RCA Victor)

3. (3) POOR LITTLE FOOL Ricky Neison (Imperial)

(5) LITTLE STAR Elegants (ABC-Paramount) (4) EVERYBODY LOVES

LOVER Doris Day (Columbia)

6. (7) FEVER Peggy Lee (Capitol) 7. (19) BIRD DOG

Everly Brothers (Cadence) (6) JUST A DREAM Jimmy Clant

(ABC-Paramount) (9) WILLIE AND THE HAND JIVE Johnny Otis (Capitol) (9) IF DREAMS CAME TRUE

Pat Boone (Dot) 11. (8) WHEN Kalin Twins (Decca) 12 (19) DEVOTED TO YOU
Everly Brothers (Caden

### Twenty top tunes

THIS copyright list of the 20 bestaciling songs for the week ended August 16, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) TULIPS FROM AMSTER-DAM (P) (2/-) Cinephonic

2. (2) ALL I HAVE TO DO IS DREAM (A) (2 -) Acuff-Rose

(2) ON THE STREET WHERE YOU LIVE (A) (2 6) Chappell (4) TRUDIE (B) (2/-) Henderson

(8) RETURN TO ME (A) (2-)

6. (16) WHEN (A) (2'-) .. Southern 7. (13) YOU NEED HANDS (B) (27-)

(5) BIG MAN (A) (2/-) Grosvenor

(7) STAIRWAY OF LOVE (A)

11. (10) I COULD HAVE DANCED ALL NIGHT (A) (2 6) Chappell

12. (6) I MAY NEVER PASS THIS

LAURIE HENSHAW'S POP PAGE

ONNIE FRANCIS dutifully took the wheel of the "Queen Elizabeth" and steered it on the inner reaches of the Thames.

The lives of the passengers were not in jeopardy; the captain was standing by with a wary eye. In any case, this particular "Queen" was the motor vessel hired by EMI to take Connie on a sightseeing to take Connie on a sightseeing to take the wastminster pier to trip from Westminster Pier to Greenwich.

The passengers numbered around 100 including two gatecrashers.

But EMI were taking no chances with even the safety of disc-jockeys and pressmen; a solemn announce-ment over the intercom assured all present that their lives had been insured for "one million pounds."

No gimmick; the real McCoy. Not enough for one blasé pressman, though. It might be a good idea if Miss Francis fell overboard, he suggested. "I would dive in and rescue her," he added with feigned gallantry.

Connie Francis failed to oblige. She sat sedately in the saloon and auto-graphed photos until she got writer's cramp.

### Wide-eyed

Pushing their novel stunt to the hilt, EMI executives pointed out Thames-side landmarks—the Prospect of Whitby pub and the site of the original Globe Theatre.

Connie reacted with the wide-eyed response of the American tourist who is bowled sideways by tradition. "I love history," she glowed.

She also loves jazz, though her interest in the idiom is only a year and

"I didn't really undera half old. "I did stand it before then.

"But now I like Chris Connor, Keely Smith and Ella."

She's doing pretty well herself.
Tracks like "How Deep Is The Ocean"
and "I'm Beginning To See The
Light" on her "Who's Sorry Now?" LP bear witness to that.

For the success of "Who's Sorry Now?" Connie pays full tribute to her dad—a roofing contractor. "He's always been interested in music. He played the concertina and we sang around the firstide I learned accordion. around the fireside, I learned accordion.

"It was dad who dug out the oldie and suggested I gave it a rock-'n'-roll beat. 'Just right for the teenagers,' he said."

Connie told me a film spot may be coming up for her soon. "Columbia Pictures have been in touch with my manager about a rôle for me. I'm keeping my fingers crossed."

## Disc stars are backing 'Volare'

T would seem that Pye-Nixa—first in the field with stereo discs—are determined to be different from their Big Brother competitors.

Out of five versions of Volare I have received, theirs-starring Lita Roza-is the only one labelled Nel Blu Dipinto Di Blu, the original title of this Italian song that is now No. 1 in the U.S. Hit Parade.

Admittedly, Pye-Nixa have included the subtitle Volare, but Lita, not one to be deterred, courageously sings the lyric mostly in Italian. And, so far as I can tell, makes a good job of it (7-N15155).

The song, winner of the San Remo Festival, was given an English lyric by Mitchell Parish, of Stardust fame.

There are recordings by Alan Dale (45-MGM-986), Dean Martin (Capitol 45-CL14910), The McGuire Sisters (Vegue-Coral Q72334), Cyril Stapleton (Decca F11049), and Jimmy Young (Columbia 45-DB4176).

My best bets from this batch? It wouldn't in the least surprise me if the Martin and Young version beat the others to the winning post.



Stupid Cupid is making headway in the States. But this out - and - out rock material hardly does jus-tice to Connie's considerable capabilities.

Carolina Moon is an-other mild rock setting of an oldie. No match for Who's Sorry Now?. I fear.

(45-MGM-985)

### Bertice Reading

EX-Lionel Hampton singer
It's A Boy, the sort of song material I somehow associate with the Billy Cotton Band.

Bertice is on an uninhibited rock kick on Rock Baby Rock, on which she gets a composer credit.

Bertice is on an uninhibited rock kick on Rock Baby Rock, on which she gets a composer credit.

Colored Hampton singer (London HLE8678)

Variety

PLENTY for all tastes on Capitol's "Just For Variety—Vol. XI." (Parlophone 45-R4462)

### Lisa Noble

L ISA NOBLE offers a more re-strained version of It's A Boy, which she projects in en-

gaging fashion.

Lisa takes off in rousing style
on The Saints, a vocal setting of
the tradman's standby. (Decca F11051)

### Johnny Mathis

JOHNNY MATHIS is in his usual insidious mood on A Certain Smile, from the film of the same name. This is dolled up with the Hollywood vocal cooling associates with the Mathis mood.

Let It Rain has a similar haunting quality, but Johnny's breathing is too audible (no offence intended!).

(Fontana 45-H142)

### Pat Boone

PAT BOONE'S If Dreams Came
True is doing well in the
Stateside best-sellers. This is
another of those coy Boone
specialities set against a subdued but lilting beat.
Pat steps up the tempo on
That's How Much I Love You, a
number that should click with
the livers.

the livers.

(London HLD8675)

### Harry Grove

HARRY GROVE and his Music may have a potential hit in Trudie, a Harry Lime Themestyled piece, plus vocal interpolations. Electronic effects and a harp are also thrown in for good measure.

Backing unavailable at press-time.

(Decca F11050)

### ALL THE LATEST POP RECORDS

### Betty Johnson

BETTY JOHNSON, whose direct appeal of Patti Page's, takes the oldie, Bream, and dresses it in a relaxed rock setting.

The multi-voiced gimmick is again employed, and the whole side goes with an engaging swing. More multi-voice on the re-verse, How Much?, a corny folky

Titles and artists: A Blossom Fell (Nat "King" Cole), Have You Met Miss Jones? (George Shearing), More Than You Know (Helen Forrest), It All Comes Back To Me Now (Jackie Davis), I've Got The World On A String (Kay Starr), Sunrise Serenade (Ray Anthony).

Holiday In Naples (Nelson Riddle), Stormy Weather (Joe Bushkin), You're Getting To Be A Habit With Me (June Hutton-Axel Stordahl), Thou Swell (Paul Smith), My Ideal (Margaret Whiting), Yesterdays (Pittsburgh Strings).

My favourite: organist Jackle Davis. But then, electronic organs—provided they are well played—are my weakness. (Capitol T951)

### Hank Locklin

IKE Johnny Duncan, Hank Locklin hails from Tennes-Moreover, Hank sounds like

Strictly for C&W enthusiasts are It's A Little More Like Hea-ven; Blue Grass Skirt/Why Don't You Haul Off And Love Me; Send Me The Pillow You Dream On. (RCA RCX-115)

### Rene Touzet

LATIN - American aficionados twitching drill will jiggle with delight at Flamingo (Cha Cha Cha) by Rene Touzet and his Orchestra.

Certainly the beat generated by Touzet's boys is infectious. though the sound effects in parts seem as though a bull has run amok in an ironmonger's store.

Love For Sale gets similar— but faster-paced—L-A treatment, (Vogue Pop V9109)

### THE HIT FROM AMERICA

### 

# T FROM AMERICA DELANT LIRATION



B.M.I. Records Ltd - 8-11 Gt. Castle St - London - W.1

Party on

the set

# own record firm Shari is

the first

Joy Beverley sees

that winning way

Joy Beverley made a special journey from Bournemouth to Leicester on Monday to see her husband. England and Wolves captain Billy Wright, compete in the Professional Footballers' golf

championship.
She saw him win the Midlands

his Lyceum band

qualifying round.

'An expensive gamble'

TOMMY STEELE's managers John Kennedy and Larry Parnes this week entered the recording field.

Both plan to record their own discoveries and issue the discs or sell them to the big companies. Kennedy has already made a deal with Decca for his first attempt—two titles by Anglo-Indian singer, Shari.

Explaining their decision.

Kennedy told the MM: "It avoids conflict between our artists and A&R men and gives Cleo Laine in more time for rehearsal. "It is an expensive gamble, but if it comes off, it is far more profitable."

Discoveries

Parnes is fixing sessions next week for 17-year-old Vince Eager, 16-year-old Pat Laurence, and a new close-harmony group called The Sophisticats.

Shari (pictured left) came to Britain seven weeks ago. Her first titles are "Going Home" The play opens for a week at first titles are "Going Home For Christmas." written by Australian pianist Ron Grainer, and an old standard, "Count the New Theatre, Cardin, tember 8 and goes on to Formal tember 8 and

Vince Eager, ex-woodworker from Grantham, will record another composition by Grainer, who will MD sessions for both Kennedy and Parnes

Steele co-star

Pat Laurence is the redhead who played opposite Tommy Steele in "Goldilocks" at Liver-pool last Christmas. Chris Reynolds and Mike Ward Chris Reynolds and Mike Ward have joined the publicity department of the Parnes and Kennedy Organisation—personal managers to Tommy Steele, Marty Wilde and Vince Eager.

Alter four months of her one-year contract with Fontana, Ray Ellington singer Valerie Masters has been signed for another year. Her second record features "Merci Beaucoup" and "Ding Dong."

'problem' play

The play opens for a week at the New Theatre, Cardiff, on Sep-tember 8 and goes on to Hull and other provincial centres before

FONTANA RE-SIGN

After four months of her on



the MELODY MAKER.

He is due to open at London's Dorchester Hotel with an 11-piece band on September 29. And he definitely wants a new "dis-

Talent needed

seeking an unknown girl vocalist. And the reward is a contract to sing at Lon-don's exclusive Dorchester Hotel.
While Ted Heath is still sort-Denny Boyce fixes

ing applications for the big

Denny Boyce has fixed the lineup of his 15-piece band which
opens at London's Lyceum Ballroom on Tuesday.

It is: Jimmy Watson, Leon Calvert and Jimmy Richmond
(ipis.), Bobby Lamb (tmb.),
Frank Gillespie, Dougle Stimson,
Mary Lou, Roy Smith and Al
Newman (saxes), Norman Stevens
(pno.), Malcolm Harley (bass),
Rex Bennett (drs.), Eric Ford
(gtr.) and Colin Daw and Rikki
Henderson (vcls.).

Laurie Johnson to

wax film theme

Laurie Johnson to

the cords of the conduct a
40-piece orchestra at Philips London studios on Tuesday when he
records his own soundtrack
music from the new AB-Pathe
film "No Trees On The Street."

The film stars Herbert Lom,
Sheila Sim and Stanley Holloway.

Your dealer stocks and recommends Grafton

Art brochure of Grafton Mark II.

.. MM 23/858

the States, tenor-leader Tommy Whittle this week made a Garrick Street, London, W.C.2.

### Skifflers aim at title—and £25

pete for £25 in the All-Kent Skiffle Contest at the Wheatsheaf

"Established artists need not apply." said hotel entertainments director Jack Pallon.
"Style isn't important, as long as the talent is there. We will pay anything reasonable for the right girl. She must be a pop vocalist, able to sing with a dance band."

Applications, togther with

Johnnie ends his six-week season at London's Gray May Fair Hotel to-morrow (Saturday). After a holiday he will concentrate on one-night stands. The Bill McGuffie Trio will augment by two and continue at the hotel

on August 28.

White ing Wednesday sessions at the Flamingo Club.
Wardour Street. Planist Harry leads Johnny Scott (flute), Shake Keene (tpt.), Ken Lack (tnr.), Spike Heatley (bass), Reg Weller (drs.) and Tommy Thomas (conga drs.).

Mick and his Band have been booked by Shell Mulligan Mex for the company's staff Riverboat Shuffle BALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2 from Charing Cross to Chertsey



Pop stars took to the air on Saturday to the Isle of Man for the "Siz-Five Spe gramme from the Villa Marina. Lita Roza Liverpool, Lonnie Donegan and the Five I from Blackpool and Jim Dale travelled fro Jim is pictured (above) boarding his pla don Alfrort on Saturday accompanied don Airport on Saturday accompanied

Parnes and Kennedy plan Six-Five 'Air- SCALA LEADERS FIRED

THREE bandleaders playing at the Scala, Wolverhampton's "colourbar" ballroom, have been expelled by the Musician's Union-Because of their acceptance of engagements at the Scala after

The three leaders—Charles Wall, Styx Wilkinson and Jeff Wilson—have a right of appeal to the Union's National Executive within a month. A Court action between the ballroom and

### ber, Following a previous Court hearing, leaders under contract to the Scala before -PLUS MILLER

July 29 were allowed to continue.

The case of a fourth bandleader, Stan Fielding, will be considered later by the MU. GARY MILLER, the Metro-owen's Septet are booked to ap-pear in "The Shirley Bassey Show" on ABC-TV on Septem-

The show commemorates Shir-ley Bassey's five years in Show Business and will be seen from 11.8-11.30 p.m. in the North and

### PICKING A WINNER

crown the Luton Carnival Queen as the climax of the Carnival Week organised annually by apprentices from Vauxhall Motors.

The ceremony will take place during a dance at the Vauxhall Canteen. Playing for dancing will be the Tommy Thompson Band.

Bandleader Bill Hawthorne, for whom the expelled Jeff Wilson is MD, commented: "We have not yet made up our minds whether it is worth appealing or not."

Styx Wilkinson said he did not intend to appeal and added: "I am just disgusted."

Scala director Michael J. Wade said the ball-room policy would continue unchanged.

'Disgusted'

the Union is expected to be heard in Octo-

**AFRICAN MU WORRIED** 

THE three South African Musicians' Unions are worried by the number of musicians heading there and causing unemployment.

In a letter to the MM. Mrs. E. Wilson, secretary of the Natal Musicians' Association, says the unions are negotiating a three months' resi-dency period for immigrating musicians.



### **Connie Francis to record** A MERICAN singing star Connie Francis has a date with Mantovani on Monday at Elstree Studios.

numbers with the Mantovani for distribution in Britain, Aus- sing the theme song and three tralia, Canada and the States, other numbers. Orchestra for a television film tralia, Canada and the States.

### NIXA CUTS 3-D DISC PRICES

DYE-NIXA this week Prices in line with Decca and EMI.

The price of 12-inch LPs is now 39s. 11 d. instead of 42s. 10 d.

Prices of other 3-D discs will now be the same as will now be the same as monaural records.

World-wide She is the first American singer

to appear on the series that Monty is making for world-wide distribution. The films are made by Harry Alan Towers in conjunc-tion with ABC-TV. "It's a great thrill," Connie told the MM at Glasgow on Weu-nesday. "Mantovani is one of my favourite bandleaders." Film tune

On Tuesday, Connie is sche-duled to record for a forthcoming 20th Century-Fox film. She will

### Kenny Baker, who last Satur-day completed his summer season at Blackpool, has re-mained in the North for a holi-RADIO APPEAL BY

PRANKIE VAUGHAN will broadcast "The Week's Good Cause" on the BBC Home Programme on September 7. He will speak on behalf of the Phoenix Youth Club. Edin-

portion of her royalties from this disc to The Sunshine Homes for Blind Children.

Dallas Boys help to take their luggage aht: Joe Smith, Stan Jones, Leon Fiske as). Nick Nicholls (Donegan drummer), chanan (Donegan manager). Lisa will be broadcasting next week from the Radio Show.

FRANKIE VAUGHAN

burgh which assists disabled On September 1. Frankie will "It's a Boy" sings Lisa Noble on her latest Decca recording—but girls as well as boys will benefit. She is to donate a large the Newhaven Boys' Club Fete open the new gymnasium of the

### Third film

Frankie's second picture,
"Wonderful Things," will be
generally released next week,
starting in the London area.
Frankie works on final scenes
of his third film, "The Lady
Is A Square," at Elstree on
August 26, 27 and 28.
At Elstree a reproduction of August 26, 27 and 28, At Elstree a reproduction of the Pestival Hall will be built for concert scenes of Frankle singing with the National Youth Orches-tra.

### Brian Reece hears that 'new sound

Brian Reece this week took over the lead from Ian Carmichael in "The Tunnel Of Love" at Her Majesty's Theatre, but the group producing what West End audiences regard as a welcome "new sound" from theatre musicians continues to be led by altoist Harry Hayes. It is completed by Damian Robinson (pno.), Johnny Roberts (vibes), Len Williams (bass) and Colin Dimond (drs.).

### Family affair

Italy's close-harmony Gloil listers, who accompany them-Britain next month. They will appear in AR-TV's "Jack Hylton Show" on September 25 and will begin West End cabaret engagements on Septem-ber 29

One 21st birthday present for singer Joyce Shock lest Sunday was a spot in ATV's "Bernard Delfont Presents."
Joyce — sister - in - law of Frankie Vaughan—is pictured (l.) during rehearsals showing congratulatory telegrams to Sabrina.

### **GERMAN TOUR BY** LAURIE LONDON?

The next day she tele-records a "Saturday Spectacular" for ATV for transmission later in the year.

Other stars on the show include comedian Norman Evans and American dancers Gina and Gerardo.

See also page 4.

KFANNY RAKER IS

AURIE LONDON is in line for a tour of Germany next month.

Laurie announced this news to the MM when he returned from his 16-day season at Stockholm's giant Tivoli arena on Sunday.

"Pinal details have still to be settled, but I shall be taking a short rest first." he said.

"The offer came from a German promoter who saw one of my shows in Stockholm."

### Wee Willie booked until Christmas

Wee Willie Harris, the Most Brothers and Tony Cromble's Rockets have signed to toursas day.

He appears today (Friday) and tomorrow, backed by the Joe Palin Group, at the Bodega Restaurant, Manchester.

Also appearing will be the Paul Beattle Quintet (Friday) and the Zenith Six (Saturday).

Rockets have signed to tourias a rock-'n'-roil package show until December, They start a Scottish tour at Aberdeen on October 19. The package breaks up when Wee Willie goes into pantomime. Tours of South Africa and several Continental countries are being considered.

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MM 23/858



**News Spotlight** 

INGER David Hughes and his accompanist Ron Loughead



narrowly escaped injury when their car was involved in a crash at Stamford, Lines, on Monday.

They were travelling from Blackpool to Clacton when his car was in a collision. "My planist and I were hurled into a car was in a collision. "My field," said David. "We had to complete the journey by taxi."

Lonnie Donegan and his Group and the to the plane at Blackpool Airport, Left (Dallas), Lonnie Donegan, Nicky Clarke Bob Wragg (Dallas) and Pete

VANDOREN
Phillipe season at the Savoy
Hotel on Monday as
holiday relief band for Francisco
Cavez. The band will double
with the Odeon, Tottenham
Court Road, where it plays interval music, for the film, "Windjammer."

Bruce and his Jump Band will be featured in the Light Programme's "Music In The Modern Manner"

512 GNS TERMS Harry and his Modern Jazz Latin Group is now playing Wednesday sessions



THE DECCA RECORD COMPANY LTD DECCA HO USE ALBERT EMBANKMENT LONDON BEIL

### THIS WORLD OF JAZZ pays tribute to Big Bill Broonzy

# the last

RIG Bill Broonzy, who died last week at his home in Chicago, was the greatest remaining folk-blues interpreter and just about the last of a line of oldschool Down-South blues men.

In his book, "Big Bill Blues" (Cassell, London, 1955), Broonzy said: "I don't want the old blues to die because if they do I'll be dead, too."

Now, regrettably, after a series of operations, he is dead. And it is unlikely that we shall ever hear the old-time

country style of blues perimpressively formed as again,

If Panassié had never brought him across the Atlan-tic. Big Bill would still have been an important figure in the eyes of blues collectors and, of course, the blues fraternity in Chicago.

No, that's not quite accurate
he was an impossible man

He was sensitive to the jibes of the schooled players who accused him of bad chords. He knew he was right—and yet by the book their arguments were convincing. By the standards of the more sophisticated "modern" blues, his chords were "wrong" and his measure erratic.

### by MAX JONES

his extensive repertoire and to memory for ancient blues and his finest feats of guitarman-gospel songs, and refurbished tunes of his own dating back him as a combination of creative artist and living legend. memory for ancient blues and gospel songs, and refurbished tunes of his own dating back to the "House Rent Stomp" of the mid-Twenties.

PS-by Humph

BIG BILL was a difficult man to accompany. No, that's not quite accurate to accompany, except on the rare occasions when he sang a conventional twelve-bar blues.

He was sensitive to the libes of the schooled players the schooled players and the schooled players are sensitive to the libes of the schooled players.

Stinctive musicianship, he had learnt how to provide on his guitar a complete and satisfying accompaniment. The thrummed lower strings whose atomality—like the drone of a bagpipe—was the despair of the trained men, provided a steady rhythm to which bass and drums could add little.

And with a technical

As things turned out, the tours—which began in July of 1951 — did something for Broonzy as well as for Europe. He found here an audience receptive to the best songs in superbly. He dug into his

Encouraged by the interest in authentic blues, Bill made—for French Vogue in September, '51—some of the most remarkable recordings of his long career.

career.

In Britain, he played a significant part in building up a relatively large audience for blues and folk-song. And he benefited from this on his last visit, when he played to substantial and enthusiastic growds in many towns. crowds in many towns.

### Kingsway Hall

CAN remember vividly the in person for the first time—at the Kingsway Hall, London, seven years ago. The voice was a shade less

powerful than I had guessed it powerful than I had guessed it to be from American records (not one had then been issued here). But it possessed all the strength and virility needed for the toughest blues; and Bill displayed flexibility, inventiveness and an expressive range far beyond anything I expected.

Other surprises were the immense sound and swing of the guitar playing, the dexterity revealed in solos, the richness of the accompaniment,

What everyone must have sensed was the absolute auth-ority of his blues performance, whether the song was a dead slow holler, a stomping dance tune or a lusty city blues.

### Startling

THERE was nothing fake about Big Bill. He was devoted to the blues that came

devoted to the blues that came from his part of the country—the Mississippi Valley—and he knew the idlom inside out.

When blues records were played he could, if awake and in reasonably sober frame of mind, startle the company with his swift identification of singers and players.

his swift identification of singers and players.

Hardly less startling were the stories he unfolded about these brothers and sisters of the blues, and—if the truth is to be told—his variants of familiar names when the people were not personally known to him.

"Mama Rainia" is one that I remember being momentarily

"Mama Rainia" is one that I remember being momentarily baffled by, but "Albert Anders" I placed at once, and "Dizzy Gillepsie" was no problem. Probably the most consistent and fascinating of Bill's nametwistings was perpetrated on Fats Waller: I never heard Bill refer to him as anything but "that Fat Wallace."

### Common chords

BROONZY had been blessed with a generous supply of colou humour, and he had the faculty tory.

11.30-1.0 J: D-J Shows.

SUNDAY, AUGUST 24:

8 0-10.0 p.m. T: (1) Popular. (2) New-port: Les Jazz Modes,

Tony Scott, Anita O'Day. 10.10-11.0 S: For Jazz

Fans (news break 10.30), 10.30-10.53 B; Jazz by

Moonlight. 11.0-11.55 F 1: Jazz Microgrooves.

10.10-21.0 S; As Sunday, 10.30-11.30 app. K; Jazz Hour. 11.5-1.0 a.m. J; D-J Shows (nightly).

5.15-5.53 p.m. K: Jazz School.

8.0-10.0 T: (1) Popular. (2) Newport: Rollins, Thelonius M.,
Stitt, Salvador.

9.30-10.0 B: Rugulo, Peterson,
Ella and Louis, Stuff Smith,
Hamp.

10.0-10.30 J: Modern Jazz 1958. 10.10-10.37 B-258m: The Real

9 30-10.30 P 3; Jazz for Every-

MONDAY, AUGUST 25:

TUESDAY, AUGUST 26:

York.

1.0-2.0 E-Q: Saturday Night Club.

for expressing himself pithily when he wished to do so. One of the first answers I drew from him was in reply to drew from him was in reply to a question about France and food, the day he set foot in London. "Where I come from," he rumbled, "we don't eat horses—we ride 'em."

The same day, at an informal rehearsal, he pointed out that the pianist's harmonies did not correspond with what the guitar was playing.

"Of course, if you just want the common chords...," the pianist said. "Well, I'm only a common blues singer," Bill expiained apologetically.

I SUPPOSE Bill made more friends in this country than any American musician has done since Armstrong first came here.

The Benefit Fund and concerts proved the extent of the respect and affection; and since his death I have received since his death I have received dozens of letters from collectors who feel saddened by the loss of "a good friend, a fine man and a magnificent singer," as one puts it.

It will be a long time before Broonzy is forgotten over here. Luckily there are plenty of records to remind us of his unspoiled talent.

Of his death, it can truthfully be said that it closes a colourful chapter of jazz history.





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10 20-11.0 Q: Parker in Concert; JATP; Carnegie Hall; Diz-Parker Quintet. 10.35-11.12 Z: Jazz Actualities. 11.0 O: Jazz Journal. 12.10-1.0 a.m. 1: Rugolo, Rush-ing, Mulligan, Sonny Clark.

2.0-2.25 C 1: Down Town Jazz Band.
5.15-5.45 Z: Swing Serenade.
8.0-10.0 T: (1) Popular. (2) Newport: Interview with Mulligan. Herb Pomeroy, Teddy Wilson.
9.0-9.30 W: Jazz Time.
10.10-10.37 B: Panassie on Hamp.
10.30-12.0; 12.10-1.0 a.m. Q: Pope, Billy May, Hi-Lo's, French Bands, etc.
11.0-11.35 P 1: Jazz à la Carte.
11.10-11.30 Y: Jazz Gallery. THURSDAY, AUGUST 28:
8.0-10.0 T: (1) Popular. (2) Newport: International Band, T.,
Hackett, C. Conner.
9.30-10.0 P 1: White Notes . . .
Black Musicians.
10.30-11.0 P 4: For Jazz Fans.
10.35-10.50 C 1: Pia Beck Trio.
10.45-11.30 D L: Jazz Club.

11.0-12.0 P: Jazz in Europe.

H-Q: Hollywood-New FRIDAY, AUGUST 29: 3.15-3.45 p.m. I: Basie in Stock-5.20-5.50 L: Jazz.

8.0-10.0 T: (1) Popular.
(2) Newport: Interview with Shearing,
Max Roach.
10.10-11.0 S: As Sunday. 10.15-11.0 N: Jazz Pro-

The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m. The second (jazz) hour being additionally re-broadcast on Long Waves. 80-:0.0 p.m. T: (1) Popular. (2) Newport: Konitz, Billy Taylor, Interview with Albert Man-gelsdorff. 9.0-:10.30 Z: Champs-Elysées Jazz.

### KEY TO STATIONS

A: RTF France I: 1-1829, 48.39, 2-193. RTP Prance 2: 280, 218, 318,

359, 379, 445, 498.

Hilversum: 1-402, 2-298,

BBC: L-1509, 247.

NDR WDR: 309, 189, 49.38.

Belgian Radio: 1-484, 3-267,

4-198.

RIAS Berlin: 303

SWF B-Baden: 295, 363, 195, 41.29.

AFN: 344, 271, 547, BBC Stockholm: 157 245, 306, 506, 49 band 1571, 255,

243, 306, 506, 49 balld NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands. Monte Carlo: 205, 49.71, 40.82, BR Munich: 375, 187, 48.7, SDR Stuttgart: 522, 49.75

Jazz,
10.30-11.0 N: Jazz Programme,
10.30-11.15 I: Studio Jazz with
Zoot Sims, Kenny Clarks,

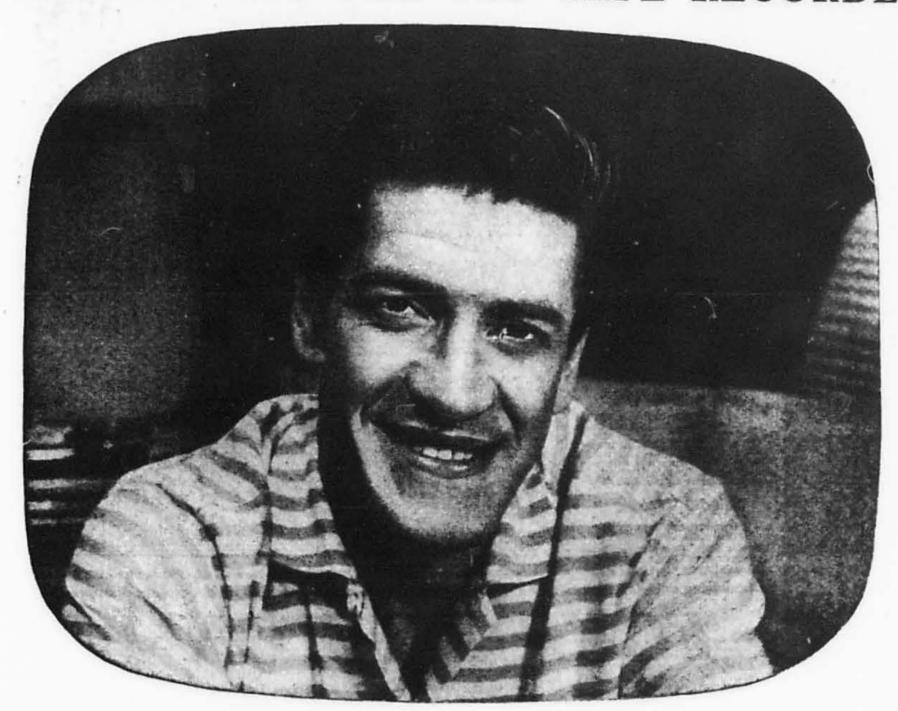
HR Prankfuri: 506. Europe I: 1622. VOA: 8.0 p.m.: 13, 16, 19, 31, 41 bands. 11.0 p.m.: 19, 26, 31 bands plus 1734 from mid-

night.

WEDNESDAY, AUGUST 27:
7.10-7.30 p.m. C 2: Jazz Discs.
8.0-10.0 T: (1) Popular, (2) Newport: Herace Silver, Interviews U: with Polish Jazz Men Dusko W: Gojkevic and Jan Wroblewski, Y: night.
Radio Eireann: 530.
Luzembourg: 208, 49.26.
SBC Lugano: 568.6.
SBC Geneva/Lausanne: 593,

31 band.

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# Max waltzes—and gets away with it

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Blues Waltz (a): Valse Hot (a): I'll Take Romance (a): Little Folks: Lover (a): Most Beautiful Girl in The World (b). (EmArcy 12 in. EJL1282—35s. 10d.)

(a) Roach (drs.); Sonny Rollins (tur.); Kenny Dorham (tpt.); Billy Wallace (pns.); George Morrow (1938); Spring, 1957, USA. (Am.

(b)—Same personnel except Ray Bryant (pno.) replaces Wallace, Do. Do. (Do.)

JAZZ and the waltz measure are like oil and water—they don't readily mix.

Most jazz enthusiasts say this is because the roots of jazz are firmly embedded in the New Orleans street parade and that the waltz rhythm has never been particularly suitable for marching.

particularly suitable for marching.

Point out to these enthusiasts that jazz also arose out of the Negro spirituals, work songs and blues in the American Southern States during the slave days, and that 3/4 tempo is the exception in such music although it has always been one of the most widely used metres in other nations' songs, and the reply you are most likely to get is simply than anyone with a feeling for jazz knows you can't make jazz out of waltzes.

Well, it's an easy way out of a tricky situation. But that doesn't make it right.

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Sonny Rollins

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On the whole, not a record likely to startle the jazz world into a new vogue, but one you should certainly hear, especially the first side.—Edgar Jackson.

### Good Hawk

"The Hawk Plies High" Chant; Juicy Fruit; Think Deep; Laura; Blue Lights; Sanctity. (London LTZ-U 15117-37s. 6id.)

two decades later, here are six highly respected modern jazzmen giving us over 40 minutes of what the sleeve note rightly describes as jazz in waitz-time.

Not all of it comes off. Parts of the standards sound forced, awkward and even corny—especially certain passages by the tenor and trumpet. Note especially the latter in "I'll Take Romance."

But Max Roach's "Blues Waltz" and Sonny Rollins's 14-minute "Valse Hot" make the grade, both in composition and performance. Billy Wallace outstandingly proves that to

That is not to say that this is a bad record—it contains a lot of good music—but the three horns just do not jell together. Hawkins plays very well, full of fire and the breadth of his tone matching the long, sweeping phrases. On "Sanctity" he generates a tremendous beat which his colleagues make no attempt to emulate.

Johnson plays well enough

Johnson plays well enough but his approach is so different from Hawkins that the contrast is usually too great for the listener's comfort.

Sulieman does little to justify his presence at all—with the possible exception of endeavouring to beat the world's record for the Longest Note, his effort taking up three choruses of "Juicy Pruit."

The rhythm section is beyond reproach, its affinity with Haw-kins only serving to spotlight the different moods of Sulleman and Johnson.-Hob Dawbarn.



Max Roach gives us 40 minutes of jazz in waltz-time.

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Sunday: Artistry In Rhythm: Harlem Folk Dance; Opus In Pastels;
Ev'ry Time We Say Coodhye (V);
And Her Tears Flowed Like Wine
(V): Eager Beaver: Artistry In
Rhythm; Intermission Riff; Artistry
Jumps: Painted Rhythm; Tampico
(V); Artistry In Bolero; Ain't No

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Theme Of Four Values.

"Balboa Bandaagon"

Artistry in Rhythm; Two Moods;
Etude For Saxophones; i Got it
Bad (V.), Lamento Gitano; Reed
Rapture: La Cumparsita; St.
James Infirmary (V.); Arkansas
Traveller; Artistry in Rhythm.
(Capitol 12 in, LCT6157—30s, 7id.)

Pains "
Russian Lullaby: I Lost
My Sugar In
Sait Lake
City (V):
Opus A Dollar Three
Eighty: I
Know That
You Know:

Vol. 2. "Growing Pains"

You Know;
I'm Going Mad For A Pad (V);
Ol' Man River; I'll Remember
April (V); Liza.

"Artistry In Rhythm"

ne Twenty: Body And Soul: Tea For Two: I Never Thought I'd Sing The Blues (V: I've Got The World On A String: Everybody Swing: You May Not Love Me (V); More Than You

(Capitol 12 in. LCT6158-39s. 7jd.)

Artistry In Harlem Swing: If I Could Be With You: By The River Of Sainte Marie; Sophisti-cated Lady: Interlude: Over The Rainbow; Machito; Elegy For Alto.

"Innovations "

El Congo Valiente: Get Out Of Town; Kenton Speaks On The Future Of His Music (Back-ground Music Dusk); Artistry In Rhythm.

less music might have been more interesting.
But remembering that there

But remembering that there are seven sides of the latter to follow, and that the records have to sell to those who are bored by too much talk as well as to those who want biographical details, it is a well contrived compromise between verbal and musical pararity.

Except for a few brief moments during the start of "Dusk," the penultimate item

in the final side — during which Kenton gives a brief resume of past successes and future aims—the set consists entirely of pertirely of per-f or mances by the Ken-

bers have already been issued, they are different

Few are studio recordings. Most of them were cut either at the Rendezvous Ballroom, at concerts or hotel appearances, or are transcriptions of broadcasts. Not until Vol. 4 do we get any recording studio products.

The personnels (almost all listed on the sleeves, with recording dates and places and, in many cases, featured soloists) are identical with those responsible for the previously issued studio versions of the titles. And often the arrangements, too, are very similar. But the solos have the expected differences.

The interest provided by this, the fact that there is seldom anything to choose between the previously issued versions and those in this set, and that there are full-scale versions of over 30 hitherto unavailable compositions, should be sufficient to entice those who may also have acquired the previously issued versions.

acquired the previously issued versions.

But there is another reason and it applies alike to those familiar with Kenton and those who have yet to make a sufficiently close acquaintance with his controversial but never uninteresting music—the LP reproduction of this "Kenton Era" compilation is, of course, incomparably superior to that of the many items previously issued only on 78s.—Edgar Jackson.



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Get Your "MM Top 20" (page 8) records from Stock These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection

by EDGAR **JACKSON** ton orchestra. Or, in view of the many changes in person-nel, one should, perhaps, say orchestras.

Though many of the numrecordings.

Vol. 3. " Progressive Jazz "

In Veradero; Amazonia; Salute; Coop's Solo; Ennui; Samana. (Capitol 12 in. LCT6159-39s, 7id.)

" Contemporary "

Swing House: You Go To My Head: Ba-Too-Kee: Stella By Starlight; Bill's Blues: Modern Opus; Zoot.

" Epilogue."

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THE "Kenton Era," on four 

Kenton—the history of his music \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

# Stitt combines, fire, wit and technique

SONNY STITT QUARTET (LP) "New York Jazz "

Norman's Blues (a): I Know That You Know; If I Had You; Alone Together; Twelfth Street Rag (a): Down Home Blues; Sonny's Tune; Stars Fell On Alabama; Body And Soul; Between The Devil And The Deep Blue Sea.

(Columbia Clef 33CX10114-41s. 8jd.) Stitt (alto, tnr.); Jimmy Jones (pno.); Ray Brown (bass); Jo Jones (drs.), January, 1967, USA. (Am.

erman Granz.;
Note. (a) available also on 10 in. 16 rpm LB10090.

"Mr. Saxophone"

Nevertheless (a); Jeepers Creepers (a); P.S., I Love You (b); This Can't Be Love (b).

(Esquire EP191-13s. 7[d.) (a)—Stitt (tnr.); Junior Mace (cho.); Gene Wright (bass); Art Blakey (drs.), 15/12/50, USA. (Am.

(b)-Stitt (bari.); Charles Bateman

(pilo.); Gene Wright (bass); Teddy Stewart (drs.), 1/2/51, Do. (Do.) Previous releases; (b) Esquire

ON the recent Jazz At The Philharmonic tour of Britain, Sonny Stitt probably came in for more critical approval than any the other unit's star instruentalists. He seems to be a consistently

fine musician, playing with tre-mendous fire and enthusiasm, an

Week ended August 16, 1958

1. (2) MY FAIR LADY (LP)
Sheliy Manne (Vogue)
2. (1) THE ATOMIC MR. 2. (1) THE ATOM BASIE (LP) Count Basie

3. (4) DAVE DIGS DISNEY (LP) Dave Brubeck

4. (3) MR. ACKER BILK RE-

QUESTS (LP) 5. (6) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton

6. (7) A TRIBUTE TO MADGE

6. (7) A TRIBUTE TO MADGE
Second City Jazzmen
(Esquire)
7. (9) GERRY MULLIGANPAUL DESMOND
QUARTET (LP)
(Columbin-Clef)
8. (—) ELLA SINGS THE IRVING BERLIN SONG
BOOK—Vol. I (LP)
Ella Pitzgerald
(HMV-Verve)
9. (5) BACK COUNTRY
SUITE (LP)
Mose Allison
(Esquire)

10. (—) ELLA SINGS THE IRV-ING BERLIN SONG BOOK—Vol. II (LP)

BOOK-Vol. II (LP)
Elia Fitzgerald.
(HMV-Verve)
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(Cardiff), Ltd. (Cardiff), Ltd.

Bobby Donaldson, drums.

A TRIBUTE TO

enviable technique and not a little wit—listen to the crafty way he works in a quote from "Stranger In Paradise" on "Norman's Blues."

The LP presents Stitt on both alto and tenor, there being nothing to choose between his performances on both.

He obviously owes much of his inspiration to Charlie Parker, but there is also more than a trace of Lester Young in his tone and phrasing—listen to the last note of "Norman's Blues."

Stitt proves equally fluent on the up-tempo tracks as he is on blues and ballads and the LP presents a well-chosen collection of tunes, providing sufficient contrast to hold the listener's attention from start to finish.

The rhythm section is excellent, with Ray Brown's bass pleasantly prominent.

The EP, made seven years ago, features Stitt on tenor and baritone. Although a praiseworthy effort, when played immediately after the later recordings, it shows the 1951 Stitt as a much less confident improviser and with less of a personal sound.

Nevertheless, his work on baritone is a happy inclusion. He manages to achieve a light swing and tone on the cumbersome machine.

As on the LP, the rhythm section is fine.—Bob Dawbarn.

As on the LP, the rhythm sec-tion is fine.—Bob Dawbarn.

### Surprise

SECOND CITY JAZZMEN (LP)

Freeze And Melt: Creole Love Call; Gals Go Crazy; Martinique; Savoy Blues; Doctor Jazz; Queen Bess; Blues For Madge. (Esquire 12 in. 32-653-39s. 7]d.)

Dave Lee (clt., bass-clt.); Jim Hyde (sop., clt.); Alan Hewitt (tpt., valve-tmb., clt.); Barry Phillips (tmb.); Pete Vicary (pno.); Stan Keeley (gtr., bjo.); Ray Arnold (bass); Len Coton (drs.). 30/3/58, London. (Esquire.) To be honest, I don't think I had ever heard of the Second City Jazzmen until I received this record. The loss was mine, for here is a group capable of playing far better



jazz than many of the more publicised names on the British traditional scene.

Surprisingly, perhaps, they are at their best when playing the blues, which they do with unexpected authority and relaxation.

tion.

The bass clarinet work of Dave
Lee makes one wonder why this
instrument isn't more popular
with jazz groups—Wally Fawkes

Sonny Stitt with Kenny Clarke on drums at a Paris session.

used it with marked success for a time in the Lyttelton Band. Clarinettist Jim Hyde has a highly unusual tone. Although it is harsh and he uses a very wide vibrato, I find it most attractive and he emerges as the band's greatest asset.

Trumpeter Hewitt has some good moments, although he occasionally sounds unsure of the chord sequences and his timing sometimes goes astray. Apart from a fair solo on "Madge," the trombonist is the weak link in an interesting front line.

weak link in the line.

When the band's leader, Stan Keeley, is playing guitar, the rhythm section sounds good enough, but it tightens into stodginess on most of the faster times.

tunes.

The best track is an excellent "Creole Love Call," featuring three clarinets and some good "In-character" guitar. Other above-average titles are "Blues For Madge," "Queen Bess" and "The Martinique,"—Bob Daw-barn.

### Disappointing

JACK TEAGARDEN (EP)

"Swing Low Sweet Spiritual-Part 3" Sometimes I Feel Like A Mother-less Child; This Train; Shadrack; Sing And Shout.

(Capitol EAPJ-820-12s. 10 d.)

Teagarden (tmb., toc.) with Orchestra directed by Van Alexander, Date untraced, USA, (Am. Cap.tol.)

As with the previous Ten-garden "Spiritual" EPs, these four titles are disappoint-ing. It is difficult to put one's finger on the trouble.

Big T plays as faultlessly as ever and his singing has the same lazy charm, but something is lacking.

The songs themselves, though good, may not be ideal material for Teagarden, who lacks the fiery sincerity of the genuine spiritual singer.—Rob Daubarn.

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# JAZZ IS ALL

West Coast musician," asserts Art
Pepper, "I was born, in 1925, in
Gardena, California, I always
wanted to be a musician as far
back as I can remember!"
Arthur Edward Pepper had
his first clarinet lessons at the
age of nine.

his first clarinet lessons at the age of nine.

"Then, three years later—It was on my birthday—I was given an alto saxophone." Art recalls.

Art played first with groups in San Pedro (the port for Los Angeles), where he went to school. His first big break was with Gus Arnheim's band in San Diego, California.

"This band was the commercial type," Art told me, "I just wanted to play jazz, so I left and came back to Los Angeles."

JAMMING

### IN LONDON

"Then, just when things looked so good for me, I was drafted into the Army, in February of 1944."

After basic training in the States, Art went overseas in an army band. He went first to France—then to England.

In London, Art played jazz concerts at the Adelphi Theatre, He appeared, too, as a solo guest star, at one of Ted Heath's Sunday Palladium concerts.

"I met so many nice people in London." Art commented to

tells Howard Lucraft

He started jamming at clubs in the Central Avenue (coloured) section of Los Angeles. Tenor man Dexter Gordon got Art the steady gig, at the Club Alabam, with a new band led by Lester Young's brother Lee. Then Art got the alto job with Benny Carter's group.

"This was the turning point in my career," Art claims. "I had always admired Benny so much. He was a tremendous influence. However, I was finally

"I met so many nice people in London." Art commented to nie. "There was George Shear-ing, Jack Parnell and so many others."

He returned to America for scharge in the latter part of

"Things were kind of slow then," he remembers, "However, finally I got back with Stan Kenton. I stayed with the Kenton band for five years and that's when things began to happen for me. I did namy records with Stan, including 'Art Pepper,' This number probably did more than anything else to further my career."

### QUARTET

At the beginning of 1951 Art left Kenton to form his own quartet. In the last seven years quartet. In the last seven years he has fronted his own group at all the nation's leading clubs. He's starred on innumerable jazz albums. With musicians he's always rated among the top five altoists. altoists.

What of the future?

"I'm writing a lot more and playing quite a bit of tenor." Art told me. (He played tenor on a newly released American Decca LP I supervised.)

But wait till you hear Art Pepper on his shiny new clarinet. "This," as they say, "is some-thing else!" <del>Тирининдиниканининининин</del>



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Sunday, August 24th FAIRWEATHER-BROWN ALL STARS

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Tuesday, August 26th ALEX WELSH AND HIS BAND with ERIC LISTER

Wednesday, August 27th HUMPHREY LYTTELTON AND HIS BAND

Intervals by WALLY FAWKES QUARTET Thursday, August 28th

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Exciting sounds by the hardest-awinging JAZZ OURHERS, with Rounde Soott, Tubby Hayes; and ultra-relaxed BERT COURTLEY-KATHIE STOBART GROUP, with Ed. Harvey. Come early! Come early!

ultra-relaxed BERT COURTLEY-KATHIE STOBART GROUP, with Ed. Harvey. Come early! Sensational TONY KINSEY QUINTET, with leSage. Efford. Condon, Willia. Also. musicianly, swinging ALLAN GANLEY QUARTET, Art Elletson.

\*SUNDAY (24th) at 7!
Acain! Britain's best two bands! TONY KINSEY'S pell-winning QUINTET, with leSage. Efford, etc. Plus exciting JAZZ COURIERS, with Scott, Hayes, Shawmon, Clyne, Eyden, It'll be a ball tonight! Come early! \*WEDNESDAY (27th) at 7!
Everyone comes to the Famingo on Wednesday night! H's CHA-CHA-CHA Night with Harry White's exciting FLAMINGO CHA-OHA SEVEN featuring Shake Keane. Plus, for the listeners, TONY KINSEY'S star QUINTET. Have you tried it yet?
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A tremendous buil! Exciting swinging JAZZ COUMIERS, with Romme Scott, Tubby Hayes. Pice Mingtonesque sounds by BERT COURTLEY-KATHIE STOBART GROUP, with Ed. Harvey, Benny Goodman, Peta Blannin. Emceod by Tony Hail. THIS IS FOR YOU, ... AND YOU, TOO!

CLUB "M,"

underneath the Mapleton
Restaurant, 38. Coventry St., W.1.
SATURDAY ALL-NIGHT SESSION:
Ouch! What a fantastle session last
week. Thanks, the ALLAN GAMLEY
QUARTET for yet another dynamic
performance. Also respects to Tony
Kinsey, Les Condon, Harry Klein, Vic
Ash, Allan Branscombe, Hank Shaw,
Benny Goodman, etc., for drepping
in. Another swinger from 12 midnight
until 7 a.m. at Europe's most jumping
all-nighter. Yep! A SEVEN MOUR
SESSION. Phew! Come early, it gets
ravin' these days.
SUNDAY AFTERNOON, 3-6 p.m.:
Week-end jam session starring 'Lo
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FRIDAY (TODAY) ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court:
MIKE DAMELS DELTA JAZZMEN.
Listen, Jive, Licensed, 8-14 p.m.

A SWINGING SESSION at STREAT-HAM Park Hotel: DAVE CAREY JAZZBAND,

AT THE CELLAR: THE JUBILEE SKIFFLE and the Canal Street Rambiers.

Denglow Studios, Chadwell Heath, 7.30. This week: RONNIE ROSS, EDDIE THOMPSON.

BRENTWOOD JAZZ CLUB, "White fart " Hotel, 7.30: Alex. Welsh Band. CROYDON JAZZ CLUB, Star Hotel, London Road, West Croydon: SONNY MORRIS JAZZMEN.

CY LAURIE Club: Teddy Layton Band, 7.15-10.45. DARTFORD: ERIC ALLANDALE

DICK CHARLESWORTH, Park Lane, Croydon.

EALING OLOSED. Memberships transferred to Tuzedo Jazz Club (see Monday).

FRIDAY-contd.

GRAYESEND: MR. ACKER BILK'S PARAMOUNT JAZZBAND, — Co-op. Hail.

JIVE EVERY FRIDAY, "QUEEN OF HEARTS," Honeypot Lane, Queensbury, Admission 2/6, 8-11.15 p.m. Normal dress, 2 bars and 4-piece, Buses 79 and 140 to door,

MALATESTA JAZZ CLUB-see PANAMA JAZZMEN, HOUND," REDHILL.

SENSATIONAL Claude Whit Jazzmen at the Manor Hotel, Chir ford Hatch (end of 191 bus route). White's

SATURDAY

A BALL at RICHMOND Community Centre last week. Thanks, LENNIE BEST, John West, Johnny Hodges Quintet and Eric Davis, Alex, Carver-hill from the "Swing Today" unit.

AT COOK'S FERRY INN: Debut! King Oliver-styled MICKY ASHMAN QUINTET with DICKIE BISHOP.

AT THE BLUE NOTE, 21, Prith Street, W.I; THE ROMSIDERS and guesta.

AT THE CELLAR, 49. Greek Stree
W.I: SANDY SANDERS RACTIM
QUARTET plus TRADE WIND
SKIFFLE and CALYPSO RALPH.
Another great all-night session
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MIKE PETERS' JAZZMEN,
DAYE PRENTICE JAZZMEN
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BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube), opening night: Ewan McColl, Isla Cameron, Shamus Ennis, Stan Kelly, 7.15.

CHISLEHURST CAVES
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NELSON'S MARLBOROUGH JAZZBAND, plus Hiswatha Jazzhand,
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EVERYBODY WELCOME! See
Wednesday club for address.

MALATESTA JAZZ CLUB, 32, Percy Street, Tottenham Court Road; Main-atream, New Orleans,

MERSTHAM JAZZ CLUB: ROCER SPEARING'S JAZZMEN.—8 p.m., Merstham Community Centre.

PINNER, Whittington Hotel, Cannon Lane, 8-11: MIKE DANIELS DELTA JAZZMEN,

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM. Members, guests.—Oddfellows Hall. WOOD GREEN: MR. ACKER BILK!

### e SUNDAY e

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. EVEN-ING, 7.15-10.45: Sonny Morris Jazz-

AT COOK'S FERRY INN: GRAHAM STEWART SEVEN JOHNNY PARKER 3, ALAN ELSD AT THE CELLAR: DAVE PREN-TICE JAZZMEN. Guest: STEVE BENBOW. Musicians open session. BALLADS AND BLUES, "KING AND QUEEN," Paddington Green, W.2 (Edgware Road Tube); Ewan McColl, Pitzroy Coleman, Shamus Ennis, Isla Cameron, 7.15.

BLUE CIRCLE, RUISLIP: TEDDY

COLEHERNE, Earls Court: Harry

EALING BROADWAY, "Feathers"; Ray Galliers' Prelude Six, blues singer Denny Carter,

HOT CLUB OF LONDON, 7 p.m.: KEN COLYER JAZZMEN, with inter-val planist RON VICKERS.—Shakes-peare Hotel, Powis Street, Woolwich. OLD TIGER'S HEAD, Lee: SID MARSH Quintel: Compere: ERIC HITCHCOCK, 7 p.m. Admission free.

QUEEN VICTORIA, North Cheam: MR. ACKER BILK PARAMOUNT JAZZBAND. Listen. Jive Licensed. 7-10 p.m. THE BLUE NOTE: THE ROM-

WOOD GREEN: ALAN LEAT'S BAND featuring bass-clarinettist DAYE SHEPHERD!

e MONDAY e

AT THE CELLAR: BRUCE TURNER JUMP BAND.

Beven, Alan Eledon. DOBELL'S RECORD Recital Club: Pat Hawes, "Swinging Jazz."— "White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-,

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MONDAY—contd. HAMPTON COURT: ALBERT HALL'S All-Stars. — Thames Hotel,

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e TUESDAY e

AGAIN, SOUTHALL, "White AT THE CELLAR: Folk Night with THE BENBOW FOUR, EWAN McCOLL PETER KENNEDY, BRIX-TON BERT, MIKE MYERS, etc.

BARNET, Assembly Hall, Union Street: Mick Mulligan Band, George Melly.

BROMLEY, KENT, "White Hart," 7.30-10.30; Mr. ACKER BILK'S Paramount Jazzband.

CY LAURIE Club: Cy Laurie Band. ERIC ALLANDALE JAZZ CLUB, Star and Garter, Putney Bridge, ERIC ALLANDALE Band and guests. HARROW JAZZ CLUB, British Legion Hall, South Harrow; Fair-weather-Brown All-Stars.

SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: CHARLIE GALBRAITH'S JAZZMEN. WOOD GREEN: By request! GRA-

### · WEDNESDAY

A BALL, "LEFORD JAZZ CLUB, "Cauliflower," 553, High Road; RONNIE ROSS, BERT COURTLEY, ED. HARVEY ALL-STAR GROUP.

AT CHERTSEY: LEO GRAY JAZZ-MEN.—CRICKETERS HOTEL AT THE BLUE NOTE, 21, Prith Street, W.1: The WHYTE-BRIDGE Jazzband (traditional), 8-11.

AT THE CELLAR: ERIC ALLAN-DALE'S JAZZBAND, plus the Travellers Skiffle.

CY LAURIE Club: Teddy Layton Band, 7.15-10.45. DAGENHAM JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Band.

GRAHAM STEWART Seven with dan Eladon, Johnny Parker Trio.— White Hart," Southall.

"White Hart," Southall.

HARRINGAY JAZZ CLUB
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Road, Turnpike Lane, N.22 (opposite
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JAZZ FOR COOL MODERNS
with ERIC HITCHOOCK'S MODERN
JAZZ QUINTET.—"Fox and Hounds,"
Kirkdale, Sydenham.

PALM COURT, Purley: Tim Healing's Jazzmen.

ST. ALBANS, Market Hall: Cy Laurie Jazzband.

"TIGER'S HEAD," Catford: Dick Charlesworth Jazzband. • THURSDAY AGAIN at THE CROWN, Twicken-ham: Modern Jazz, 8 p.m.

AT THE CELLAR: BRYAN NEWEY and THE NEW HAWLEANS.

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street. Club reopening September 4. CAMBERWELL TOWN HALL: KEN HINE DIXIELANDERS. 2 6.

CY LAURIE Club: Brian Taylor Band, GUILDFORD: MIKE PETERS'

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road; Alex, Welsh Bund.

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\* Also this week-end:

### RONNIE ROSS

ALAN BRANSCOMBE (Tenor Sax and Piano)

(Drums)

PHIL BATES (Bass) DON LAWSON

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THE weekly take of any jukebox varies according to its site and the number of playing hours available to the public. But the average is between £6 and £7 per week.

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Midnight Cha Cha
Our Language Of Lors
Dis-Dong Dis-Dong
The Freese
Lelt Right Out Your Heart
Lelt Right Out Your Heart
Lelt Right Out Your Heart
Je
Torreo (Samba)
A/6
Torreo (Samba)
A/7
Torreo (Samba)
A/7
When (QS)
Fatricia (Cha-Cha)
A/7
When (QS)
Be'ry Hour, Ee'ry Day
A/7
Trudhe
Be'ry Hour, Ee'ry Day
A/7
Don' On Home
A/7
Don' On Home
A/7
Don' Ask He Why
Bevotion
Boron (QS)
A/8
What A Shame
A/7
Tell Ke You Love Ma
I Die You Baby
Tolch Evans (Wz)
A/7
Right To Love
Tolch Evans (Wz)
A/8
Toll Ke You Love Ma
I Die You Baby
Tolch Evans (Wz)
A/8
Richt To Love
Tolch Evans (Wz)
A/8
Richt To Church On Time
A-Assurtament To Her Fans
A-Surtament To Her Fans
A-Bull Her Fans
A-Surtament To Her Fans
A-Surtament
A-Chill Her Fans

Poor Butterfly Puttin' On the Ritz

Makin' Whoopee ,

Makin' Whoopee a Margie Margie Margie Marie Me and My Shadow Hemorine (Wz) Miss Annabelle Lee Moonlight and Rosss My Hero (Wz) My Mannay My Mancholy Baby How in the Hour (Wz) Oh Johnny Oh Johnny Ch Two Beaut, Doll Old Gray Bonnet Painting the Clouds Pranding (Wz) Fink Elephants

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sitable from Trio to
Some of these Days
See Hars
Sweat and Lovely
Sweat Jenny Lee
Switch Jenny Lee
Switch Server Jenny Lee
Trough Heart Framis
Temptation Rag
That Hanghty Walts
I O'Clock Horn
Till We Meet Again
Tiptor Thru Tulips
Tought You Nation
Tout Tout Touties
Wait Till San Shines
We Couldn't Say G'bys
When Day in Done
When My Dreamboat

### cancellation of a dance at Brighton on Sunday.

The Heath Band had been booked by Brighton and Hove Jewish Home for the Aged for a dance, but the Lord's Day Observance Society forced them to call it off at the last

Heath told the MM: "The organisers were ill-formed to attempt to run a Sunday dance without a special licence.

"It is common knowledge that club membership is necessary otherwise. I naturally assumed that they had made the required application and obtained per-

mission.

"I lost money because we did not have time to fix an alternative engagement and had to return to London when we could have fulfilled other dates in the Midlands or North."

### Dispute

Councillor H. Leonard, secretary of the Home, said: "I had no idea that these pitfalls existed. The local council offered to back us if we went on with the dance, but my committee felt that it could not enter into a dispute with another religious organisation."

### 'No excuse'

LDOS secretary H. Legerton commented:

"These people have only them-selves to blame. I'm quite sure they must have known the event was illegal. Ignorance of the law is no excuse for breaking it."

### KIRCHIN (JNR.) JOINS MECCA

Drummer-leader Basil Kirchin has been signed by Mecca and will take a nine-piece band into Nottingham Locarno on Septem-

ber 1.

His father, Ivor Kirchin, is already with Mecca, leading at Sale Locarno. Basil is currently playing a summer season at Strand Palace, Douglas, IoM.

### **Glasgow ballroom** gutted by fire

Glasgow's Barrowland Glasgow's Barrowland Ballroom was gutted by fire on Tuesday. The blaze lasted for a little
over one hour, but in that time
it turned the plush interior into
a mass of tangled girders and
wreckage.

The resident musicians, Bill
McGregor's "Gay Birds," lost all
their instruments. McGregor
has been resident at Barrowland
since it opened in 1934.

Proprietor Stan McIver said he
intends to rebuild the hall.

intends to rebuild the hall.

### **Dates with** the Stars

(Week commencing August 24) Winifred ATWELL Season: Hippodrome, Mack-

Season: Queens, Blackpool Sheila BUXTON Season: South Pier. Black-

Eddie CALVERT Week: Empire, Liverpool Pier Pavillon, Bt. Season: Annes

Jill DAY Week: Empire, Leeds FOUR JONES Boys Season: We'lington Pier, Great Yarmouth

Season: Hippodrome, Black-

Don LANG Season: Central Pier, Black-

Joan REGAN Season: North Pier, Blackpool Harry SECOMBE

Season: King's, Southsea THREE KAYE Sisters

THREE MONARCHS Scason: Prince of Wales, W. Dickie VALENTINE

Shirley BASSEY Week: Hippodrome, Birming-

Eve BOSWELL

Connie FRANCIS Sunday: Opera House, Black-

pool
Peter GROVES Trie
Sunday: Ocean, Olacton
Ronnie HILTON
Season: Futurist, Scarborough
Michael HOLLIDAY

KING Brothers Season: North Pier, Black-

pool Ruby MURRAY Season: Wellington Pier, Great Yarmouth

Season: Palladium, W. Anne SHELTON

Season: Hippodrome, Black-

Week: Empire, Glasgow Frankie VAUGHAN

Season: Hippodrome, Brighton Nancy WHISKEY Week: Palace, Lelcester David WHITFIELD Season, Opera House, Black-

### Marty WILDE Week: Palace, Leicester

### CHRIS BARBER-HEATH ANY MUSICAL INSTRUMENT LIGHT UP THE TOWN

L AST Saturday, Ted Heath and Chris Barber jointly switched-on the Autumn Illuswitched-on the Autumn Illuswitched Surface and Sid Phillips (September 1) and Sid Phillips (September 8). switched-on the Autumn Illu-minations at Buxton. The Heath Band was appear-

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Stairway Of Love (QE)

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Chancos D'Amour
Tom Hark
Witch Doctor
It's All Happening
Who's Sorry Now
Tulips From Amaterdam
(Wa)
Another Time Another Place
Lollipop
Jo-Ann
It's Wonderful Thing (Wa)
Clouds Soon Holl By
Touling
It's Wonderful Thing (Wa)
I May Rever Pass This Way
Magic Moments
The Fassy (Mandy) (QS)
Witcherall
Witcherall
The Fassy (Mandy) (QS)
Witcherall
Witcherall

ch 2.6 Witcherall
ch 2.6 Swinging Shepherd Bluss 4.
2.0 My Special Angel
... 3/6 By The Pireside (Wa) ... } 4.

When Red Red Robin When You Were 17 When Your Smiling Wild About Harry Winter Wonderland We've in the Money

Who's Sorry Now Who's Takin' You Home Wonderful One (Wa) Yankie Doodle Boy

Yearning You My Head You Will Remember You Will Remember Young and Healthy You Wary Meant for Me You Forgot Remembet Whate New

ing in the Pavilion Gardens Ballroom, and the Barber group in the restaurant.

MANCHESTER.—A new modern jazz club will open at the Clarendon Hotel tomorrow (Saturday). . . Bluenote Jazzmen guitarist Ron Baker is leaving the group. ing the group.

LUTON.—Johnny Dankworth and his Orchestra will appear at the Cresta Ballroom on August

KENT.—David Hughes is to broadcast in "Workers' Play-time" from Aylesford, on Tuesday, September 9.

BRISTOL.—Paul Robeson will sing at the Colston Hall on Sep-tember 26... Chris Barber Band appears there for a matinée on August 23.

LEICESTER. — Sid Phillips Orchestra will play at St. George's Ballroom, Hinckley, on Friday, September 5. . . Impresario Arthur Kimbrell is negotiating for a one-night show at the De Montfort Hall by the Deep River Boys at the end of September.

BIRMINGHAM .- Rock Island Jazz Band, whose club meets on Mondays at the Royal Oak Hotel, is shortly to open clubs at Bilston and Dudley.

IRELAND. — A new teenage band in Waterford, "The Royal Showband," has auditioned for "Six-Five Special," Line-up consists of Michael Coppinger (tnr., clt.), Gerry Cuilen (pno.), Tom Dunphy (bass and gtr.), Brendan Byer (tmb.), Eddie Sullivan (tpt., acc.), Charlie Matthews (drs.) and Jimmy Conlon (gtr.), All seven are under 20 years old.

Jerry Dawson



MELODY MAKER cameramen were out on Scarborough promenade last week. Pictured above are Ronnie Hilton and Penny Nicholls appearing at the Futurist Theatre with Cyril Stepleton's "Showband Show."



Bandleader Harry Gold (centre) is seen sharing a drink with trombonist Don Macaffer and his vocalist Betty Taylor. The Harry Gold Band is playing at the Cayton Bay Holiday Camp.



Bandleader Hedley Ward and his singer, Alberta Laine, are pictured taking a morning walk at the Spa. They appear daily at the open-air bandstand and the Spa Ballroom.

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# hat a background!

American singer Connie
Francis met the Press and
deejays on a "riverboat
shuffle" last Thursday.
Connie, who had arrived in
Britain the previous day for
TV and Variety, cruised down
the Thames from Westminster to Greenwich to see the
sights of London. She is
pictured (above), with Big
Ben in the background, waving to fans as the boat leaves
Westminster Pier. See also
page 4.

### **RUSS HAMILTON-RAY ELLINGTON** IN CINEMA TOUR

THE Ray Ellington Quartet and Russ Hamilton will top a package show scheduled for seven-day cinema tour in

September,
The show, entitled "Ray And
Russ In Holiday Mood," is being
presented by Star Cinemas.
If it proves successful it is
likely to lead to more one-night
and weekly programmes at many

and weekly programmes at many of the 100-odd Midland and Northern cinemas owned by Star.

### The towns

Dates for the package are Derby Majestic (Sept. 14), Work-sop Regal (15th), Scunthorpe Pavilion (16th), Wombwell Emsop Res Pavilion (17th). Newark (18th). Shirebrook Empire (19th) and Pontefract Crescent (20th).

Ellington plantst Dick Katz, out of action for three weeks owing to a leg operation, rejoins the quartet tonight (Friday) at Cheltenham Cheltenham.

### CLARE FOR RAKE'S

Alan Clare, who this Pianist week finishes a scason at the Koool Kanary will open at the Rake Club, Maddox Street, W., on his return from holiday in two weeks' time,

# FIVE BANDS FOR W BBC SHOW

NEW two-hour Saturday-morning BBC series featuring jazz and all types of pop music is currently being lined up by producer Jimmy Grant.

Titled "The Saturday Club," and introduced by Brian Matthew, it will run from 10 a.m. to 12 midday on the Light Programme starting on October 4.

At least five different bands

### is out of Radio Show

BIG surprise at the Radio Show, which opens at Earls Court on Wednesday for 10 days, is that there will be no TV con-

certs.

The Television Theatre has been dispensed with to create extra room and to cut out queues. Programmes will be confined to an internal closed-circuit.

Some 50 celebrities will be featured daily by TV.

Stars include the Beverley Sisters. Gary Miller, Lonnie Donegan. Dave King. Carole Carr. Kenny Baker, Jimmy Lloyd. Josephine Douglas (27th), Laurie Johnson, Janie Marden, Jimmy Young, Jim Dale, Don Rennie. Phil Fernando (28th), Eric Robinson, Russ Hamilton, Rosemary Squires, Matt Munro (29th).

### **Belafonte makes** his 'farewe

IT was midday on Wednesday when a throat specialist gave the OK for Harry Belafonte to give his matinée at Black-pool Opera House—his final British appearance.

pool Opera House—his final Britis
His Tuesday concert was cancelled because of acute laryngitis. The doctors forbade him to
use his voice for at least 36 hours.
"I had no idea how I would
sound or even if I would
have any voice at all when I
went on stage," he told the MM
after the concert. "But I don't
depend too much on singing. My
choice of material and my programme planning are much more
important than my vocal
cords." important cords."

Limediately after the concert he left by road for Manchester to catch a plane to London en route for Berlin.

### **Muddy Waters has** four more dates

Four further dates have been announced for the first British tour by Mississippi blues singer

Muddy Waters.
Following the tour's opening at Newcastle on October 18, the new dates are at Birmingham Town Hall (23rd), Colston Hall, Bristol (24th), Pree Trades Hall, Manchester (26th) and St. Andrew's Hall, Glasgow (27th).

### **ALL ABOARD** FOR STV

CARY MILLER will sing of from the Cunard liner "Caronia" during the open-ing programme of Southern Television on August 30.

Berkeley Smith will take viewers aboard the boat— which sails into Southamp-ton a few hours earlier—to introduce celebrities con-nected with Southern Eng-land.

There will be a one-hour gala show, headed by Gracie Fields, accompanied by Southern TV MD Eric Winstone and his Orchestra.

### JOE LOSS CHANGES

Drummer Ray Cooper and trombonist Bobby Burns will shortly be leaving the Joe Loss Orchestra. No replacements have Orchestra. No yet been fixed.

Pitzgibbon, soubrette Valerie Walsh, dancer Jean Muir, the Ballet Trianas, and the Cliff

42s. 6d. a time

"Talk Of The Town" will open at 7.30 p.m. and the seven-hour dine-dance-and-show will cost £2 2s. 6d. Musical director for Geraldo will be Raymond Gordon.

Line-up is Peter Rush, Maurice Kasket, Sam Weltman, George Lawson (vins.), Izzy Duman. Geoff Cole, Peter Hull, Norman Impey, Ronnie Sheane (saxes), Freddy Staff, Bill Limb, Len Hunter, Bobby Lamb, Eddie Jep-son (brass), Frank Horroy (pne)

Adams Singers

BERNARD DELFONT'S £250,000 theatre-restaurant. "Talk Of The Town," fashioned out of the old London Hippodrome, There will be a two-hour spectacular" produced by There will on September 11. open Robert Nesbitt.
Artists taking part are singer Steve Arien, dancers Harrison and Fisher, the Charlivels, Australian actress-singer Maggie Stevensbon, soubrette Valerie

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### JAZZ 'REVIVAL'

son (brass), Frank Horrox (pno.), Dugald Campbell-Lees (bass), Haydn Jackson (drs.) and Joe Ferris (vibes, etc.).

Over 300 traditional jazz fans packed the Whittington Hotel, Pinner, on Saturday for the re-opening of Pinner Jazz Club after its summer lay-off. Another hundred were turned away.

### 2 hours of spot for record requests and another for newly released discs. pop & jazz

will be included in each programme, in addition to individual artists, and negotiations are already taking place with the Johnny Duncan and Rus-sell Quaye groups.

Says Jimmy Grant: "Undoubtedly, the success of 'Skiffle Olub' has paved the way for this new show. Therefore, we will be including skiffle and rock groups and generally closely studying current trends in popular taste.

"But we will also be featuring the best jazz groups we can obtain."

### TOP SECRET—BUT NOT QUITE



Drummer-leader Allan Gan-ley and London model June Bryant planned a sevret wed-ding at Paddington Register Office on Wednesday. But the news leaked out and MM photographer Bill Francis was waiting to take this picture of the couple with Best Man, Art Ellefson.

### Verve for sale

Hollywood, Wednesday.—Impresario-record chief Norman Granz is selling his Verve record label which features such top recording stars as Ella Fitzgerald and Oscar Peterson.

Reported to be negotiating for the label is United Artists, the Hollywood film company.

### LARRY PARNES EXTRAVAGANZA

I R S T s t a g e production attempted by Larry Parnes since his association with Tommy Steele is a show called "Extravaganza," which opens a one-night-stand tour at Burnt Oak Essoldo on September 20.

Artists include Marty Wilde, the John Barry Seven, Vince Eager and Pat Laurence,
Other dates are Clacton Essoldo (21st), Portsmouth Troxy (24th), Loughborough Essoldo (25th), Southport Garrick (28th), Birkenhead Essoldo (Oct. 1) and Stretford Essoldo (2nd).

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