

# Melody Maker

AUGUST 3, 1957 World's Largest Sale EVERY FRIDAY 6d.

Jazz wins through  
See Page 3

## HEATH BAND REBELS AT U.S. PLANS

### Yes-no Ella marriage



### CHARLIE GRACIE HERE TOMORROW

American disc star Charlie Gracie arrives at Southampton aboard the "Mauretania" tomorrow (Saturday) afternoon.

He plays a concert on Sunday at the Gaumont, Southampton, and on Monday opens for a fortnight at the London Hippodrome.

He then does a month's tour commencing at Coventry on August 19.

**MYSTERY of the week!** Is famous American Jazz singer Ella Fitzgerald married to 29-year-old Norwegian Thor Larsen (pictured with her above)?

Ella says that she and Thor were married two years ago and have kept the wedding secret.

But in New York, her agent Joe Glaser and her aunt have stoutly denied the reports. Ella and Thor are at present on holiday in Sweden.

### OUT AND ABOUT

Guy Mitchell, recently released from the London Clinic following a cartilage operation, stars in "Sunday Night at Blackpool" this Sunday.

**T**HERE has been a revolt in the ranks of Britain's No. 1 dance band. Plans for the third U.S. tour by Ted Heath and his 16-piece band are in the balance.

**Reason:** At least four members of the band threatened to turn down the three-week Stateside tour unless travel plans were smoothed out.

**Result:** The band is now almost certain to travel from date to date by air.

Sidemen argued that coach travel on the previous trip

◆ Back Page, Col. 4

### Lyttelton blows again



Back to work after its annual holiday, the Humphrey Lyttelton Band was featured in Friday's edition of the BBC Light Programme's "Rhythm And Blues" series. Pictured in action (above) during the show are Humph and altoist Tony Coe. This was the first airing with the group for the band's new boys, pianist Ian Armit and bassist Brian Brocklehurst. (Humph writes his weekly exclusive feature on page 5.)

## Steele 'ditches' rock-'n'-roll

**TOMMY STEELE** ditches rock-'n'-roll completely for an appearance on ATV's "Sunday Night At Blackpool" on August 18.

Steele fans are in for quite a shock. Tommy is to try out an entirely new kind of act.

Only song closely associated with him will be the calypso, "Water, Water."

### Tailor made

Tommy will have a tailor-made role in his second picture, due to go on the set on October 21.

On Wednesday, Beaconsfield Films bought an original story, entitled "The Outlook's Pearly," built around Tommy by his own songwriters, Lionel Bart and Mike Pratt.

### OUT & IN

**JACK PARNELL** this week gave notice to his band at the end of his Blackpool season.

But most of them will be re-engaged next week when Jack sets the line-up for his weekly ATV commitments and his Savoy Hotel residency due to start in October.

## RIVER CRUISE WITH JOHNNIE RAY



Some 150 members of the Johnnie Ray Fan Club had a day they will never forget on Friday when their idol held a party for them aboard a Thames riverboat. Some of them are seen (above) with Johnnie (2nd from right)

and bandleader Vic Lewis (next to him), who was invited along for the trip from Westminster to Greenwich. Johnnie left Britain on Monday for a tour of U.S. bases on the Continent. He will be back in Britain on August 20

# DRUMS

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NEW YORK CALLING

THE PLATTERS CYRIL STAPLETON EDDIE CONDON  
FRANK SINATRA BING CROSBY

# FREED TOUR 'ROCKS' IN FACE OF TV

**From Ren Grevatt**  
NEW YORK, Wednesday.—Alan Freed is doing better and better with his weekly ABC-TV rock and roll show.

This may well mean a considerable delay in the plans to take a package of acts to Britain.

Now in the fourth week of the TV series, Freed has picked up higher ratings each week with his all-star line-up of disc acts.

Example of the fare: Fats Domino, Marvin Rainwater, Clyde McPhatter, Dale Hawkins, Patsy Cline, Jimmy Newman, Eileen Rogers—all on last Friday's show.

**Extra 13 weeks**

Now on a 13-week deal, informed circles believe his options will be picked up shortly for an additional 13 weeks, which would take the show into late December and eliminate for this year at least, not only the British tour but a Stateside tour of the biggest arenas and auditoriums as well.

**Platters lauded**

THE PLATTERS, following their triumphal tour of Great Britain earlier this year, are now getting an equally thunderous reception far south-of-the-border, in Buenos Aires. They are stars of a "musical extravaganza" at the famous Opera Theatre.

The trek, originally set for 12 weeks, has been extended for six weeks, during which the group will tour in numerous other Latin-American cities.

It's reported they can't even appear on the street without being swamped with autograph requests.

**No match**

IT'S like a report we heard here last week. Maria Antinea, "reigning queen of Latin and Spanish music-halls," appearing

at the Roxy Theatre here, says that rock and roll in America is a bust compared to what it is in Latin America.

**No-sleep Stapleton**

WEDNESDAY brought a pleasant lunch with two visiting Britons—Cyril Stapleton and Dick Rowe. We met, together with some of the executives of London Records, at Cavanagh's famous downtown restaurant.

Stapleton told me that following his arrival on the previous Monday morning he had had only four hours' sleep.

One reason for that was a 6 a.m. visit to two of the best-known disc jockeys in New York, Gene Klavan and Dee Finch, on WNEW, who start their three-hour show every morning at that time.

Cyril's visit here was primarily designed to get a "look-see" at America, to look over various TV

properties which he might present in Britain, and to do a series of taped interviews with American record artists to use on his own shows back home.

**A real dream**

But, as luck would have it, Cyril arrived just in time to plug his own London release of "Forgotten Dreams," which is getting a very strong reaction here.

He has visited a number of New York jockeys on this, and will do the same on the coast.

Since arriving in New York, Cyril has caught "My Fair Lady," although he told me, "As good as it was, I was so tired I had trouble keeping my eyes open through the whole show."

Also, Cyril had a pleasant evening renewing his friendship with veteran publisher Lou Levy of the Leeds music combine. Cyril returns to England this weekend.

**Shaking hands**

DICK ROWE, who figured in the recent recording of "Forgotten Dreams" with lyrics, has shaken hands with composer Leroy Anderson. Rowe is on his first visit here, and is completely taken with the tremendous popularity of Mantovani in this country. "It's not like that in Britain at all," he said.

Anderson's record was cut over two years ago, and was the only item left in the Decca vault.

**Sinatra hit parade**

FRANK SINATRA figures heavily in the parade of music and record stars to TV this Fall.

He will do several live one-hour shows plus a series of half-hour film outings.

Already signed to appear as guests are Peggy Lee, Bob Hope, Kim Novak, the McGuire Sisters and Bing Crosby. Sinatra returns the latter favour in a reciprocal deal by appearing on a "Crosby's Spectacular," October 13.

## Newport, 1958, will be even bigger

**From Burt Korall**

NEW YORK, Wednesday.—Despite reports to the contrary, Newport will handle the Festival next year. This year's profits will be ploughed back to make for a better Festival next year.

Plans are already being made to enlarge Freebody Park. As many as 5,000 were turned away each night this year.

**Homecoming**

BENNY GOODMAN is getting his own "day" in his home-

town of Stamford, Connecticut, on August 6.

He and his band will play a benefit for the Sight Conservation Fund.

**Condon's contribution**

EDDIE CONDON, keeper of the most successful Dixie music hang-out in town, will be awarded a special plaque by the Academy of Jazz Studies, a national foundation devoted to furthering interest and study of America's native art-form, jazz, today (Friday).

Plaque is being given to Condon in recognition of his contribution to Dixieland jazz over the years.

**More Ella and Louis**

ELLA FITZGERALD and Louis Armstrong will record another set this week in Las Vegas where Satchmo is currently holding forth. The label: Verve.

**Surprise visitors**

DURING the last Miles Davis set at the Bohemia on Monday night, Percy Heath of MJO, Horace Silver, Thelonius Monk and scat-singer Joe Carroll came to the stand to sit in. Carroll is currently working week-ends at the club.

**Disc goldmine**

ALTHOUGH George Shearing left MGM Records for Capitol two years ago, MGM is

turning out Shearing LPs and EPs in quantity topping Capitol's output.

It is certainly profitable to have a large catalogue on a popular artist.

Prestige, among others, is another company smart enough to record artists heavily whom they believe will have long-time appeal.

Their old Getz and Davis recordings, for example, are bringing in the money, and they still have more in the can.

Both these artists have since left the label.

**Lillian for Britain**

SINGER and jazz trombonist Lillian Briggs, will make a trip to Europe in the Fall. She will spend six weeks in England, Italy, France and Germany.

English audiences are certain to enjoy Miss Briggs's rhythmic vocal style, to say nothing of her frantic trombone playing.

**Pop classics**

THE Hi-Lo's are scheduled to do a concert with the San Diego Symphony on July 30. It's the first time this symphony has used a pop aggregation in one of its concerts.

CHICAGO CALLING

THE CREW CUTS

## DISC MARVEL OF THE CREW CUTS

CHICAGO, Wednesday.—The Crew Cuts sliced some singles and album material in morning and late-night sessions at Universal Studios here last Thursday.

The simple marvels of the recording studio are the world's biggest kick. After one tune was done (I wish I could reveal its title so I could predict it will be a hit), Art Talmadge, artists-and-repertoire mogul of Mercury, squeezed his eyes closed and said: "Solo lacks definition. Go in and do it again."

**Solo return**

Did all the Crew Cuts prance into the studio? No. Did the band pick up their instruments? No.

Only Johnnie Perkins, who carried the solo, went in.

Engineer Bill Putnam reeled off a playback of the tape, to which Johnnie sang his part all over again, while Putnam funnelled the two performances into a fresh tape.

So when that unnamed tune comes out, you'll get a five-man quartet.

When the double-solo tape was done, Talmadge beamed: "Now it's got definition."

"Don't look so surprised," Putnam said when he saw me shaking my head in admiration. "We do stuff like that every day."

### TEENAGERS TO TEENAGERS

THREE teenage jazzmen whose aggregate age totals only 46 years appear on BBC Children's TV this afternoon (Friday) at 5 p.m. They are pianist Paul Williams (16), his clarinetist brother Chris (14) and banjoist John Abbott (16). They will be spotlighted in the talent show "All Your Own."

All three are members of the Alfa Jazzmen, a trad. group from Worcester Park, Surrey.

### LAST LINE NOTES

The musical instrument firm of Gordon Beeson will be closed for a fortnight from Monday (5th).

The River City Jazz Band opens its own club at the King Alfred, Bellingham, South London, on August 19.

### IVY BENSON has installed a trio for dancing each evening at Glen Helen in the Isle of Man.

Leader is Ivy's Liverpool-born drummer Paula Pyke, who two weeks ago completed a season of evening sessions at the Majestic Hotel with a group from the Benson band.

These appearances are in addition to the morning coffee dances and afternoon concerts which Ivy presents at the Villa Marina in Douglas.

### ISLE OF WIGHT.—Roy Hargrup and his Music, from Bath, will appear for the fifth time at the Royal Corinthian Yacht Club during Cowes Regatta Week.

Sunday concerts at Ryde's Commodore Theatre will include the Vipers Skiffle Group this Sunday, Michael Holliday (11th), Jimmy Young and Lorraine Desmond (18th), Frankie Vaughan (25th), Ronnie Carroll and Terry Dene (September 1), Chas McDevitt Skiffle Group (8th).

BOGNOR.—Jimmy Young visits the Esplanade Theatre on Sunday (4th), supported by pianist Jack Martin, xylophonists Les and Len Rogers, singer Terry Burton, and the Brett Brothers Skiffle Group.

MIDLANDS.—Ken Ingarfield, bassist with Jerry Allen and his Trio, marries 19-year-old Sally Ann Bear, a hostess in ATV's "Hit The Limit," at Hastings Register Office on Monday, August 19. . . . Sylvia Darling,

### NEWSBOX . . . by Jerry Dawson

Dorothy Marno (xylophone-cello-vibraphone), Tony Beale (1st rpt.), Joan Donaldson (drs.) and Pauline Lucas (soprano).

SKEGNESS.—Vic Lewis and his Orchestra will not appear at the Embassy Ballroom on August 26 because of the band's tour with Johnnie Ray.

NOTTS.—Mansfield Jazz Club is to stage a Riverboat Shuffle on the River Trent at Nottingham on September 7.

HULL.—Louis Gold, one of Hull's best-known bandleaders, has died after a short illness. He was 58. He formed his band nearly 30 years ago. He leaves a widow and two children.

YORKSHIRE.—Drummer Jerry Savidge has left the Modernaires Band to join Billy Hey at Bradford Gaumont Ballroom. . . . Ex-Garratt vocalist Peter Woods has formed his own eight-piece band.

## Dates with the stars

(Week commencing August 4)

- Winifred ATWELL  
Season: Hippodrome, Brighton
- Kenny BAKER  
Season: Central Pier, Blackpool
- Eve BOSWELL  
Week: Capitol, Aberdeen
- Tony BRENT  
Sunday: Lowestoft  
Week: Birmingham Park
- Max BYGRAVES  
Season: Palladium, W
- Ronnie CARROLL  
Sunday: Opera House, Blackpool  
Week: Empire, Newcastle
- Petula CLARK  
Week: Winter Gardens, Margate
- Alma COGAN  
Sunday: Opera House, Blackpool  
Week: Winter Gardens, Morecambe
- Jill DAY  
Season: Hippodrome, Blackpool
- Terry DENE  
Week: Empire, Nottingham
- Robert EARL  
Season: Derby Baths, Blackpool
- FOUR JONES Boys  
Season: North Pier, Blackpool
- Morton FRASER'S Harmonica Gang  
Season: North Pier, Blackpool
- Max GELDRAZ  
Week: Empire, Chiswick
- The GOOFERS  
Season: Palladium, W
- Charlie GRACIE  
Season: Hippodrome, W
- Karen GREER  
Season: Winter Gardens, Blackpool
- Ronnie HILTON  
Week: Empire, Chiswick
- KENTONES  
Season: Palace, Blackpool
- KING Brothers  
Season: King's, Southsea
- Desmond LANE  
Season: Palace, Blackpool
- Chas. McDEVITT Skiffle Group  
Week: Hippodrome, Manchester
- Cary MILLER  
Sunday: Pier Pavilion, Llandudno  
Week: Derby Castle, Douglas, IOM
- Ruby MURRAY  
Season: North Pier, Blackpool
- PRINCE Sisters  
Season: Empire, Belfast
- Joan REGAN  
Season: Palladium, W
- Marion RYAN  
Week: Empire, Liverpool
- Joan SAVAGE  
Season: Winter Gardens, Blackpool
- Anne SHELTON  
Sunday: Pier Pavilion, Llandudno  
Season: Queen's, Blackpool
- Tommy STEELE  
Season: Palace, Blackpool
- TANNER Sisters  
Season: Palace, Blackpool
- THREE DEUCES  
Season: Central Pier, Blackpool
- THREE KAYE Sisters  
Season: Palladium, W
- THREE QUAVERS  
Season: Hippodrome, Eastbourne
- Mel TORME  
Week: Empire, Finsbury Park
- Frankie VAUGHAN  
Week: Astoria Cinema, Brighton
- VIPERS Skiffle Group  
Sunday: Ryde  
Week: Carlton, Rochdale
- Hedley WARD Trio  
Week: Pavilion, Bourne-mouth
- YANA  
Season: Opera House, Blackpool



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## Ivy Benson threesome play down in the Glen

formerly vocalist with Sonny Rose at the West End Ballroom, Birmingham, is now singing with Fred Newey at the Casino Ballroom. . . . Jamaican tenorist Andy Hamilton reopens his Club Caribbean at the Vittoria Restaurant, Birmingham, tomorrow (Saturday).

LITTLEHAMPTON.—Sunday concerts at Pavilion-on-the-Green, will star Kay Cavendish this Sunday, Lucille Graham (11th), Tommy Reilly (18th), Rita Williams (25th). . . . The Ronnie Smith Orchestra is resident group at the Top Hat Club.

TORQUAY.—Henry Pearce is MD for the sixth summer at Torquay's Palm Court Hotel.

GUILDFORD.—The Debonaires Dance Orchestra played the final date at the New Ballroom, Guildford last Saturday (July 27) before it closed for renovation.

MANCHESTER.—The Millbrow Skiffle Group is to be resident at the Bodega Restaurant, Manchester, each Saturday commencing August 10.

CARDIFF.—Ted Alexander has installed a quartet at St. Mellons Country Club near Cardiff. . . . Mike O'Leary (alto) has left Cardiff's Locarno Band for an Australian cruise. . . . Pianist Alan Wood is spending the summer with his Trio at the "Golden Hinde," Lavernock. . . . Noted local pianist Stan Burrows is currently with George Crowe and his Blue Mariners.

# I'm not grumbling

IN these days of woeful prediction it is heartening to meet a British bandleader who faces the future with confidence.

"I can honestly say," asserts Johnny Dankworth, "that we are doing all right. Of course, attendance figures are down a little. But the difference is so slight as to be imperceptible."

Dankworth has facts to back him up when he says the band boom the profession enjoyed up to a couple of years ago has definitely ended.

The band casualty list has grown steadily longer. Tubby Hayes, Malcolm Mitchell, Tommy Whittle, Tony Crombie, Ronnie Scott—all were leading "name" touring bands not so long ago. Jack Parnell has been happy to reach the shelter of a residency in the TV studios. The Kirchin band shrank in despair a few weeks ago. Tony took refuge in rock-'n'-roll.

## Jazz policy

Why, then, the Dankworth prosperity?

Simple. He's been following a consistent jazz policy.

"The touring business really started feeling the pinch about the time that commercial TV opened," he points out. "Facts have to be faced. Television is an entertainment for the whole family. They can sit in comfort in their own home and watch highly paid acts."

"It obviously is going to take something a bit special to drag them out of doors—especially when they have to pay an entrance fee, too."

## A mistake

Ever since the war, British bandleaders took up a parrot cry whenever takings dropped. "We're going 'commercial'!" Roughly speaking, that meant trying to please the majority. And faced with the menace of TV, many bandleaders started cutting down on the jazz. Not Dankworth.

"That seemed to me a mistake. Jazz is the one thing TV viewers get very little of. I felt if I could offer some jazz, based



● CLEO LAINE  
... more than just a band singer to Dankworth.

on a policy of playing the really worthwhile tunes that have attained the status of 'standards,' then the band might build up a really loyal following."

That, in effect, is what hap-

## JOHNNY DANKWORTH tells Tony Brown in a special MM interview

pened. Last week-end, the Dankworth band played a couple of concerts in Blackpool. The competing attractions in the seaside town were practically awe-inspiring—Tommy Steele, Johnnie Ray and Mel Tormé, not to mention dozens of other entertainers.

"Our first concert was about three-quarters full. The second was packed out. And the reception that the band got was really heartening. But that's becoming the rule nowadays."

## Vindicated

It is true that the demise of so many other jazz-slanted big bands may have operated in the Dankworth band's favour. Yet it also must be allowed that the Dankworth policy has been vindicated.

"Personally, no one has ever convinced me that I can't make my living in this country playing jazz," says Johnny. "Anyway, I've succeeded in playing jazz ever since I became a musi-



cian and I hope to go on doing so."

Newest phase in the Dankworth campaign is the deliberate development of Cleo Laine as a jazz stylist. Today, she is regarded by Johnny as something more than a mere band singer. She gets the build-up of a featured artist—and (more important) worthwhile material.

It's a matter of hard-and-fast routine that Dankworth's band does not play the best sellers. People can hear those from other bands and other singers. They've got to know what to expect from Johnny and they aren't being confused or disappointed by rapid and panic-stricken changes of direction. "That doesn't mean that we

never play Hit Parade songs. Fortunately, the pluggers sometimes happen to be pushing numbers like 'Moonglow' and 'April in Paris.'"

There is one fly in the ointment. When the Dankworth band broadcasts it has to submit to that iniquitous 60 per cent plug rule.

## Ridiculous

"We try to get over it by doing medleys of plug-list songs," says Johnny, "but it seems ridiculous that we aren't regarded as being a jazz outfit just because we happen to be a big band."

"Yet when a trad band broadcasts, it is free to play all the jazz it wants..."

# Johnnie turns the tables

AS has often been remarked, Johnnie Ray is unpredictable.

For example, He has a disconcerting knack of turning the tables on his interviewers.

The MELODY MAKER stood in the background at his last Press reception and just listened for a change. Johnnie was in one of his contrary moods.

"What do you mean, 'What is my gimmick?'" he demanded of one astonished columnist. "Can you tell me what a gimmick is?"

The men who usually ask the questions proved not so hot at supplying the answers. "It's a trick, a novelty," ventured one.

Ray gazed at him bleakly. "Are you accusing me of being a trick?"

## Co-operative

His voice sounded chilly, but Ray enjoys this kind of exchange more than his baiters. He has been the richest source of "copy" of all gimmick singers for many years—and he knows it.

After throwing the ranks of the Press into temporary confusion, he was as co-operative as ever.

"If you want to know why I've enjoyed some success as an entertainer," he conceded cautiously, "I'd say that it was due to a combination of things. Sincerity. If you want the technicalities, something called phrasing, dynamics, beat."

Johnnie seems to have a horror of sounding conceited, and usually refers to himself

as the end product of an organisation with the plural "we." "We spend more time abroad than in the States nowadays..."

This cumbersome device naturally slips sometimes. As when he spoke to me in Birmingham last Saturday.

"My fans are loyal," announced Johnnie. "Whether I have a hit record or not, they're still there. There has been a weeding-out process which is better for everyone concerned."

## Education

"I'm really glad those frantic days are over when fans screamed outside hotels at 2 a.m."

"Have I changed my style? Not really. I'm six years older than when I first started."

"I aim to keep going as long as I can. I'm getting a first-class worldwide education. And I make a lot of money. I work hard for it, but so long as everyone makes a buck then I'm happy to go on working."

## Love life

"It isn't my policy to make a lot of money and then get out of Show Business."

"My love life? A lot of unfortunate things have been written about this. The people who ask me if my engagement to Sylvia Drew was a publicity stunt annoy me considerably. We just couldn't work things out and we're still the best of friends."

George Bartram

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**Headline weddings**



**TWO** show business weddings hit the headlines last week. Pictured (top) Max Bygraves (r.) congratulates pop singing star Joan Regan and Harry Claff after their marriage at St. Lawrence's Catholic Church, Sidcup, Kent, on Saturday. Harry is the box office manager at the London Palladium, where Joan and Max are currently starring.

Pictured right are the 22-year-old Earl of Wharfedale and 20-year-old former shorthand-typist Aline Bruce, who were married two days earlier at Bolsterstone, Yorkshire.

The Earl has made a name as a rock-'n'-roll drummer with the Johnny Lenz Group from Sheffield. He and his bride have known each other since childhood and have been engaged for seven months.

**LUTON GETS JAZZ—CHICAGO STYLE**

Luton's Delta Jazz Club closes on Wednesday for the summer and instead fans will have a Chicago Jazz Club each Wednesday at the Cresta Ballroom. The band will be led by the Delta's trumpeter Steve Mason.

**Vaughan trumpeter makes own record**

Trumpet-player Murray Campbell, currently touring with the Frankie Vaughan Show, has made his first solo record, for Philips. It features "Gipsy Trumpet," his own composition, and "Mandolin Serenade," theme-song of the new Charles Chaplin film, "A King in New York."



**EVE FOR GERMANY TO BOOST DISCS**

**EVE BOSWELL** is to make another visit to Germany for a fortnight commencing September 9. Eve, who has just returned from Germany, after making some records for EMI, will be going over in September to boost the discs and to discuss the film she may make there. There are plans with a German film concern to feature her in a story which bears a close similarity to her own life.

**Seaside tour**

At present touring British seaside resorts for Harold Fielding. Eve is currently in Llandudno (also September 2), followed by Aberdeen (August 6), Margate (26th) and Bournemouth (September 23). She breaks the tour for a fortnight, starting August 12, for a vacation in Italy. She opens for one month at Bern's Restaurant, Stockholm, on October 1.

**SHIRLEY ABICAIR IN CHILDREN'S SPOT**

Zither girl Shirley Abicair has been booked for a new BBC television series. She is to have a 10-minute spot once a fortnight in "Children's Hour." The series is due to start in October and is expected to run until Christmas. Shirley also has an adult series booked for BBC television for late autumn.

**IT LOOKS LIKE A COMPLETE...**

It is rumoured that Merca plans to sell the Bradford site—recently purchased for £12,000. Mpsca is said to be interested in purchasing the Bradford Alhambra Theatre.

**... SELLOUT**

Negotiations are almost complete to sell the Embassy Ballroom, Wakefield, Yorks. The price—£25,000—has been paid by a Sheffield firm. Dancing finishes at the end of September.

**Ronnie Hilton has his fortune told**

Ronnie Hilton will appear in the Anniversary Spot in BBC-TV's "Zodiac" on August 14. Ben Lyon will introduce the programme. Alfred Marks will provide the comedy, and songs will be heard from Leonie Page and the Meritones—a quartet from the five-piece Coronets.

**CBS 'DISCOVERS' DON RENNIE**

**AN** American TV and radio network wants British singer Don Rennie. Sol Newman, talent spotter for CBS in Chicago, saw Rennie last week and told the MM: "I thought he was great. I am negotiating with his agents for him to come to the States for TV and radio in the autumn."

**OH, SO SWEET TONY CROMBIE**

**ROCK 'N' ROLL** leader Tony Crombie has entered the sweet-music field with a Columbia LP entitled "Tony Crombie's Sweet Beat." It comprises 12 titles in the champagne style with a 15-piece orchestra led by Tony on drums. It is expected to be issued in October. Singer Bobby Breen has joined Tony's Rockets, succeeding Clyde Ray, who is now solo.

**Topliners—no talent!**

Later we would push him on to New York for coast-to-coast networks. Newman said he had seen most of Britain's top singing stars.

**No girls**

"Most of them have no talent and no stagecraft," he declared. "I have been looking for a girl singer with talent but I just can't find one." This boy Rennie has stage-

**Helping out**

Stars of Jewish National Fund annual charity concert at Brighton Hippodrome on August 11 will include Max Bygraves, the Goofers, and the Kaye Sisters.

craft, talent and, best of all, sincerity. He has that starved look which would go over great with American audiences."

On Monday Newman left for the Continent "to see what I can find there." He will be back in London in a month and hopes by then to have fixed up Don Rennie's trip to the States.

**MICKLEBURGH IN PHILLIPS BAND**

**TROMBONE-LEADER** Bobby Mickleburgh joined Sid Phillips' Band on Monday at Torquay's 400 Ballroom. Bobby, who replaces Norman Cave, will be free to lead his own group when Sid's band is not working. Clarinet-leader Sid and his brother, trombone-leader Woolf, will be combining with their bands in a 13-week radio series, starting on October 3. The programme will go out every Thursday at 6 p.m. (Light). The brothers did a radio programme together nine years ago, entitled "Sid Cries Woolf."

**McDevitt wants another Whiskey**

**SKIFFLE** star Chas. McDevitt is auditioning girl singers during his country-wide Variety tour. Chas. is looking for a girl to replace Nancy Whiskey, who leaves the Skiffle Group to go solo in September. At each theatre during the tour Chas. will invite girl skifflers to audition with the group.

The group—with Nancy—opened the tour on Monday with a week at Glasgow. Next week it plays Manchester and then goes to Liverpool (12th), Birmingham (19th) and Newcastle (26th).

**Sunday shows**

Sunday concerts have also been set at Blackpool Hippodrome this Sunday (4th) and Margate Winter Gardens (18th). Plans have not yet been finalised for the solo debut of Nancy Whiskey, who last week signed with Foster's Agency.

**OBITUARIES**

**JOSEPH FELDMAN FATHER OF JAZZ**

British multi-instrumentalist Victor Feldman received a phone call in Los Angeles on Monday telling him of the death of his father, Joseph. Victor offered to fly home, but his mother told him not to risk spoiling his present big opportunities with the Buddy De Franco combo. Mr. Feldman was well known in the jazz world through the musical activities of his four sons and the 13-year existence of Oxford Street's Feldman Club. The club's guests included Glenn Miller, Benny Goodman, Coleman Hawkins and other American stars. Victor owed a lot to the wisdom and encouragement of his father in his rise to fame, starting as a drum prodigy with the Feldman Trio, completed by brothers Robert (cit.) and Monty (pho., acc.). Mr. Feldman, who was 59, leaves a widow and four sons. The funeral was at Enfield on Tuesday.

**'Boy Friend' pit drummer dies**

Drummer Jimmy Jack died in King's College Hospital, London, last Friday, aged 53. Jimmy, who came from Ayr, played for many well-known leaders, including Henry Hall, Ambrose, Wally Chapman and the late Teddy Joyce. His most recent job was with the pit orchestra in "The Boy Friend," at Wyndham's Theatre. He leaves a widow and two children.

**MR. FRANK HARTLEY**

The death has occurred of Mr. Frank Hartley—leader of the Stanley North Band when it won the first MELODY MAKER North of England and Dance Band Championship at Oldham in 1929.

**SHORT NOTES**

**HUSBAND** and wife, Ronnie and Marion Keene will both be appearing in this weekend's "6.5 Special." Ronnie will be playing with Don Lang.

The Bourbon Street Ramblers, winners of the recent Jazz Band contest at Hammersmith Palais, are set for open air concert dates in the Town Park Bandstand, Wood Green, on August 15 and 17. The group is booked for Wood Green Jazz Club (13th) and Harringay Jazz Club (14th).

Singer Jo Searle and Tubby Hayes will be guest stars of the Dill Jones Trio in BBC-TV's "Jazz Session" on Friday.

First skiffle group to record for Philips, the Sonny Stewart Group, has two titles, "Black Jack" and "Northern Line," released this week.

Ten bands, including the Colin Smith Band and the Raven City Six, will play for South London Jazz Club's session at Chislehurst Caves tomorrow (Saturday).

Rik Gunnell's Club M starts weekly all-night sessions at the Mapleton Restaurant, W. tomorrow (Saturday). Resident will be Joe Harriott with the Alan Ganley Trio and the Tommy Whittle Group.

Pianist-leader Pat Hawes marries Miss Yvonne Gray at Caxton Hall tomorrow (Saturday).

Because of illness, Alf Van Dam is unable to MD the current Variety season at Brighton's Astoria Cinema. Deputy-leader Michael Lewis has taken over.

The bands of Ken Colyer and Mike Peters will be featured in a jazz concert at South Parade Pier, Brighton, this Sunday.

The Savoy Ballroom, Southsea, continues its "Radio Band Night" series tonight (Friday) with the Alex Welsh Band. To follow are Vic Lewis (August 9), Ted Heath (16th), Paul Kirchin (23rd) and Eric Delaney (30th).

Shortly to appear on the new Australian TV network is Vicky Lane, wife of former Manchester bandleader Morris Mack. Vicky's stage name in Britain was Brenda Heaton.

**'MAD JAZZ' DIRECTOR**

**A NEW** jazz group opened its own jazz club at the Hallamshire Hotel, Sheffield, yesterday (Thursday). Its title: Mad Red and his Madmen! Who is Mad Red? He is 26-year-old Laurence Newman, director of a large city plumbing firm. The group has already been booked for appearances at two of the city's cinemas and also at a local charity ball.

**Lonnie Donegan in Saturday night TV**

Lonnie Donegan will star in the first of ABC-TV's Saturday night Variety shows which will be seen in the Midlands and North on September 21. A fortnight later, on October 5, Edna Savage will be featured in a show starring George Formby. ABC also plan to reintroduce "Bid For Fame" in the autumn, featuring Joe Loss and his Orchestra. Donegan opens a week at the Empire, Sheffield, on Monday.

**ATISHOO!**

Asian flu epidemic has cancelled a two-month booking at Singapore's Seaview Hotel for pianist-vocalist Pat Hyde.

# Informality's no handicap

*In fact it might even be the other way about*



**SAYS**

**HUMPH**

I HAVE RETURNED FROM HOLIDAY TO FIND THE INQUEST ON TRADITIONAL JAZZ STILL GOING STRONG. NOBODY SEEMS TO HAVE NOTICED THAT THE CORPSE HAS HOPPED UP OFF THE MORTUARY SLAB AND IS, ACCORDING TO REPORTS I HAVE RECEIVED FROM MANY SOURCES, ONCE MORE PROVING ITSELF VERY MUCH ALIVE AND KICKING.

However, the investigation, if premature, was certainly interesting.

As one who was for years renowned in traditional circles for my sartorial elegance (in a competition once held in "Lilliput" by the editor of the "Tailor and Cutter" I came one from bottom, beating Hannen Swaffer by a whisker). I am interested in the notion that the alleged decline in trad attendances might be due to the, shall we say, "informal" appearance of the musicians.

From my own experience, I doubt whether this is an important factor. It might even be the other way about.

I recall the hubbub that arose within my own band's circle of fans when we first appeared on the concert platform in matching uniforms.

Letters whistled in referring to our "spiv suits" and doubting whether we could ever again play "rugged, down-to-earth jazz" since we had taken to disguising ourselves as dance-band musicians.



"There's good reason to suppose that the opportunity to get out of formal working clothes and relax in sloppy attire is one of the major attractions of a jazz club."

It must be remembered there is a strong historical reason for the trad fan's predilection for informality. In the old crusading days of the Revival, when everything connected with commercial dance music and professional show business was highly suspect, general sloppiness in appearance was a mark of "sincerity," a gesture of defiance against "slick commercialism." Nothing filled the concert audience of those days with more confidence than the sight of a generous area of shirt-tail and underwear on the stand. On the dance floor and in the audience the general order of the day

is still check shirts, jeans and other oddments. And there's good reason to suppose that the opportunity to get out of formal working clothes and relax in sloppy attire is one of the major attractions of a jazz club.

From the musicians' point of view I would put forward one argument in favour of the oldest clothes.

Last Wednesday, after a session at my own club, I drove home with every article of clothing—shirt, trousers, socks, shoes—absolutely drenched.

Under those conditions, I reckon we are putting on a brave front appearing in clothing at all.

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MON. 7 OCT. BRISTOL COLSTON HALL 7.30 P.M.	TUE. 8 OCT. WED. 9 OCT. BIRMINGHAM TOWN HALL 7.30 P.M.	THUR. 10 OCT. SHEFFIELD CITY HALL 7.30 P.M.	FRI. 11 OCT. CARDIFF SOPHIA GDNS. PAVN. 7.30 P.M.	SAT. 12 OCT. BOURNEMOUTH WINTER GDNS. 5.0 & 8.0 P.M.	TICKETS FOR ALL THESE CONCERTS 3/6, 5/-, 6/6 8/-, 10/-

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**DAVE BRUBECK** is probably the most controversial modern pianist of recent years. Here, **MARIAN McPARTLAND**, herself a pianist of note, describes a recent meeting with Brubeck.



# DAVE'S A CHALLENGE

**T**HE telephone rang as I was getting ready to go to work.

"Hi, Marian," said an extremely cheerful voice. "It's Dave Brubeck."

Dave explained that he and his son Darry (named after Darius Milhaud) had just returned from a baseball game. "Wish we could get together," he said, "but I'm so darn busy. We've been recording every day, and between times I've been taking Darry all over New York."

To my surprise and pleasure Dave hummed a phrase from a tune I had written and sent to him called "There'll Be Other Times."

Then he told me: "I really dig that tune, Marian. I'm going to play it. You know what? Miles recorded 'In Your Own Sweet Way' with a wrong note! He played an E natural instead of an F. Now everyone will be doing it that way. I guess I'd better start to play it like that myself."

Naturally I asked after Joe Morello, who worked with me for almost four years and is my idea of a perfect drummer.

Brubeck said: "Joe is doing just great. We are really getting a different sound in the group since he joined us, and I know I'm playing more relaxed than I used to."

"Yes, Joe's contributed a great deal already—that guy never stops. Tell you what, Marian. He and I will come up to the Composer tomorrow night to see you. We'll manage time off somehow. OK?"

The Quartet was working downtown at Lower Basin Street, while I am uptown at the Composer Room, so it was hard for us to meet, between sets.

## Symphony

All the same, Dave and Joe did come to see us the next night. They walked in the room just as we got off the stand. "Pretty good timing," we kidded them. I was sorry. I had hoped to get Joe to sit in for a number or two with us.

We went off to have coffee together. Dave had Darry with him—a nice-looking dark-haired boy of ten.

They talked of the nerve-racking plane ride from San

Francisco, when one of the engines caught fire and they were forced to return to the field, and of all the places they had visited since arriving in New York.

"Been on the go continuously" Dave said. "And now my brother Howard and I are going to do this date with the Cleveland Symphony. Howard's a terrific writer, really. If some of his things could only be interpreted in a jazz form! If he ever starts to write jazz things he'll be the end."

I asked Dave about John Mehegan's controversial "Down Beat" article on Brubeck's style which has caused so much comment here. He told me: "To tell the truth, I haven't actually read it. It was read to me over the phone, and my first reaction was to find this guy and poke him in the nose."

"Later, I cooled down and decided that the piece would probably do me more good than harm in the long run. In fact, it has already. Our fans have rallied around and I've had letters and calls from all over the country."

"So I don't feel bad about it any more. In any case, I don't think Mehegan had his facts straight. He can put me down musically if he wants to, but he should get all the facts first."

## Improvising

While Bill Crow, who is back with me on bass, was talking to Dave, Joe Morello and I discussed Brubeck's work.

"He's really great to work with," Joe said. "And when he gets going on a tune it's the end. He starts improvising, and then he'll hit on a certain theme and just keep building and building it. He can really do this, and it's a very exciting thing."

"Working with a group like

this is a challenge. And you know, even if Dave asked me to leave tomorrow, I'd have to say he's one of the nicest guys I ever worked with—sincere and a real person."

## Wallington

About now Dave looked at his watch and said, "Gosh, we'd better be going." They jumped in a cab and headed downtown.

The next evening was Dave's closing night at Lower Basin Street. I made plans to go there between sets. George Wallington, who alternates with me at the Composer, generously agreed to play an extra long set while I was gone.

So the minute we were through Bill Crow and I sped downtown. As we entered the club the band was ending "I'm In A Dancing Mood."

## Apologised

We got to a table, ordered two drinks, waved to some friends... and that was that. Dave got off the stand, then saw us and came over.

"Gee, Marian, we'd have played a little longer if we'd seen you," he apologized.

"Guess our timing was pretty bad," I replied, downing the drink. "Come on, let's go and have coffee."

# Those 50 LPs

WE are still getting letters about Frank Parr's 50 LPs selection (*Corner*, July 6) and the letters it inspired. Bandleader Alan Littlejohns takes a swipe at letter-writer Walter Osborne (20/7/57). He says:

"What a card this Mr. Osborne is! We nearly died laughing when we read that we must delete the Duke (who is a 'musical charlatan') from Parr's list but 'must not forget Illinois Jacquet' and the JATP. He was joking, of course."

M. W. Prime, of Tring, Herts, comments: "I feel Max Harrison is splitting hairs over the top section."

"Except for the Parker-Gillespie—for which the Parker Memorial album should be substituted—I consider the original list adequate."

"The Morton LP suggested by R. M. Mellor could well be added at the expense of Humph's LP—too recent, anyway, for the Jazz Revival section."

"David Griffiths' amendments deserve attention, particularly the 'Jazz Giants' LP, but I think Mr. Osborne's ridiculous remark about Ellington suggests a lack of basic jazz knowledge."

"The suggestion that 'Armstrong Plays Handy' should replace 'Ambassador Satch' was no doubt a general one. But I am surprised that the appearance of Bechet's 'Shake It And Break It' under Golden Age was not criticised."

## Blues singers

AND now back to the list of blues singers' pseudonyms, begun last week. We got as far as Birmingham Sam. So on with the Bs.

Black Ace—B. K. Turner.  
Black Billy Sunday—Calvin P. Dixon.

Blm Gordon—Curley Weaver.  
Blind Blake—Arthur Phelps.  
Black Boy Shine—Harold Holdday.  
Black Ivory King—David Alexander.  
Blind Bobby Baker—Bobby Leacan.  
Black Spider Dumping—John D. Twitty.

Blind Boy Fuller—Fulton Allen.  
Blind Boy Fuller No. 2—Brownie McGhee.

Blind Boy Fuller's Buddy—Floyd Council.  
Blind Gary—Blind Gary Davis.  
Blind Lemon's Buddy—Solomon Hill.

Blind Pilgrim—Blind Willie Johnson.  
Blind Sammie—Willie McTell.  
Blue Bell—Bessie Smith.

Blue Boy—Teddy Moss (who is James Platt).  
Blues Johnson—Leroy Carr.  
Blues King—Brownie McGhee.  
The Blues Man—George Vann.  
The Blues Woman—Marion Abernathy.

Bob Howard—Howard Joyner.  
Bo Diddley—Ellis McDaniel.  
Brother George—Fulton Allen.  
Brother Joshua—Pleasant Joseph.

Bumble Bee Slim—Amos Easton.  
Bubbles—John Sublett.  
Carolina Slim—John Lee Hooker.  
Casey Bill—William Weiden.

Catjuice—Charlie—Charles Hicks, also Wesley Wilson.  
The Cameo Girl—Lucille Hegamin.  
The Cannonball—Lee Green.  
Chicago Bill—William Lee Conley Brooney.

Chocolate Brown—Irene Scruggs.  
Clara Cary—Clara Herring, also Lottie Kimbrough.  
Doctor Clayton—Peter Clayton.  
Doctor Clayton's Buddy—Albert Laundrew.

Peter Clighton—Peter Clayton.  
Country Paul—John Lee Hooker.  
Cousin Joe—Pleasant Joseph.  
Pee Wee Crayton—Connie Curtis Crayton.

Creole Gayno—George Guesnon.  
Big Boy Grudup—Arthur Grudup.

Cryin' Ellen—Bayless Rose.  
Daisy Cliff—Rosa Henderson.  
Cow Cow Davenport—Charles Davenport.

Red Hot Shakin' Davis—Madiyn Davis.  
Delta John—John Lee Hooker.  
Devil's Daddy-in-Law—Floyd Council.

Devil's Son-in-Law—William Bunch.  
Dipper Boy Council—Floyd Council.  
Dirty Red—Nelson Wilborn.  
Dixie Nolan—Irene Scruggs.  
Easy Papa Johnson—Roosevelt Sykes.

Eddy Teddy—Teddy Edwards.  
Big Boy Edwards—Teddy Edwards.  
Ella White—Katie Crippin.

Evelyn Foster—Clara Herring.  
Fanny Baker—Lillian Brown.  
Fanny Johnson—Viola McCoy.  
Falso Howard—Howard Joyner.

The Florida Kid—Ernest Blunt.  
Flossie Brown—Bessie Jones.  
Frogman—Clarence Henry.

Glady's Johnson—Viola McCoy.  
Georgia Tom—Thomas A. Dorsey.  
Georgia Grinder—Charles Davenport.

George Hamilton—Charles Davenport.  
George Jefferson—Lennie Johnson.  
Jazz Gillum—William Gillum.

Girl Friend—Clara Burston.  
Glady's White—Viola McCoy.  
Cool Grant—Leola Grant.

Hattie North—Edith Johnson.  
Hamfoot Ham—Joe McCoy.  
Handy Archie—Willie Baker, also Archie Lewis.

Hannah May—Victor Spivey.  
Hattie Garland—Pauline James.  
Chippie Hill—Bertha Hill.  
Smoky Hogg—Andrew Hogg.

Homer The Great—Connie Curtis Crayton.  
Honey Boy Smith—Hudson Whit-taker.

The Honey Dripper—Roosevelt Sykes.  
Lightnin' Hopkins—Sam Hopkins.  
Howlin' Wolf—Chester Burnett.

Iva Smith—Leola Grant.  
Irene Gibbons—Eva Taylor.  
J. C. Stout—J. D. Short.

Lil' Son Jackson—Melvin Jackson.  
James Platt—Teddy Moss.  
Jane Lucas—Victoria Spivey.  
Jelly Joe—J. D. Short.

Jelly Bean Slim—Erskine Lewis.  
Jim Jam—Walter Taylor and Tommie Bradley.

Jim Miller—Buddy Moss.  
Jimmy Jordan—Lennie Johnson.  
Joe Joe—Joe Linthecombe.

Johnny Frank—John Sellars.  
Josephine Beatty—Alberta Hunter.  
Julie Powers—Ida Cox.

[TO BE CONTINUED]

Woman plans your outdoor

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## COLLECTORS' CORNER

edited by  
**Max Jones and Sinclair Trail**

● Alberta Hunter

Girl Friend—Clara Burston.  
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 Hattie North—Edith Johnson.  
 Hamfoot Ham—Joe McCoy.  
 Handy Archie—Willie Baker, also Archie Lewis.  
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 Joe Joe—Joe Linthecombe.  
 Johnny Frank—John Sellars.  
 Josephine Beatty—Alberta Hunter.  
 Julie Powers—Ida Cox.



Two long programmes of dance music are the early fruits of the BBC's new policy says  
**MAURICE BURMAN**



The Dill Jones Trio—"a compact, swinging group."

# The BBC starts swinging

**THE BAND WAGON**  
Ted Heath And His Music  
Sid Phillips And His Band  
10.15 p.m. 22/7/57

**DESIGN FOR DANCING**  
Gerald And His Orchestra  
Kenny Ball And His Seven  
Dill Jones Trio  
10.15 p.m. 22/7/57

LET'S first start with the Dill Jones Trio, Danny Craigie (drums), Malcolm Cecil (bass) and Dill (piano) are not only a compact, modern swinging trio, but firm friends as well. They share a flat together and consequently eat, drink and think jazz all the time. I watched them play at a party last week and, apart from enjoying the music, I was entirely fascinated by Malcolm's stance at the bass. Though barely 19, he has the gifts which make good bass players and jazzmen plus a stance which—sincere as he is

—nevertheless is a very interesting gimmick. Looking at him in profile, he is hunched squarely behind his instrument, his forehead pressed hard against the neck of the bass, his plucking arm held high over his head, and looks like a contemporary cartoon of a bass and player all welded together. From the front, with one eye peering ahead from each side of the bass, it is rather difficult to see his face for beard, bass and spectacles. His playing, too, is a joy. On this broadcast he was featured on bass and cello. On cello his ideas and style were very

promising, even if his intonation was sharp. Dill, as usual, played with imagination, drive and sparkle. His final number, "Lullaby Of The Leaves," was piquant and emotional and owed something to John Lewis's "Django." Why have I lumped these two broadcasts together? Because they are the early fruits of the new BBC policy of much more dance music—a policy which starts in earnest at the end of September. Each of these airings lasted 1 hour 40 minutes, a record for continuous dance music. "Book at Bedtime" used to interrupt the bands for 15 minutes and people who liked the music either switched off or turned to other stations. This way the Light Programme is

giving the people what they want and holding them. Heath I found better than ever, masterly and precise, with Peter Lowe singing very well, while Sid Phillips was easy and relaxed. That was Monday. Tuesday's three bands were all good and different, an important point. I liked Kenny Ball's trumpet and his programme. Gerald's show was on the sweet side, beautifully played.

**BURMAN'S BAUBLE**  
is awarded to Harry Latham for his outstanding trumpet playing.



Geraldo

## Raised in Texas—born in Tennessee

FLAME, it seems, is often a matter of being in the right place at the right time.

Skiffler Johnny Duncan chanced to be in the Humphrey Lyttelton Club when Chris Barber was there. They talked of Lonnie Donegan leaving Barber and of the amazing coincidence that Johnny also happened to be a folk singer.

Johnny was singer with the Barber band at the Royal Festival Hall the very next evening.

In a sense, he'd enjoyed advantages that Donegan had lacked. Like being born in America. Duncan first blinked in the daylight of Tennessee, but was raised in Texas. A miner father encouraged him to sing the country and western songs and he graduated to church socials and similar functions at the age of 13.

At 16 he was the guitar-playing vocalist in his own hill-billy trio and managed to earn enough to give up working. Later on he moved down to Kentucky and joined Bill Monroe. He visited England first as a GI. Later he married. His first recording chore was two tracks on a Barber EP, "Where Could I Go?" and "Doin' My Time." The impresarios, thanks to Lonnie Donegan, were getting wise to the money in skiffle, so Duncan didn't stay with Chris Barber very long.

And he was offered a recording contract as a solo singer on Columbia. His initial 78 recording was impressive enough to earn him an EP. But meanwhile his version of "Last Train To San Fernando" is making an impression. Duncan now has his own skiffle group called, logically enough, the Blue Grass Boys. As skiffle groups go, it's in the all-star class—Jack Fallon on bass, Denny Wright on guitar, Lennie Hastings on drums.

Tony Brown

## Jazz on the Air

(Times: BST/CET)

**SATURDAY, AUGUST 3:**  
10.0-10.30 a.m. DL: Skiffle Club.  
12.30-1.0 p.m. A 1: Blakey, MJQ, Drum Suite, Pochochet.  
12.45-1.15 DE: Terry Lightfoot Jazzmen.  
1.0-1.15 A 1 2: Mahalia Jackson.  
3.0-3.30 P 2: Ted Heath.  
5.15-5.45 Z: Swing Serenade.  
5.50-5.59 C 2: Jazz Discs.  
8.0-8.0 T: (1) Popular. (2) Jazz.  
8.40-9.0 C 1: The Blues.  
9.0-9.25 D: Basin Street Jazz.  
9.30 W: Jamboree Jazz Time.  
10.10-10.55 F 1: Jazz Party.  
10.40-12.0: 12.10-2.0 a.m. 1: Schnee, biegel, Asmussen, Pops, etc.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 J: America's Pop Music.  
11.10-11.30 Y: Jazz 1957.  
12.5-1.0 J: D-J Shows.  
2.5-3.0 H-Q: Hollywood-New York

**SUNDAY, AUGUST 4:**  
1.48-2.30 p.m. A 1 2: Jazz Academy Concert.  
3.45-4.30 C 1: Skymasters, Pia Beck Trio.  
5.5-5.15 F 1: Ella.  
6.30-7.0 B: Teddy Wilson, Oscar Peterson.  
8.0-8.0 T: (1) Popular. (2) Jazz.  
10.9-11.55 S: For Jazz Fans.  
10.10-10.40 B: Parassie on Modjes.  
11.0-11.55 F 1: Jazz For Sunday Night.  
11.9-1.0 a.m. T: Repeat of 8.0 p.m.

**MONDAY, AUGUST 5:**  
8.0-10.0 p.m. T: (1) Popular. (2) Jazz.  
10.10-11.0 S: For Jazz Fans.  
10.30 app. K: Jazz Programme.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 a.m. J: D-J Shows (nightly).

**TUESDAY, AUGUST 6:**  
6.30-7.0 p.m. Z: BBC Jazz Club (Dankworth).  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.30-9.45 H 2: For Jazz Fans.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 B-258m: The Real Jazz.  
10.50-11.15 Z: Ella, Peterson, Getz.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.35-12.0 H 1: Werner Müller Orch.

**WEDNESDAY, AUGUST 7:**  
2.0-2.30 p.m. P 2: Duke Ellington.  
4.55-5.15 C 1: Pete Schilperoord Quartet.  
6.30-5.55 F 1: Modern Jazz '57.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
8.45-8.55 C 2: Hamp.  
9.30-10.30 F 3: Jazz For Everyone.  
9.40-10.0 F 2: This Is Swing!  
10.10-11.0 S: For Jazz Fans.  
11.0-12.0 I: Edelhagen, Combs.  
11.0-1.0 a.m. T: (1) Popular. (2) Jazz.

11.15-12.0 O: East Coast Jazz.  
11.57-12.0 C 2: Errol Garner.  
12.10-1.0 I: Quincy Jones, Healey Spanier, John La Porta Combo.

**THURSDAY, AUGUST 8:**  
6.45-7.0 p.m. Z: Swiss Jazz.  
7.10-7.40 C 1: AVRO Jazz Club.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
10.0-10.30 J: Instrumental Mood.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 B: Newman, Jazz City, Parker, Shearing, etc.  
10.15-11.0 M: Jazz Club.  
10.20-11.0 I: Portrait of Big T.  
10.45-11.0 J: B for Blues.  
10.50-11.0 P 4: Bethel.  
11.0-12.0 P: Erwin Lehn Combo.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**FRIDAY, AUGUST 9:**  
7.5-7.20 a.m. P 2: Teddy Wilson.  
4.0-4.30 p.m. I: Birdland Concert.  
5.35-6.5 L: Jazz.  
5.45-6.5 C 2: Jazz Music.  
6.30-6.45 Z: Art van Damme.  
8.0-10.0 T: (1) Popular. (2) Jazz.  
9.30-9.45 F 4: Hamp.  
10.0-10.25 J: Mostly Dixie.  
10.0-10.15 W: Dodds-Ory.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 DL: Rhythm and Blues.  
10.20-11.0 Q: Jazz Developments, New Discs.  
10.35-11.15 Z: Jazz Actualities.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**KEY TO STATIONS AND WAVELENGTHS**

A: RTP Paris-Inter: 1-1829m, 48.30m, 2-192m.  
B: RTF Parisien: 250m, 218m, 318m, 359m, 445m, 498m.  
C: Hilversum: 1-402m, 2-298m.  
D: BBC: E-464m, 30, 25, 19m bands, L-1500m, 247m.  
F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.  
H: RIAS Berlin: 1-303m, 2-407m, 49.94m.  
I: SWP Baden-Baden: 235m, 263m, 193m, 41.29m.  
J: AFN: 344m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.  
L: NR Oslo: 1376m, 337m, 228m, 477m.  
M: Copenhagen: 1224m, 283m, 210m.  
O: BR Muenich: 375m, 187m, 45.7m.  
P: SDR Stuttgart: 522m, 49.75m.  
Q: HR Frankfurt: 506m.  
S: Europe I: 1647m.  
T: VOA Washington: 41, 31, 19m bands. Programme (2) 12.0-1.0 a.m. only on 1734m.  
W: Luxembourg: 208m, 49.32m.  
Y: SBC Lugano: 568.9m.  
Z: SBC Geneva/Lausanne: 393m, 31m band.



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# 'I've found a new ballet'

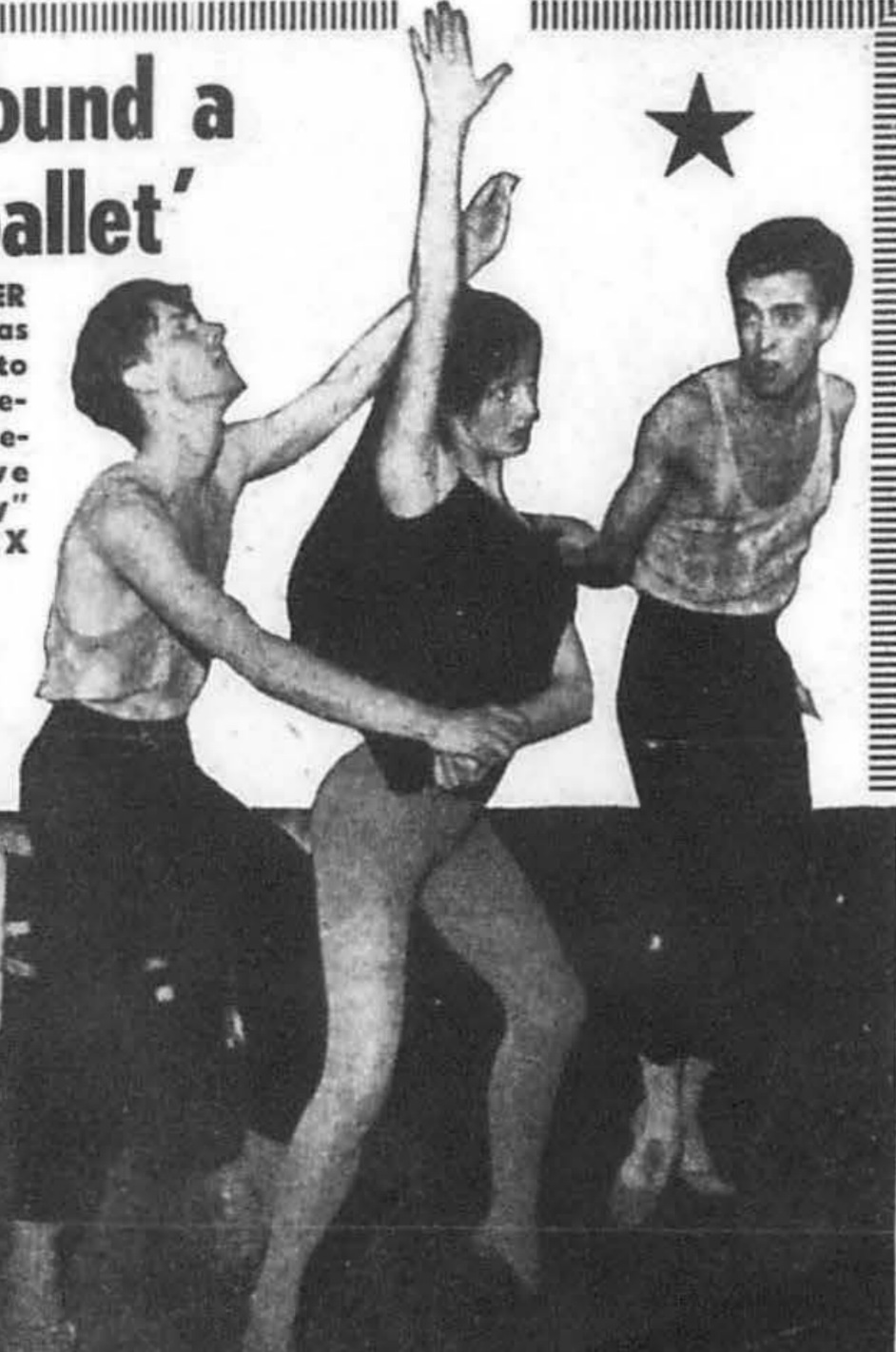
CHOREOGRAPHER Peter Darrell has devised a ballet to the Roy Eldridge-Dizzy Gillespie recording of "I've Found A New Baby" (Col-Clef 33CX 10025).

The ballet was presented at London's Arts Theatre Club last week by the Western Theatre Ballet.

This special MM shot by Ron Cohen shows (l-r): Oliver Symons, Hazel Merry and Jeffrey Taylor.

Hazel (19) and Oliver (20) have just announced their engagement.

A few years ago, Sadler's Wells presented a ballet based on Stan Kenton's 'Mirage' and 'Somnambulism'



# ON THE BEAT

### with PAT BRAND



**NEVER** mind the gale-force winds that whip the fish-and-chip paper up into your face. Never mind the funny hats that look reasonable compared with some of the faces under them. The pubs reminiscent of wartime NAAFI canteens; the crowds that force you to a snail's pace; the din; the Ghoul-den Mile. . . . Blackpool is the place for entertainment. . . . Where else, for instance, would you find Johnnie Ray topping at the Opera House, while a few feet away in the Winter Gardens Mel Tormé tops in the Sunday TV show? With Johnnie Dankworth and Cleo Laine down the road? And Eve Boswell, the Stargazers and Vic Lewis supporting Ray? And shows through the week offering such star names as Kenny Baker, Anne Shelton, Ruby Murray, Yana, Jill Day, Karen Greer, the Jones Boys, the Three Deuces, the Tanner Sisters, Kenny Morris and Joan Savage, Tommy Steele, the Harmonica Gang, Robert Earl. . . . to mention only a few. I'll wager there's more stars to the square mile in this Fun-Fair-by-the-Sea than in any other city in the world. Which, I suppose, makes it bearable for them to play a whole resident season there.

**Time to talk**  
BUT on Sunday last, when he visited the Mel Tormé TV rehearsals at the Winter Gardens, how did he spend most of his time?  
Chatting with an amateur vocal group appearing in the Carroll Lewis spot. . . .  
**No?**  
INCIDENTALLY, I didn't like to confess that when I watched his guest spot in that Soho cabaret, I could see no future for him. How wrong can you be?  
**Thumbs up**  
BUT you can't be wrong all the time. And a guy I did go quietly overboard about in this column last March has more than made the grade. Russ Hamilton. . . . Who sings well, writes his own songs, and plays a very reasonable guitar. I listened with him to the playback of his first recording in the Oriole studio—"We Will Make Love"—backed with "Rainbow"—and gave him the thumbs-up sign. . . . Today, "Love" continues to ride high in the British disc and sheet music charts. . . . Over in America—well, it's "Rainbow" which has sold the disc—currently standing around 18 in the "Cashbox" charts. . . . Young (24) Russ must have made a packet out of his sheet music sales and the disc that was originally intended as a

private recording for his own amusement. . . . But he's still working as a Redcoat down at Butlin's Clacton Camp. . . .  
**Dancing Tyme**  
VY BENSON has been signed for the International Old-Tyme Festival during her last week in the Isle of Man. Harriett Davidson?

**Luck of the Irish**  
AT the end of their holiday in Alessio, they were down to their last £3. Singers Ronnie Carroll, Glen Mason — and Peter Phillips, of the Peter Maurice Music Co. . . . In Peter's car, they set off last week on the long journey to Boulogne and home—by way of San Remo. . . . Where Ronnie won 250,000 lire in the casino (about £150). . . . Followed a little celebration, then on to Monte Carlo. . . . Where Ronnie won 100,000 francs (about £100). . . . It was just as well. One hundred kilometres north of Paris, a dog ran into the road, and their resultant skid fetched them up against a traffic island with a broken front axle. . . . Ronnie had to be in Town by Saturday. He flung largesse at Glen and Peter to pay for repairs—then hailed a taxi.

Cost to Boulogne: £11. But he made the session. And he's still in pocket. . . . Eh?

**A TRADITIONAL** musician I know has come back from holiday in Spain nicely bronzed. He calls it a "Spanish Tinge."

**Pluck of the Irish**  
THE disc no disc-jockey will dare to play, is how Carmel Quinn describes it. For the Irish singer, who has been appearing on the Arthur Godfrey Show for the past three years and has two albums of Irish ballads to her credit, has just made a rock-'n'-roll disc! "Who Are You Foolin' Now," it's called. But Carmel's not fooling. Both she and her arranger felt the song that way, and reputation or no reputation, that's how they recorded it. . . . But Carmel—currently visiting her family in Dublin—plays safer on the other side. A ballad called "You Can't Run Away From Your Heart."

**Thick on top**  
IT'S not only people in the music business who take an interest in the record charts. One of America's best-known wig-makers has them pinned up in his office. . . . A well-known (and balding) singer called on him the other day and asked why. . . . "Well, look!" said the wig-maker. "I've got six in the top ten this week."

# Hollywood Headlines

**PAT BOONE**, they say, is opposed to kissing women in his films. He's been pondering an upcoming scene with pretty Shirley Jones in "April Love." Pat is reported as saying: "The director feels there should be a kiss to give the scene greater impact. So far we have been shooting around it and I have to make up my mind within the next three weeks whether to kiss her or not."

**JAZZ JOTTINGS**. . . Bill Russo is coming to Los Angeles to form his own 22-piece jazz aggregation. . . . Ella Fitzgerald has lost about 35 lb. . . . Jack Webb is planning a "Pete Kelly's Blues" TV series with Bob Crosby in the title role. . . . Detroit drummer Jerry McKenzie replaced Reed Vaughan in the Stan Kenton band.

**BITTER NOTES**. . . The Dave Brubeck Quartet followed Perez Prado into the Crescendo. . . . Margaret Whiting is making a tremendous hit as the headline star of the new Moulin Rouge show. . . . The Lark Club here has started a dixieland music policy with Johnny Lucas and the Blue Blowers. . . . The Red Mitchell Quartet with Lorraine Geller plays Mondays and Tuesdays at the Lighthouse.

**ONE DAY** recently, Dean Martin's wife discovered an army of goldfish basking in her swimming pool. She happened to mention the fact to her next-door neighbour, Debbie Reynolds. . . . Debbie was highly amused because she and hubby, Edie Fisher, a few months previous, had stocked a small brook that runs between the two properties. The culprit turned out to be three-year-old Ricky Martin, who had been amusing himself with an old fly swatter made into a fish net. . . . Debbie Reynolds, incidentally, has a big hit here with her record of

**RONNIE** really entertains

**RONNIE** HILTON has been topping bills throughout Britain for at least two years, but on Monday at Finsbury Park Empire he made his London Variety debut. My guess is that London will see a great deal more of him for he is a very polished performer indeed. . . . The point about Ronnie's act is that it entertains. He does not merely treat the customers to a series of "my latest record hits," but indulges to the full his obvious talent for comedy. . . . Pianist Will Fyfe, Junr., is an important part of the act, joining Ronnie in the comedy routines and for the occasional song. . . . So often with bill-topping vocal acts one is kept on edge wondering whether he (or she) is going to make the next note. With Ronnie, one can just relax and enjoy his offerings. . . . On Tuesday night, Ronnie introduced Dickie Valentine from the stage as "my good friend who has been a great help to me." . . . Dickie had merely watch out for his "good friend" will be stealing his fans.—Hob Dawbarn.

In the States she's a top-liner but here . . .

# Arlene mustn't sing

**BIGGEST** disappointment for Arlene De Marco, a vivacious bombshell of a girl, who's over here from America to film with husband Keefe Brasselle, is that she isn't allowed to sing. . . . "I've got a permit to do a picture," she told me sadly, "and I mustn't do anything else." . . . Which seems a senseless state of affairs. For in the States 23-year-old Arlene is known as one of the famous De Marco Sisters, whose top-line singing act has been going strong for 13 years. . . . Brasselle for a part in one of his company's films, he has to negotiate with her manager. . . . British sisters will remember the De Marco Sisters for their recordings. . . . Watermelon Weather/Festival Hop (MGM 539), I'm Never Satisfied/Bouliabasse (MGM 629), Oh, What It Seemed To Be/Little Man In The Big Sombra (MGM 740), Just A Girl That Men Forget/Lovely (Brunswick 05349), Dreamboat/Two Hearts, Two Kisses (Brunswick 05425), Sailor Boys Have To Talk To Me In English/Hot Barcarolle (Brunswick 05474).

**Sound track**  
Since she married Brasselle, however, she has been doing a single act so that she could be near him. . . . Despite the restriction imposed on Arlene in Britain, I can reveal that she did sing one morning this week! But not in public. . . . It was a recording for the sound track of the film, "Death Over My Shoulder" which is being shot at Walton. Husband Keefe, who got a permit to appear in a television show the other day, wrote the song. . . . The film is due to be finished by September 1. On the 2nd, she sails back to the States and

**Too busy**  
They started on the Fred Allen Radio Show; have frequently been offered a Palladium season. "But none of us fly," Arlene pointed out. "The sea journey included, we'd have had to take off a few months to come over. We couldn't do it. We were too busy." . . . When they recorded "Dreamboat" three years ago, under the Decca label, it sold well here, reaching fourth or fifth place on the Hit Parade. . . . When she married seven months ago—and, judging by the look Keefe gave me when he found me alone with his wife, it is an extremely happy marriage—Arlene reached a simple, sensible decision. . . . "You can't be married and be thrown apart long. There are too many temptations if the husband works with a lot of girls or the wife is with lots of men.

**Partnership**  
"So I told my manager that in future I didn't want to be parted from Keefe for more than two weeks at a time. I've refused two- or three-month tours. The same goes for Keefe. We're very happy." . . . This is her first dramatic film rôle, and she's taken to it like a duck to water. . . . "Keefe really wanted me for the picture," she explained excitedly. "He is risking a lot having me in it. But he is so pleased, he wants me in his next one, too. . . . In films, however, the partnership is on a strictly business basis. If Mr. Brasselle wants Mrs.



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**NITERY NOTES**. . . The Dave Brubeck Quartet followed Perez Prado into the Crescendo. . . . Margaret Whiting is making a tremendous hit as the headline star of the new Moulin Rouge show. . . . The Lark Club here has started a dixieland music policy with Johnny Lucas and the Blue Blowers. . . . The Red Mitchell Quartet with Lorraine Geller plays Mondays and Tuesdays at the Lighthouse.

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**Ronnie really entertains**  
Ronnie Hilton has been topping bills throughout Britain for at least two years, but on Monday at Finsbury Park Empire he made his London Variety debut. My guess is that London will see a great deal more of him for he is a very polished performer indeed. . . . The point about Ronnie's act is that it entertains. He does not merely treat the customers to a series of "my latest record hits," but indulges to the full his obvious talent for comedy. . . . Pianist Will Fyfe, Junr., is an important part of the act, joining Ronnie in the comedy routines and for the occasional song. . . . So often with bill-topping vocal acts one is kept on edge wondering whether he (or she) is going to make the next note. With Ronnie, one can just relax and enjoy his offerings. . . . On Tuesday night, Ronnie introduced Dickie Valentine from the stage as "my good friend who has been a great help to me." . . . Dickie had merely watch out for his "good friend" will be stealing his fans.—Hob Dawbarn.

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# Songsheet

by Hubert W. David

A WORD this week about the Musical Play. Our Songwriters' Advice Bureau cannot entertain the review and criticism of complete musical shows. This is definitely a case for employing a play broker, of whom there are many in London.

I do not favour discussing the worth of any one separate number divorced from the show into which it is woven, for as a general rule every song written for a production must obviously be a "situation" number. This has been very apparent in recent years, for nowadays very few musicals produce a hit tune. This is a modern trend.

On the other hand it is possible to take a song away from its original production and turn it into a hit, provided, of course, the public have never had the opportunity of seeing it in its original situation. We have just had an example of this with "Oh My Papa," a big hit several years ago, though the English adaptation of the Swiss show of the same title has only just reached the West End under the Jack Hylton banner at the Garrick Theatre in Charing Cross Road.

The same thing happened with "No Other Love" from Rodgers and Hammerstein's "Me and Juliet." Only after it had been established that the show would not reach these shores did Chappells, publishers of the music, decide to try their luck with the theme number "No Other Love." So it would never have mattered whether the song was in a show or not. It had immediate public appeal.

## Broadway slant

MENTIONING the names of Rodgers and Hammerstein (who wouldn't?) reminds me that while I was away on holiday Christopher Hodder-Williams took over my SONGSHEET column and contributed a most interesting and instructive series of articles (*Broadway Giants*, June 1, 8, 15). Naturally, his No. 1 choice was Rodgers and Hammerstein, for they have become an integral part of the current song scene, in the same way that Gilbert and Sullivan carried all before them in the Victorian era.

But while I agree with Hodder-Williams on the magnificent pattern that Rodgers and Hammerstein have brought to the modern theatregoer, I cannot agree with his carping remarks about our own British playwrights and composers. Surely it is the box office which must always tell the tale? Can Sandy Wilson, Dorothy Reynolds, Julian Slade, Julian More, James Gilbert, Peter Tranchell and Peter Myers all be wrong? For these are the boys and girls who have written a succession of British musicals which are cracking new records in the West End theatre today.

## Does it matter?

"THE Boy Friend" is in its fourth year, "Salad Days" in its third, while "For Amusement Only," "Grab me a Gondola," "At the Drop of a Hat" and "Free as Air" are likely to be at their respective theatres this time next year. Yet none of these shows has produced a real hit tune. As I have said, this is the modern trend.

Maybe we must admit that all this music sounds "tinkley." But does it matter? The public pay the piper and can obviously call the tune. I feel this current type of English musical owes its success in no small measure to the inability of theatres to stage mammoth musical productions. A recent research by the Songwriters' Guild showed that there are only four London theatres "free" for such ventures.

Many of these British musical hits are running at theatres not usually associated with this sort of show. But it is giving a great chance to new British authors and composers to break into the theatreland. The right kind of material behind the safety curtain can make even a "white elephant" theatre come into its own again.

## Delaney on tour



Eric Delaney starts the week at Guernsey.

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## BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended July 27, derived from information supplied by 23 leading record stores \*

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	HMV
2	(5)	TEDDY BEAR	Elvis Presley	RCA
3	(3)	WE WILL MAKE LOVE	Ross Hamilton	Orion
4	(8)	PUTTIN' ON THE STYLE	Other discs—Jean Campbell (Poly); Jerry Grant (Emb); Kathie Kay (HMV); Johnny Southern (Mcl); Dickie Valentine (Dee); Lonnie Donegan	Pyre-Nixa
5	(4)	LITTLE DARLIN'	Diamonds	Mercury
6	(6)	LOVE LETTERS IN THE SAND	Pat Boone	London
7	(2)	AROUND THE WORLD	Other discs—Jean Campbell (Poly); Roberto Del Gado (Poly); Maniovani (Dee); Bing Crosby (Bruna); Victor Young (Bruna); Gracie Fields (Col); Jack Haskell (Lon); Ronnie Carroll (Phb); Joe Loss (HMV); Victor Silvester (Col); Joan Savage (Col); Gary Miller (P-Nix); HMV	HMV
8	(10)	ISLAND IN THE SUN	Harry Belafonte	RCA
9	(10)	BYE BYE LOVE	Everly Brothers	London
10	(15)	BUTTERFLIES	Tommy Steele	Decca
11	(7)	YES TO-NIGHT, JOSEPHINE	Johnnie Ray	Philips
12	(14)	LUCILLE	Little Richard	London
13	(9)	A WHITE SPORT COAT	King Brothers	Parlophone
14	(11)	WHEN I FALL IN LOVE	Other discs—Doris Day (Col); Jeri Southern (Bruna); Victor Silvester (Col); Ron Goodwin (Par); Sal Mino	Philips
15	(16)	DARK MOON	Other discs—Gale Storm (Lon); Three Kaye Sisters (Phb); Joe Loss (HMV)	Columbia
16	(17)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
17	(18)	FABULOUS	Charles Aznavour	Parlophone
18	(19)	ALL STAR HIT PARADE, No. 2	Alexa Cogan (HMV); Steve Lawrence (V-Cor); Beverly Sills (Mer); Dorothy Sayers (Mer); Max Bygraves (Decca); Billy Cotton (Johnston Brothers); Tommy Steele (Decca); Jimmy Young (Brunswick)	Decca
(15)	(15)	MR. WONDERFUL	Other discs—Leroy Murray (Col); Sarah Vaughan (Mer); Dorothy Collins (Vee); Yusa (HMV); Marion Ryan (P-Nix); Victor Silvester (Col)	Brunswick

\* Two records "tied" for 13th position; three records "tied" for 15th position.

★ STORES SUPPLYING INFORMATION FOR RECORD CHART  
LONDON—A. V. Ebbelwhite, E.C.2; Bolo for Records, E.10; Popular Music Stores, N.5; W. A. Charles, S.W.3; Leading Lighting, N.1; Imhof, W.C.1. LIVERPOOL—James Smith and Son, 1; Nema, L.4, 4. MANCHESTER—D. W. Wholesale, L.1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, L.1. WEST HARTLEPOOL—Hoggott's, L.1. SOUTH SHIELDS—Staville Brothers, L.1. HULL—Sydney Scarborough, L.1. TORQUAY—Palsh and Co., M.1. MIDDLESBROUGH—Sykes' Record Shop, L.1. BIRMINGHAM—H. C. Mansell, L.1. GLASGOW—C. R. McCormack's, L.1. BIRMINGHAM—H. C. Mansell, L.1. GLASGOW—McCormack's, L.1. C. R. BLACKWOOD—Glyn Lewis, L.1. BOLTON—Engineering Service Co.

THIS copyright list of the 24 best-selling songs for the week ended July 27, 1957, is supplied by the Music Publishers' Association of the Music Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	AROUND THE WORLD (A)	(2/-)	Mersey-Toff
2.	(2)	MR. WONDERFUL (A) (2/-)	(2/-)	Chappell
3.	(3)	WE WILL MAKE LOVE (B)	(2/-)	Melcher-Toff
4.	(4)	WHEN I FALL IN LOVE (A)	(2/-)	New World
5.	(5)	A WHITE SPORT COAT (A)	(2/-)	Frank
6.	(6)	FORGOTTEN DREAMS (A)	(2/6)	Mills Music
7.	(7)	PUTTIN' ON THE STYLE (B)	(2/-)	Essex
8.	(11)	WONDERFUL, WONDERFUL (A)	(2/-)	Leeds
9.	(9)	LOVE LETTERS IN THE SAND (A) (2/-)	(2/-)	Francis Day
10.	(15)	ALL SHOOK UP (A) (2/-)	(2/-)	Bellinda Music
11.	(8)	CHAPEL OF THE ROSES (A) (2/-)	(2/-)	Victoria
12.	(13)	ISLAND IN THE SUN (A) (2/6)	(2/6)	Feldman
13.	(10)	BUTTERFLY (A) (2/-)	(2/-)	Aberbach
14.	(12)	I'D GIVE YOU THE WORLD (F) (2/-)	(2/-)	Macmelodies
15.	(17)	DARK MOON (A) (2/-)	(2/-)	Francis Day
16.	(14)	YES TO-NIGHT, JOSEPHINE (A) (2/-)	(2/-)	Berry
17.	(20)	FREIGHT TRAIN (B) (2/-)	(2/-)	Pan-Music
18.	(18)	THE GOOD COMPANIONS (B) (2/-)	(2/-)	Peter Maurice
19.	(16)	NINETY-NINE WAYS (A) (2/-)	(2/-)	Good Music
20.	(—)	BYE BYE LOVE (A) (2/-)	(2/-)	Acuff-Rose
21.	(24)	WITH ALL MY HEART (A) (2/-)	(2/-)	Bron
22.	(21)	TRAVELLIN' HOME (B) (2/-)	(2/-)	Virginia Music
23.	(19)	ROCK-A-BILLY (A) (2/-)	(2/-)	Joy Music
24.	(—)	LITTLE DARLIN' (A) (2/-)	(2/-)	Campbell Connelly
(22)	(—)	I'LL FIND YOU (B) (2/-)	(2/-)	Robbins

Two titles "tied" for 11th and 24th positions.  
A—American; B—British; F—Others.  
(All rights reserved.)

## TOP JAZZ DISCS

Week Ended July 27, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	Points
1a	2	PUTTIN' ON THE STYLE	Lonnie Donegan	Pyre-Nixa	2	6	2	3	—	—	—	—	31
1b	5	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	—	—	2	1	—	4	6	31
2	1	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	7	2	10	7	2	—	0	—	29
3	4	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	1	—	3	1	—	—	—	—	28
5a	7	BILLA SINGS THE ROGERS AND HART SONG BOOK—Vol II (LP)	Ella Fitzgerald	HMV-Verve	—	3	5	—	—	—	3	—	23
5b	8	CHEER BARBER IN CONCERT (LP)	Chris Barber	Pyre-Nixa	—	—	4	0	—	—	6	3	22
6	6	ELLINGTON AT NEWPORT (LP)	Duke Ellington	Philips	—	—	—	5	5	—	2	—	20
7	8	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	—	—	—	5	—	—	8	1	19
9	9	LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)	Louis Armstrong	Philips	—	—	1	—	—	—	7	—	14
10a	18	HIGH SOCIETY	Chris Barber	Pyre-Nixa	—	—	8	—	—	5	—	—	13
10b	20	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	8	—	—	1	—	—	13
12	—	GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Vol. IV (LP)	George Lewis	Esquire	6	—	—	4	—	—	—	—	13
13a	14	JOHNNY DODDS AND KID ORY (LP)	Johnny Dodds	Philips	5	—	7	—	—	—	—	—	10
13b	5	BIRTH OF THE COOL (LP)	Miles Davis	Capitol	—	—	1	—	—	—	—	—	10
13c	8	GERRY MULLIGAN QUARTET (EP)	Gerry Mulligan	Vogue	—	—	—	—	—	—	1	—	10
16a	—	WHISTLING RUFUS	Chris Barber	Pyre-Nixa	—	—	—	—	—	—	2	—	9
16b	—	MUGGY SPANIER RAGTIME BAND (LP)	Muggy Spanier	Mercury	—	—	—	—	—	—	2	—	9
18a	—	BLUES IN A MISSISSIPPI NIGHT (LP)	Alan Lomax	Pyre-Nixa	3	—	—	—	—	—	—	—	6
18b	—	BEUL TORNE SINGS FRIED ASTAIRE (LP)	Beul Torne	London	—	—	—	—	—	—	3	—	6
20a	—	THE JAZZ ODYSSEY OF JAMES HUGHES ESCUQUE (LP)	James Hughes	Philips	4	—	—	—	—	—	—	—	7
20b	9	LIONEL HAMPSON ALL-STARS (LP)	Lionel Hampton	Columbia-Claf	—	4	—	—	—	—	—	—	7
20c	—	TRAGARDEN-JAZZ GREAT (LP)	Jack Teagarden	London	—	—	—	—	—	—	4	—	7
20d	16	THE ONIONS	Humphrey Lyttelton	Parlophone	—	—	—	—	—	—	4	—	7
20e	—	CLUB SESSION WITH COLYER (LP)	Ken Colyer	Decca	—	—	—	—	—	—	—	4	7

★ STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART  
LONDON—James Aspin's Jazz Centre, W.C.2; GLASGOW—McCormack's, L.1. C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, L.1, and Record Rendezvous; BIRMINGHAM—The Diskery, 8; NEWCASTLE—J. G. Windows, L.1; LIVERPOOL—Seaver Radio, L.4, 1; CARDIFF—City Radio, L.1.

## CALL SHEET

(Week commencing August 4)  
**Eric DELANEY and Band**  
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 Saturday: Corn Exchange, Peterborough  
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 Season: Empress Ballroom, Winter Gardens, Blackpool  
**Lena KIDD Seven**  
 Friday: Fairfield  
 Saturday: West Drayton  
**KIRCHIN Band**  
 Monday: Nottingham  
 Friday: Luton  
 Saturday: Windsor  
**Vic LEWIS and Orchestra**  
 Friday: Southsea  
 Saturday: Birmingham  
**Terry LIGHTFOOT Jazzmen**  
 Sunday: Coronation Ballroom, Ramsgate  
**Freddy RANDALL and Band**  
 Sunday: White Rock Pavilion, Hastings  
**Eric SILK and Southern Jazzband**  
 Sunday: The Bandstand, Barkling Park  
 Friday: Southern Jazz Club, Leytonstone  
**Alex WELSH and Band**  
 Sunday: Herne Bay  
 Tuesday: South Harrow  
 Wednesday: Dagenham  
 Thursday: Watford  
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## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query.  
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 The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 17, 1957, for readers in Britain; until September 17, 1957, for foreign and Colonial subscribers.

## AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated July 31.

1.	(1)	TEDDY BEAR	Elvis Presley
2.	(2)	LOVE LETTERS IN THE SAND	Pat Boone
3.	(4)	GONNA SIT RIGHT DOWN	Billy Williams
4.	(3)	BYE BYE LOVE	Billy Williams
5.	(5)	IT'S NOT FOR ME TO SAY	Johnny Mathis
6.	(6)	SEARCHING	Coasters
7.	(11)	TAMMY	Debbie Reynolds
8.	(7)	SO RARE	Jimmy Dorsey
9.	(13)	SEND FOR ME	Nat "King" Cole
10.	(12)	WHISPERING BELLS	Del-Vikings
11.	(8)	SHORT FAT FANNY	Larry Williams
12.	(9)	OLD CAPE COD	Paul Anka
13.	(—)	DIANA	Paul Anka
14.	(10)	TEENAGE ROMANCE	Ricky Nelson
15.	(13)	AROUND THE WORLD	Victor Young
16.	(—)	AROUND THE WORLD	Maniovani
17.	(—)	TAMMY	Ames Brothers
18.	(13)	OVER THE MOUNTAIN	Johnny and Joe
19.	(18)	RAINBOW	Russ Hamilton
(—)	(—)	WITH ALL MY HEART	Jodi Sands

Two records "tied" for 19th position.  
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# Still better than ours

**MORGANA KING "Sings The Blues"**—More Than You Know; Frankie And Johnnie; Mean To Me; When Your Lover Has Gone; Something To Remember You By; I See Two Lovers/Body And Soul; Mad About The Boy; It's Only A Paper Moon; Bill; Can't Help Lovin' Dat Man; Why Was I Born (Mercury MPL6515).

THE sleeve note introducing America's Morgana King says: "The relatively simple art of pop singing has been blown up out of all proportion to its importance in the contemporary music scene."

"Only rarely does a singer come along of whom one can feel confident that the adjectives and asterisks may be justified. Such a case is that of Morgana King."

I wish I could agree. But Morgana—wife of trumpet modernist Tony Fruscella—is hardly equipped with the exceptional talents that the blurb would indicate.

Her voice is something akin to a fusion between Helen Merrill and Teddl King, but she lacks the distinctive qualities and style of either.

She is an accomplished technically, but the contrived "little girl" quality of her voice pales with repetition. Of this selection (and "blues" is a misnomer in this context) the beat numbers are the most interesting.

In this respect the accompaniments are outstanding, and vibes stylist Terry Gibbs is heard to good effect in "Paper Moon," a standout track.

However, this can be said of Morgana King—she is still more

● Tommy Sands



interesting to listen to than 99 per cent. of our girl singers.

**SARAH VAUGHAN "Sings Great Songs From Hit Shows" (Part 1)**—Autumn In New York; It Never Entered My Mind; If This Isn't Love; The Touch Of Your Hand; Homework; Bewitched/A Tree In The Park; Little Girl Blue; Comes Love; But Not For Me; My Darling, My Darling; Lucky In Love (Mercury—MPL6522).

IT would seem that Negro jazz artists and show tunes do not mix. Sarah Vaughan fails to sustain interest with this collection of songs, which permit little scope for her highly individual style.

The accompaniments, by Harold Mooney's Orchestra, are well played, but here again there are few moments to excite interest.

Again, too, the beat numbers are the best.

**FRANK BARCLEY: "Evergreens Of 50 Years" (Vol. 5 1945-55)—Now Is The Hour; Goodnight Irene; Answer**



● Morgana King

Me; It's Been A Long Long Time; Laughing On The Outside; A Kiss To Build A Dream On; C'est Si Bon; On A Slow Beat To China; Someone Else's Roses; Let Him Go, Let Him Tarry; Mr. Sandman; You Call Everybody Darling (Pye-Nixa NEP24042).

AN EP selection of jolly piano stylings that will appeal to those who favour light listening.

**WOODY HERMAN: Comes Love/Makin' Whoopee (HMV 45-POP371).**

SO long as Woody Herman keeps away from his clarinet he is OK with me. He sings here to accompaniments arranged and conducted by Marty Paich.

Now Marty is the pianist whose brilliant playing was a highlight of "Jazz City Workshop"—one of the best jazz LPs issued in the past 12 months (London LTZN15037). So one might expect that his work as an arranger on the Herman disc

ballads he sounds grossly affected. His drooling on "Teach Me Tonight" is good enough for "Punch."

And he seems to have caught a bad cold after walking his baby back home.

**TONY BENNETT: One For My Baby/No Hard Feelings (Philips PB710).**

"BABY" has previously been sung as a moody blues. Presumably to be different, Tony Bennett gives it the up-tempo treatment. And crowd noises are thrown in for added effect.

I still prefer the version recorded by Billy Eckstine on the "Tenderly" LP (MM 15/5/54).

Reverse is an emotional ballad.

**PERRY COMO: Silk Stockings/Childhood Is A Meadow (HMV 45-POP369).**

COMO is his usual relaxed self on "Silk Stockings," the Cole Porter number from the show of that name. Arranger Joe Reisman gets a label credit. Which presumably means he was responsible for all the celestial cooing on this disc.

Perry handles the piece of whimsy on the reverse with conviction.

**FREDDIE BELL and the BELLBOYS: Rockin' Is My Business/You're Gonna Be Sorry (Mercury MT159).**

FREDDIE BELL and the Bell-boys certainly put some attack into "Rockin' Is My Business." This—and the reverse—is one of the more tolerable rock-'n'-roll efforts.



● Tony Bennett

would make the sides sparkle. I regret to say the accompaniments sound dated and dull. Which goes to prove something or other.

Herman's singing? I hardly think it will set the coffee-bar clement on fire.

**TOMMY SANDS: "Steady Date"—Goin' Steady; I Don't Know Why; Too Young; Teach Me Tonight; Graduation Day; "A"—You're Adorable/Gonna Get A Girl; Too Young To Go Steady; Ring My Phone; I Don't Care Who Knows It; Somewhere Along The Way; Walkin' My Baby Back Home (Cap. T848).**

BUT this one will. And the backings here at least have the virtue of a beat.

Sands is tolerable on the up-tempo numbers, but on the

## Pop Discs by LAURIE HENSHAW

**THE CREW CUTS: Such A Shame/Susie-Q (Mercury MT181).**

COULD the Crew Cuts have borrowed from The Diamonds' "Little Darlin'" for their "Such A Shame"? If so, I would echo the title.

The guitarist in "Susie-Q" could have done me the favour of tuning his instrument.

**MEL TORME Sings Fred Astaire: Nice Work If You Can Get It; Something's Gotta Give; A Foggy Day; A Fine Romance; Let's Call The Whole Thing Off; Top Hat, White Tie And Tails/The Way You Look Tonight; The Piccolino; They Can't Take That Away From Me; Check To Check; Let's Face The Music And Dance; They All Laughed (London LTZ-N15076).**

THE tremendous Torme is his usual impeccable and musically self on this latest LP. The songs are excellent—the sophisticated lyrics in particular lend themselves to Torme's style—and are heard against lightly swinging accompaniments from the Marty Paich De-Lette.

The personnel is worth listing. It comprises pianist-arranger Paich leading Herb Geller (alto), Jack Montrose (tr.), Jack DuLong (barr.), Pete Candoli and Don Fagerquist (tpas.), Bob Enevoldsen (valve trnb. and tr.), Vince DeRose (french horn), Albert Pollan (tuba), Max Bennett (bass) and Alvin Stoller (dr.).

There are some outstanding solo spots from altoist Geller.

Having just dealt a brickbat to Marty Paich, I am pleased to be able to follow up with a bouquet for his work on this disc.

## Capsule reviews

**BUDDY RICH (EP)**  
"The Swinging Buddy Rich"  
Let's Fall In Love; Me And My Jaguar; Just Blues.  
(Columbia-Clef SEB10071.)

THE all-star line-up fails to justify itself and produces nothing of great value. Rich's drumming is rather tense and is, of course, let loose on its own solo flights.

Most of the front line and pianist Rowles have their better moments, although Auld's tenor is consistently messy and starved of ideas.

Best solos are contributed by Edison and Carter. — Bob Daubarn.

**DEREK SMITH (EP)**  
"Piano Moods—Vol. VIII"  
Wee Wee; Love For Sale; Alan's Pad; Carioca.  
(Nixa Jazz Today NJE1036)

UNFORTUNATELY for British jazz, Derek Smith is now resident in America. His latest release, recorded shortly before he left London, underlines the loss.

Smith's debt to Horace Silver is obvious, but his two-handed, attacking piano has tremendous verve.

Messrs. Ganley and Stokes give good support. — Bob Daubarn.

## American folk guitar

UNLIKE many guitar tutors, designed to teach the fundamentals of the instrument in one easy lesson, *American Folk Guitar*, by Alan Lomax and Peggy Seeger, is an attempt to get right down to essentials.

It was not written for the would-be skiffler who hopes to get on to the stand a week after buying his guitar. But for those who are really interested in the music of Guthrie and Ledbetter and are prepared to put in a lot of time and hard work the rewards will be great.

The book gives enough chords to handle practically any folk tune, but that is by the way. What it really teaches is how to pick and strum—the aspect that has stopped many a folk addict in his tracks.

Taken in conjunction with Jack Elliott, Peggy Seeger and Billie Lemon records, this book opens up a promising field for those who have now mastered the three chord trick.—J. N. S.

\* Francis, Day and Hunter, Ltd., Charing Cross Road, W.C.2, 4s. 6d.

# Holiday Fanfare from Capitol

**Frank Sinatra**

'SOMETHING WONDERFUL HAPPENS IN SUMMER'  
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CRAYDON, Star Hotel	... Fri. 23
BRIGHTON, Dome	... Sat. 24
WOOLWICH, Shakespeare Hotel	Sun. 25
HARROW, British Legion Hall	Tues. 27
DAGENHAM, Royal Oak Hotel	Wed. 28
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**GROUPS and GUESTS.**

**ALL TRAD. musicians**, Sunday  
afternoon, 3-6 p.m. Sit-in with the  
**Bill Bronskill Jazzmen** at Cy Laurie  
Jazz Club. Members 1/6, guests 2/6.

**BLACK LION**, Plaistow; Ron Bur-  
rows Jazzmen.

**COOK'S FERRY INN**,  
introducing the Midlands Best  
**BRIAN WOOLLEY'S JAZZMEN,**  
**BRIAN WOOLLEY'S JAZZMEN.**

**CRICKLEWOOD JAZZ CLUB**,  
Burton's, Cricklewood Broadway,  
N.W.2. 530 Skiffle Group Competition  
commencing Sunday, August 11.  
Entries taken at Club, 8-11.30.

**CY LAURIE Jazz Club: CY LAURIE**  
**BAND, 7.15-10.45.**

**DICK CHARLESWORTH'S Jazz-**  
**band**, back from holiday.—Derby  
Arms, E. Sheen.

**HOT CLUB OF LONDON, 7 p.m.:**  
**COLIN SMITH'S JAZZBAND**—  
Shakespeare Hotel, Powis Street,  
Woodwich.

**KENSINGTON, "OLEHERNE,"**  
Earls Court; **HARRY WALTON'S**  
**RAGTIME BAND.**

**KINGSTON: SOUTHSIDE Stom-**  
**pers, DELTA Skiffle**—"Swan," Mill  
Street.

**QUEEN VICTORIA**, North Chesham;  
**MIKE DANIELS DELTA JAZZMEN.**  
Listen, Jive Licensed, 7-10 p.m.

**STAINES—"SIR" CHARLES Jazz-**  
**men, BLUEJAYS Jazzband**—Boleyn  
Hotel, 7.30.

**THE SKIFFLE CELLAR, 49 Greek**  
Street, PRESENT **THE FIRST LON-**  
**DON APPEARANCE OF Alex Whit-**  
**house's OLD TIMERS**, with Dray  
Carter, John Paul, and Little Joey,  
plus The Wayfarers and ZOM.

**WOOD GREEN:** At members' re-  
quest, return of **THE GATEWAY**  
**JAZZBAND FROM CARLISLE.**

\*MONDAY\*

AT THE SKIFFLE CELLAR, 49  
Greek Street, 7.30 to 11 p.m. **THE**  
**NEW HAWLEINS GROUP** and the  
Discord Skiffers.

**CY LAURIE Jazz Club: COLIN**  
**SMITH JAZZBAND, 7.15-10.45**

**NEW DOWNSIDE CLUB**,  
Manor House (opposite Tube), N.4;  
New Four Front Line **DON RENDELL**  
**BAND** plus **JACKIE SHARPE** Quintet,  
**TUBBY HAYES**, 7.30-11. Licensed bar.

**PARK LAKE JAZZ CLUB, CRAY-**  
**DON, BANK HOLIDAY MONDAY:**  
**SETH WOODLEY'S JAZZBAND,** SAFF-  
**RON VALLEY SKIFFLE**, 8.30 p.m.  
LICENSED BAR, ADMISSION 4/-.

**PORCUPINE JAZZMEN** plus Court  
Jesters.—Thames Hotel, Hampton  
Court.

**SOUTH ESSEX RHYTHM CLUB**  
closed August Monday.

\*TUESDAY\*

AT THE SKIFFLE CELLAR, 49  
Greek Street, 7.30 to 11 p.m. **THE**  
**TONY PITT GROUP** and the 2.19  
Group plus **CALYPSO SAM**.

**BARNET JAZZ CLUB**, Assembly  
Hall, Union Street (High Barnet  
Underground); **New Orleans Special**;  
—**KEN COLYER JAZZMEN.**

**CRAYDON JAZZ CLUB**, Skiffle  
Session, **PETE CURTIS** Quartet, etc.

**CY LAURIE Jazz Club: CY LAURIE**  
**BAND, 7.15-10.45.**

**HARROW JAZZ CLUB**, British  
Legion Hall, Northolt Road, South  
Harrow; **ALEX WELSH and HIS**  
**DIXIELANDERS.**

**IAN BELL'S JAZZMEN**, "White  
Horse," Church Road, Willesden.

**SOUTHALL, "White Hart":** The  
Brilliant **DON RENDELL SEXTET.**

**WOOD GREEN: CLAUDE WHITE'S**  
**JAZZMEN**, Intermission, **GERRY**  
**AND JOHNNY GUITAR.**

\*WEDNESDAY\*

**ALAN LITTLEJOHNS BAND** blow-  
ing up a storm again at the White  
Lion Hotel, Putney Bridge.

AT THE SKIFFLE CELLAR, 49  
Greek Street, 7.30 to 11 p.m. **THE**  
**COTTONPICKERS** plus The Moun-  
tainers and **THE ALBERTS.**

**CY LAURIE Jazz Club: ALAN**  
**ELSDON ALL-STAR, 7.15-10.45.**

**DAGENHAM JAZZ CLUB**, Royal  
Oak Hotel, Green Lane; **ALEX WELSH**  
**AND HIS DIXIELANDERS,**

**DICK BISHOP** Skiffle Group with  
Mike Peter's Jazzmen.—"White  
Hart," Southall.

**DICK CHARLESWORTH'S Jazz-**  
**band**—Purley Hall.

**EWELL JAZZ CLUB**, Organ Inn;  
**BRIAN WHITE'S MAGNA JAZZ BAND**  
with guest **GEORGE HOPKINSON.**

**HARRINGAY JAZZ CLUB: COLIN**  
**SMITH'S JAZZBAND**, Wednesday,  
August 21st; **KEN COLYER'S JAZZ-**  
**MEN.**  
**MODERN JAZZ** at Club Paradiso,  
"Fox and Hounds," Kirkdale, Syden-  
ham.  
**PRINCESS LOUISE**, High Holborn;  
Modern Jazz to the Fabulous Ronnie  
Rae Unit. Two mine Tube.  
**ST. ALBANS JAZZ CLUB**, Market  
Hall, St. Peter's Street; **SANDY**  
**BROWN JAZZBAND** with **AL FAIR-**  
**WEATHER.**

\*THURSDAY\*

AGAIN AT THE "WHITE HART,"  
Southall, **GREYHOUNDS SKIFFLE**  
plus **ZEPHYR SKIFFLE.**

AT THE CROWN, Twickenham;  
Cool off with the **Just Jazz Quintet.**

**CY LAURIE Jazz Club: BRIAN**  
**TAYLOR HOT SEVEN, 7.15-10.45.**

**DALSTON, BOB PARKER'S Kansas**  
**Group**—"Green Man," Shackwell  
Lane.

**IAN BELL'S JAZZMEN, "Castle,"**  
Tooting.

**ROUNDHOUSE, WARDOUR**  
Street; Blues and Barre'house featur-  
ing **ALEX KORNER, CYRIL DAVIES**  
and **GUESTS.**

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**NESSEE SKIFFLER, JOHNNY DUN-**  
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# records



● Vic Feldman

## BEST BRITISH JAZZ YET

LPs prove him one of the true jazz greats. Jackson's colleagues could hardly be bettered. Lucky Thompson is magnificent, while John Lewis, Barney Kessel, Hank Jones and the rhythm sections are all on top form. Thompson is the obvious successor to Coleman Hawkins, with his big, rounded tone, attack, and melodic genius.—*Bob Dawbarn.*

### TOMMY SHEPARD AND HIS ORCHESTRA (LP)

"Shepard's Flock"  
 Darn That Dream; Walk With Me; The Touch Of Your Lips; Stop, Look And Run; Prelude To A Kiss; Lullaby Of The Leaves; What Is There To Say; See How You Are; Take Care; I'll Be Back For More; Misty; Here I Am In Love Again.  
 (Vogue Coral 12 in. LVA9946.)  
 Shepard (tmb.); Sam Marowitz (alto); Hal McKusick (alto, cl.); Al Cohn (str., bass-cl.); Charlie O'Kane (tr.); Nick Travis (tmb.); Nat

Pierce (pno.); Barry Calbraith (gtr.); MITT HINTON (bass); OSIE JOHNSON (drs.). 1, 2 and 3/10/56. USA. (Am. Decca.)

**THIS** borders on the line between jazz and dance music.

Leader Shepard is obviously a great admirer of the late Tommy Dorsey, and his solos stick very closely to the melody.

Supporting him, however, are a number of fine jazzmen, with Al Cohn, Hal McKusick and Nat Pierce lifting the whole performance to a higher level.

The arrangements are pleasant without giving much food for jazz thought.—*Bob Dawbarn.*

### GENE KRUPA (LP)

Don't Be That Way; How High The Moon?; Love For Sale; Harmonica Shu Boogie; Booted; This Can't Be Love; September Song.  
 (Columbia-Clef 33C9632.)  
 Krupa (drs.); Eddie Shu (tr., harmonica); Teddy Napoleon (pno.). Am. Clef. Early 1954. USA.

**THIS** is all rather dreary. Krupa's drumming has never meant much to me and, in a trio with the stilted Teddy Napoleon and unoriginal Eddie Shu, the defects stand out like the Beachy Head Lighthouse.

Most of his ensemble work is stiff and mechanical, and his solos and breaks are the very antithesis of swing.

These are strictly for drumming fans—presumably they exist or we shouldn't be plagued by so many virtuosos on record.—*Bob Dawbarn.*

### THELONIOUS MONK (LP)

"The Unique Thelonious"  
 Liza; Memories Of You; Honey-suckle Rose; Darn That Dream; Tea For Two; You Are Too Beautiful; Just You, Just Me.  
 (London 12 in. LTZ-U15671.)

Monk (pno.); Oscar Pettiford (bass); Art Blakey (drs.). 17/3/56, 3/4/56, New York. (Am. Riverside.)

**THE** name of Thelonious Monk on a record label tells you all you need to know about its contents.

Like the Marx Brothers, you either go for Monk a hundred per cent, or can't stand him at any price—there is nothing half-hearted about it.

Being a confirmed Monk-ite, I thoroughly enjoyed his latest offering. Most of his playing on these seven tunes is not as "far out" as his earlier pieces, though we are treated to the occasional weird improvisation. Pettiford and Blakey lay a

solid foundation for the pianist to build on.—*Bob Dawbarn.*

### AL BELLETO SEXTET (LP)

"Half And Half"  
 Relaxin' (b); I Never Get Enough Of You (d); Charity's A Rarity (d); Prelude To A Kiss (c); Peppa Joe's (b); Spring Is Here (d); Broadway (d); In Love In Vain (a); Statue Of Liberty (d); A Little Bit Square, But Nice (a); Foam Rubber (a); My Funny Valentine (V) (d).  
 (Capitol 12 in. T751.)

Belleto (alto, cl., voc.); Willie Thomas (tpt., voc.); Jimmy Guinn (tmb., solo voc.); Fred Grans (pno., bar., voc.); Tom Montgomery (drs., tpt., voc.). (a) 28/5/56; (b) 1/6/56; (c) 6/6/56; (d) untraced. USA. (Am. Capitol.)

**NOT** a great deal for the jazz fan here.

The record's title, "Half And Half," refers to the fact that half the numbers are instrumental and alternate tracks present the group as a vocal team.

Instrumentally, the band plays run-of-the-mill arrangements competently, but with little fire or originality. Best of the soloists is the leader on alto.

Vocally they owe a great deal to the Four Freshmen, but lack their precision and timing.—*Bob Dawbarn.*

### ILLINOIS JACQUET AND HIS ORCHESTRA (EP, 78)

Swinging Home (b); Moe (a); Bluesitis (b); Boot 'Em Up (b).  
 (Columbia-Clef SED10672.)  
 Heads (c); It's The Talk Of The Town (c).

Illinois Jacquet (tr.); unidentified brass section; John Lewis (pno.); Oscar Moore (gtr.); Red Callender (bass); Lee Abrams (drs.). January, 1951. USA. (Am. Norman Granz.)

(b)—Jacquet (tr.) with large band, said by some to be composed mainly of Count Basie men, but no confirmation obtainable. 21/2/52. Do. (Do.)

(a)—Jacquet (tr.); Cecil Payne (bar.); Russell Jacquet (tpt.); Matthew Gee (tmb.); Raymond Acea (pno.); Al Lusas (bass); Shadow Wilson (drs.). Late 1953. Do. (Do.)

**ILLINOIS JACQUET** is one of the enigmas of jazz. Capable of playing forceful, driving jazz or breathily gentle ballads, he can rarely resist the temptation to lapse into truly revolting vulgarity.

All the best and worst in his playing can be found on these six tracks. Just when every-thing is riding along he will resort to one-note honking or meaningless riffs with a tone like a buzz-saw.

The EP is notable for the big band backing of the (b) tracks. I am almost certain it is the Basie band, though the short piano solo in "Bluesitis" does not sound much like the Count's usual style. The guitarist is undoubtedly Freddie Greene, and the brass has the Basie sound.

Jacquet was, in fact, a member of the Basie band in 1945 and '46, some six years before these titles were made.

"Moe" is by a smaller group with either one or two trumpets, trombone, baritone, Jacquet and rhythm. The pianist may or may not be John Lewis—if it is he is well below form.

This title would have been made shortly before the formation of the Modern Jazz Quartet and some three years after Lewis left the Jacquet Octet.

The 78 r.p.m. disc presents a pleasant "Talk Of The Town," with Jacquet's playing giving a reminder of Ben Webster. The backing has good work by Gee, a fair solo from Cecil Payne and a poor one from Russell Jacquet, as well as mediocre tenor from the leader.—*Bob Dawbarn.*

### (Columbia-Clef LB10066.)

(a)—Jacquet (tr.); unidentified brass section; John Lewis (pno.); Oscar Moore (gtr.); Red Callender (bass); Lee Abrams (drs.). January, 1951. USA. (Am. Norman Granz.)

(b)—Jacquet (tr.) with large band, said by some to be composed mainly of Count Basie men, but no confirmation obtainable. 21/2/52. Do. (Do.)

(a)—Jacquet (tr.); Cecil Payne (bar.); Russell Jacquet (tpt.); Matthew Gee (tmb.); Raymond Acea (pno.); Al Lusas (bass); Shadow Wilson (drs.). Late 1953. Do. (Do.)

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### WESTCHESTER WORKSHOP (LP)

Key Chain; Love For Sale; Bert Flight; Minor Incident; Fruity Tutti; The Beak; No Coast At All; Carmensoch.

(London 12 in. LTZ-Z15673.)

Vinnie Riccitelli (alto); Carmen Leggio (tr.); Gene Allen (bar.); Joe Shepley (tpt.); Eddie Bert (tmb.); Dolpa Castellano (pno.); Eddy Tone (bass); Joe Venuto (drs.). 1956. USA. (Am. RKO—Unique.)

**VINNIE RICCITELLI** is a new name to me, but one I expect to hear again in the world of recorded jazz.

A graduate of the Juillard School of Music, he is spotlighted here in three roles as altoist, composer and arranger.

All the titles, except Cole Porter's "Love For Sale" are originals, and the arrangements are workmanlike if not exactly startling.

As an altoist Riccitelli shows great promise and a fair degree of originality. He and the more familiar Eddie Bert are the solo stars.

The rest of the group features a good trumpeter, fair tenor, Mulligan-inspired baritone, fair piano, and so-so rhythm section.—*Bob Dawbarn.*

### MANHATTAN JAZZ SEPTET (LP)

King Porter Stomp; Never Never Land; Like Listen; Since When?; Love Of My Life; Rapid Transit; Flute Cocktail; At Bat For K.C.; Do You Know What It Means To Miss New Orleans?; My Shining Hour; Thou Swell; There Will Never Be Another You.  
 (Vogue-Coral 12 in. LVA9053.)

Hal McKusick (alto cl.); Herbie Mann (flute, tr.); Urbie Green (tmb.); Eddie Costa (pno., vib.); Barry Galbraith (gtr.); Oscar Pettiford (bass); Osie Johnson (drs.). 7/6/56. USA. (Am. Decca.)

King Porter Stomp; Never Never Land; Like Listen; Since When?; Love Of My Life; Rapid Transit; Flute Cocktail; At Bat For K.C.; Do You Know What It Means To Miss New Orleans?; My Shining Hour; Thou Swell; There Will Never Be Another You.

(Vogue-Coral 12 in. LVA9053.)  
 Hal McKusick (alto cl.); Herbie Mann (flute, tr.); Urbie Green (tmb.); Eddie Costa (pno., vib.); Barry Galbraith (gtr.); Oscar Pettiford (bass); Osie Johnson (drs.). 7/6/56. USA. (Am. Decca.)

**ELLIOTT'S** mellophone meanders through eight pieces and provides relaxed jazz for your quieter moments.

He strikes me as a sort of modern Bobby Hackett, with the same gentle, musicianly approach and refusal to indulge in fireworks.

The choice of numbers is good and the backing quite adequate. All very easy on the ear without raising the blood-pressure.—*Bob Dawbarn.*

**GUIDING** light behind the Septet is arranger Manny Albam, whose work to date has been somewhat patchy. For this unusual line-up he has come up with some really interesting musical frameworks.

The odd front line of trombone, alto doubling clarinet and flute doubling tenor proves highly successful, and with vibes added produces some delightfully strange sounds.

Of the soloists, Green is superb and McKusick is fine on alto, though his efforts on clarinet are rather dreary—he seems unable to make up his mind whether to do a Tony Scott or Jimmy Guiffre.

Herbie Mann's tenor-playing is no great shakes, but I have a great affection for his flute, which is featured to advantage throughout, but particularly on the sprightly "Flute Cocktail."

Costa's piano, based on the Bud Powell/Horace Silver school—is more interesting than his



● Lucky Thompson

work on vibes, and the rhythm section is just fine.

There is plenty of contrast between the numbers—my favourite is the stomping Basie-like "Bat For KC."—*Bob Dawbarn.*

### DON ELLIOTT (LP)

Spring Is Here; S'posin'; With The Wind And The Rain In Your Hair; Fascinating Rhythm; Almost Like Being In Love; Deep Purple; The Lamp Is Low; Mellophone Mambo.  
 (London LZ-H14037.)

Elliott (mellophone and in "Mambo" bongos); Hal McKusick (alto, flute); Danny Bank (bar.); Howie Reich (tpt.); Bill Byers (tmb.); Barry Galbraith (gtr.); MITT HINTON (bass); Mel Zelnick (drs.). 7/2/55. USA. (Am. Bethlehem.)

**ELLIOTT'S** mellophone meanders through eight pieces and provides relaxed jazz for your quieter moments.

He strikes me as a sort of modern Bobby Hackett, with the same gentle, musicianly approach and refusal to indulge in fireworks.

The choice of numbers is good and the backing quite adequate. All very easy on the ear without raising the blood-pressure.—*Bob Dawbarn.*



● Gene Krupa



● Tubby Hayes (tr.) with Dizzy Reece (drs.), Jimmy Deuchar (tpt.) and Lennie Bush (bass)

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DRUMMER doubling Vibes, Vocals asset. S. London Palais, 5 nights, £9.

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GUARDS BAND has vacancies for all instrumentalists, especially Trombones.

HENRY STOPLER and Les. Contact Gene Mayo, Palais, Nottingham.

IVY BENSON will be requiring a Pianist (present one to marry soon).

MANCHESTER REGIMENT BAND has vacancies all instruments.

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TRAD. BANJO, Clarinet wanted.—Write, Lottia, 101, Brook Green, W.6.

TROMBONE WANTED for dance band; must be good jazzman and sight reader.—Box 5069, "M.M."

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# Don't blame the music for the Trad. decline

I AM very much in sympathy with reader C. M. Chandler's views concerning the decline of traditional jazz (MM, 27/7/57), and I would certainly agree that this decline has been influenced by its bad presentation, by the dress of its musicians, and by the state of the clubs where it is played.

But I just cannot see that the decline is due to the absence of trad. musicians with the qualities named in his letter.

My mind goes at once to two clarinetists who have few equals in this country: Wally Pawkes and Sandy Brown. And are not trombonists Chris Barber and Roy Crimmins masters of their own particular styles? Isn't Freddy Randall up to Kenny Baker's standard?

### Blame skiffle

No, trad. musicians, in the main, are not as bad as they are made out to be. I feel that the real reason trad. is declining in popularity is because, as others have said, skiffle and rock-'n'-roll are claiming the less discriminating jazz fans, whilst many others have discovered that there is also a wealth of good music being played in the mainstream and modern causes.—Ralph J. Scott, Bognor Regis, Sussex.

### Folk—or fake?

UP to a short time ago, the output of the typical amateur trad. band was the lowest form of jazz, or, in fact,

any kind of music, since it requires little in the way of technique, tone or taste.

Now an even lower musical form has emerged which requires none of these attributes, and it is skiffle that has taken over.

What other kind of music permits the trad. fan to become a musician in his own right for a modest outlay and an initial training of about fifteen minutes?

This latest milestone in musical history has been described as "folk" music by many of its exponents. But the real name is "fake".—G. W. H. Scullow, Hull, Yorks.

### Keep 'em!

MR. CHANDLER asked: "Where in the trad. world are there musicians of the quality of Baker, Deuchar, Reece, etc.?" I would just like to say to Mr. Chandler that we of the unkempt trousers, long hair and smelly clubs don't want musicians of the calibre of the above.

In our own amateur way, we get more pleasure from listening to a keen amateur band than to a monotonous collection of crew-cutted riffa. Most people come to a jazz club to listen to the music, not merely to see a collec-

## LETTERS TO THE EDITOR

tion of drip-dry poplin shirts. As to his attack on the quality of the bands, what's wrong with the finesse of the Alex Welsh, Dave Carey and Colin Smith bands?—J. I. Marks, Colindale, N.W.9.

### Wet, man, wet!

I HAVE read with interest Mr. Lyttelton's *cri-de-coeur*: A British jazz style, my fancy band-jackets for a British jazz style!—more or less.

Why? There are too many categories in jazz already; must we have another label to add to New Orleans, Chicago, East Coast and West Coast? Furthermore, is it after "hot" and "cool" that the British evolved a different style, it would obviously be called "wet."

Deservedly, in all probability. Many British jazz musicians provide a fair imitation of their

American idols. When they can emulate their mentors in tone, technique, ideas and above all, swing, we shall find we have no use for labels.—Frank Southall, Thornton Heath, Surrey.

### Swinging Hastings

HOW refreshing it was to hear the Lennie Hastings group at the New Orleans Bierbar in Dusseldorf the other day. Lennie leads a swinging band, which includes the incomparable Disney on guitar and a fine trombonist in Ron McLean, and swings continuously from the word "go."

It is not surprising that this is reckoned to be the hottest band that Dusseldorf has yet heard, and the group is certainly a great ambassador for British Dixieland jazz.

Is it too much to ask that this band might tour the Service camps in BAOR and 2nd ATAF and give the many jazz enthusiasts over here in Germany the opportunity of hearing them in person?—C. P. Sprission, RAF Wildenrath, BFPO 40.

### Defending Barber

I WOULD like to say that Barber is a good equal to Chishelm and that the Barber

Band is one of the best dressed outfits in Britain. Never have I seen them without matched suits and ties, and not one of the band has a so-called "growth of fungus" extending halfway down his neck.—G. Taylor, Leeds, Yorks.

### Indians first?

I HAVE read in Pat Brand's column of the hand-jive done in so many coffee bars, and must point out that I saw it being done by four Indian students in a small dance hall in Amesbury, Wilts, as long ago as November, 1955—and at that time I cannot recollect any coffee bars in London with a skiffle group.—Gordon W. Atick, RAF Wildenrath, BFPO 40.

### No, Pompay!

HOW much longer must we poor provincials put up with the big-headed attitude of Londoners who think they are the be-all and end-all of everything?

The latest example shows up in the recent MELODY MAKER article on the hand-jiving in the Soho coffee bars. Let it be put on record that this amusing little pastime did not originate in London—it was widely practised in the Portsmouth and Gosport districts as long ago as June, 1953!

This is just one idea that London has picked up second-hand from Pompey.—V. A. Brown, Gosport, Hants.

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# GERALDO FOR SCOTS ITV



## CROMBIE QUILTS ROCK-'N'-ROLL

**TONY CROMBIE**, Britain's number one rock-'n'-roll band leader, disbanded the Crombie Rockets on Monday. He is to write the library for a new touring eight-piece to be led by tenor star Ronnie Scott.

Tony told the MM: "Rock-'n'-roll is finished in Britain. I thoroughly enjoyed it and we did very well out of it. I earn my living as a musician and will go any way the public wants."

Crombie is also writing the music for a screen thriller, "Operation Murder," which is being made by Jeff Kruger's newly formed Flamingo Film Productions.

## Marion Ryan back —after operation

Marion Ryan underwent a minor operation this week for stomach trouble. She had to withdraw from a week's variety at Sheffield Empire and her place was taken by Lorraine Desmond.

Marion returns to work at Liverpool Empire on Monday.

**GERALDO** is to be musical director of Scottish Television, Ltd., the company responsible for the new Scottish commercial TV channel which opens on August 31.

He will present a 35-piece orchestra for the opening variety show, "This Is Scotland," and will form two groups for regular appearances.

**Blackpool season**  
On Monday the GERALDO Orchestra starts its annual season at the Empress Ballroom, Winter Gardens, Blackpool, succeeding Jack Parnell. It will appear weekly in ATV's "Sunday Night At Blackpool" show until September 8.

For his Blackpool season, GERALDO has lined up Derek Healey, Stan Reynolds, Harry Letham and Ronnie Heasman (tpts.), Rick Kennedy, Ken Goldie, Brian Perrin and Harry Simons (trmps.), Bill Jackman and Geoff Coles (altos), Aubrey Frank and Duncan Lamont (trns.), Cyril Reubens (bari.), Ralph Dollimore (pno.), Joe Deniz (gtr.), Arthur Watts (bass) and Geoff Westlake (drs.).

Val Parnell's ATV show "Saturday Spectacular" was subtitled "The Lonnie Donegan Show" last week. Pictured during a break in rehearsals is Lonnie with GERALDO and singer Patti Lewis.

## VIPERS BOSS LEAVES FOR BRAZIL JOB

Walt Whyton, leader of the Vipers Skiffle Group, is leaving to take up an advertising job in Brazil. The group will carry on.

Comments Whyton: "I have had a wonderful year in show business and I shall be very sorry to leave."

# VIC LEWIS BAND TOPS AN IRISH PACKAGE

**DUBLIN, Wednesday.**—Vic Lewis and his Orchestra top a special jazz and rock-'n'-roll package stow at Dublin Stadium tomorrow (Saturday).

Among artists appearing is a new vocal "find"—20-year-old Dale King—who specialises in Elvis Presley-type numbers.

Dale was a last-minute replacement for singer Doris Wilson, who had to cry off the concert date because she is no longer a member of the vocalists' section

of the Irish Federation of Musicians' Union.

**Union doubt**  
It was suggested that, had she been booked, difficulties might have arisen with other IFM members present.

The Blue Clavons, the rock-'n'-roll group, and the Night Owls

Jazz Group—which has been making a big hit in recent Dublin jazz concerts—will also be featured.

The Vic Lewis band will be appearing in the first half of the programme so that it can make the six-mile journey to the Bar-B Ballroom to take its special spot there at 11 p.m.

## CAMILLERI ON THE SOUNDTRACK



Anthony Hopkins (left), composer of the theme music for the new Rank film "Seven Thunders," discusses the score with Camilleri. The accordion star is supported on the soundtrack by Vic Ash (clt.), Ike Isaacs (gtr.), Sammy Stokes (bass) and Jackie Dougan (drs.) and the strings of the Boyd Neel Orchestra.

# ERIC DELANEY TO TAKE THE STICK

**ERIC DELANEY** is to give up leading his band on drums. In future he will front the band and only do speciality solos on drums and tymps.

During the band's current engagement at Guernsey, Eric is trying out drummer Stan Bourke, who is at present with tenor-leader Betty Smith.

### Solos only

If Stan proves suitable he will join the band permanently. "I'm doing more and more private work, where people expect to see the leader conducting," Eric told the MM. "But I shall still play as much as I can on public engagements."

The Eric Delaney Band starts its own three-month Monday night series on September 30 (6 p.m., L.).

## CY LAURIE BAND ON THE HALLS

**THE Cy Laurie band** is to make its Variety debut with a week at the Palace Theatre, Hull, from August 12.

Cy will top the bill and the band will be on stage for a 35-minute act.

The band's manager, Don Kingswell, told the MM: "We shall make the act a visual one as well as musical and will feature the singing of pianist Tony Raine."

The Cy Laurie Club is holding an all-night session on Sunday from midnight to 6 a.m. Bands will include the Laurie Band, Colin Smith's Jazzmen, Brian Taylor's Hot Six and the Cotton-pickers Skiffle Group.

## MESSENGER GIRL



Announcing a new messenger service. Uniform: a grass skirt. Wearer: 19-year-old Pamela Jordan, from Belmont, Surrey. Pamela donned this South Sea garb to deliver copies of the King Brothers' recording of "In The Middle Of An Island" to the MM disc critics.

## Paul Brousse wins late-night shows

Paul Brousse and his Music, whose initial broadcast received plaudits from MM critic Maurice Burman, have been signed for two late-night airings on August 20 and 27.

Sax-hautist Paul intends featuring many new compositions by his own pianist, Arnold Main, and also by pianist Kenny Powell.

## MERSEYSIDE CLUB

Saxist leader Leon Salt moves to Liverpool on September 4 to open a new "Harlequin Ballroom Club."



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## IT LASTED TEN DAYS

**NANCY WHISKEY'S** engagement to Ken Cojyer's pianist-blues singer Bob Kelly is off.

"The man said he can't afford to marry me," Nancy told the MM. "He said I'm making too much money."

"It only lasted ten days, then he phoned me and said it was all over. But wait until I see him in Manchester next week—there are a few things I'll tell him."

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## TEAGARDEN SETS HIS ALL-STARS

U.S. jazzman Jack Teagarden has finally set his All Stars for his British tour.

He will lead Max Kaminsky (tpt.), Peanut Hucko (clt.), Don Ewell (pno.), Jack Leberg (bass) and Cozy Cole (drs.).

The group will play 16 concerts in Britain, opening at the Royal Festival Hall on September 26.

Following Teagarden will be the Modern Jazz Quartet, which opens its tour at the Royal Festival Hall on November 30.

Only one date has been set for pianist Erroll Garner's British visit. That is his final date on January 19, also at the Royal Festival Hall.

## HEATH BAND

From Page 1  
meant sleepless nights and little leisure time.

Ted Heath told the MELODY MAKER at Torquay on Tuesday: "I am not giving my OK to the tour until the schedule and itinerary have been fixed to everybody's satisfaction."

"I am waiting for final details and THE AGREEMENT OF ALL THE BOYS."

The tour is so far scheduled to open in Boston on October 22, then takes in Chicago, Canada and America's West Coast.