

Melody Maker

OCTOBER 6, 1956

EVERY FRIDAY 6d.

That Jazz
Week-End
Pix, story: page 9

VIC FELDMAN AND JOHNNY DANKWORTH

AT ALL-BRITAIN Entente Cordiale On Stage Manchester band-battle



TWO of the top names in British jazz are to head the list of attractions at this year's All-Britain National Dance Band Championships Finals.

They are Vic Feldman and Johnny Dankworth. Vic will be appearing only two days after his return to Britain from America, where his triumphs as featured pianist, drummer and vibraphone player with the fabulous Woody Herman Orchestra have won the acclaim of all American critics.

It will be his first appearance during his short holiday from the Herman Herd. Johnny Dankworth, whose recent broadcasts has placed him even more securely on the top rung of modern British jazz, is Back Page, Col. 4



Petite 23-year-old operatic Cherry Wainer flew to her native South Africa on Wednesday for a six-week concert tour. She flew to Germany on Saturday on one TV date. Cherry recently finished her own commercial TV series from the Midlands.

FROM GOLD TO RANDALL

FORMERONDIST Pete Hodge has joined the Freddy Randall Band, taking over from Australian Orme Stewart, who has left to freelance.

Former Randall sideman Harry Brown replaces Hodge with Laurio Gold's Pieces of Eight. Randall this week held auditions to replace clarinetist Al Gays, now with Bobby Mitchell, and Sweden's Arne Dommeris. The Randall Band appears at the Jazz Jamboree on Sunday, October 14.

The Blue Stars, the French vocal group, were featured in the BBC-TV show "On Stage" on Tuesday. Pictured during rehearsal are (L-R) two of them—Nadine Young and Jean Mercadier—with Eric Denning, the star of the show, and guest artist Lita Stoen.

NO DANKWORTH-ELLINGTON BAND EXCHANGE
NEW YORK, Wednesday.—Attempts to arrange a British-American band exchange involving the orchestras of Duke Ellington and Johnny Dankworth have fallen through. It was hoped to send the Duke to Britain early next year but he will definitely not now be going.

Moscow makes offer for Lyttelton Band

HUMPHREY LYTTELTON and his Band have been invited to play in Moscow. An offer has been made by the British Youth Festival Committee for the group to appear for the first two weeks of next August at the Moscow World Youth Festival.

Belgian cabaret for Ivy Benson
Ivy Benson and her Band have been booked to appear in cabaret at the Ancienne Belgique in Antwerp for two weeks starting April 20. During her season there, Ivy and the band will appear in a 40-minute TV spot.

At a conference in the Russian capital last month the Russian authorities expressed their desire to include jazz at the Festival and the name of Lyttelton was specifically mentioned.

Agent Lyn Dutton told the MM this week: "The matter is at present being negotiated."

"The Lyttelton Band will also embark on a 10-day tour of Norway and Sweden starting on March 10.

Taylor back
Drummer Stan Greig, who was recalled to the Army because of the Suez crisis, is now "somewhere in the Mediterranean" and Eddie Taylor has resumed as his deputy with the band after his two weeks with the Tommy Whittle Sextet in Paris.

Mickleburgh-for-Dommeris plans
George Cooper, of the Stapleton-Cooper Agency, is negotiating an exchange between the bands of Britain's Bobby Mickleburgh and Sweden's Arne Dommeris.

"If all goes well, the exchange may take place this year," he told the MM.

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Ella in line for tour of Britain

Ella Fitzgerald may be returning to Britain next Spring.

Hyman Zabl, Agency, told the MM: "We are hoping to bring over Ella for a concert tour here starting in March."

He returned last week from the States where he had been scouting for top-line talent to appear in Britain.

Ella Fitzgerald was previously here in February and March of last year, when she appeared on a concert tour with pianist Oscar Peterson.

Mel on the Light
Starting this Sunday Mel Torne, who recently returned to America after his first tour, will be heard in three weekly pre-concerts during the Light Programme, accompanied by pianist Colin Beaton and the Dennis Wilson Sextet.

"Be Selmerwise... play better"

Top men find that a Custom-built Mouthpiece gives best results. Here are the facings used by some leading players, with apologies to hundreds of others omitted by limitations of space.

Keith Bird	Tenor E	Ted Thorne	C★★
Carl Baritone	C★★Metal	Jack Goddard	D.
Doug Barton	C	Allan Franks	C
Roy East	D	Izzy Doman	C
John Roadhouse	C★★	Bill Apps	C
Norman Hunt	E	Chas. Chapman	B
Doug Simon	C	Cliff Townsend	C★★
Alan Nesbit	H	E. Cyril Reuben	C
Alan Hunt	D	Low Warburton	C
Jack Benson	C	Jackie Sargous	C★★
Michael Kwin	C	Don Pashley	C★★
Roy Wilcox	D	Bruce Turner	C
Harry Conway	E	Harry Venio	D.
Ted Pagan	D	Bob Miller	C
Harry Bence	D	Harry Smith	C
Eddie Ash	C	E. O. Pogson	C
Fat Sam	C		
Alfred Mordue	F.		

See the warmth on a genuine Selmer mouthpiece.

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WRIGHT ENDS FAMOUS 'SHOW' SERIES

32 Blackpool seasons

LAWRENCE WRIGHT'S "On With The Show" annual presentation at Blackpool's North Pier ended on Saturday—the last of the famous series which have entertained holidaymakers for 32 years.

Last Saturday, on the final night, the Mayor of Blackpool praised Lawrence's work in presenting these popular family shows. Sir Frank's Vaudeville also paid his tribute to "the Grand Old Man of the Pier Alley".

On Friday, at a farewell dinner, the directors presented Lawrence with a silver salver in recognition of his work.

Delfont takes over

Next summer, the North Pier shows will be presented by London Agent Bernard Delfont. He told Mr. Wright he intended to continue Lawrence's tradition of a family show featuring radio and television stars.

Delfont presented two big out-of-town seaside shows this summer. David Nixon starred at Portsmouth, and Ruby Murray and Reg Eason at Brighton.

Lawrie Wright will continue with his extensive music-publishing activities as head of The Fun Alley's Lawrence Wright Music Co.

Stays and 'King & I' help spastics

The provincial premiere of the 20th Century-Fox film "The King and I" will be given in aid of the charity at the Esso cinema, Glasgow.

The midnight matinee and early evening shows by the Turner Sisters (then appearing at the Esso) raised over £1,500 for spastics.

The Turner Sisters are booked for a concert in aid of the Cancer Research Fund at Pinesbury, Glasgow, on Sunday, and on Monday open a week's variety at the Empire Theatre, Glasgow.

Mecca buy site for ballroom

As exclusively revealed in the M.M. a few months ago, the Mecca dance empire is interested in opening a new ballroom on the site of the burned-down Rotundas in Bradford.

It is understood that Mecca has bought the site but is starting date for construction is known.

Top of the poll

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Shark practice

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Admirable Lewis

Coming to Vic Lewis, I can only say what is known to the entire profession, that Vic has been one of the rare big-name leaders who has tried to stick to his own jazz policy over a long period, and I am sure his policy (whether it was jazz policy or not) has been admirable and has no doubt cost him plenty.

Any price

I AM in agreement with Jack Payne's comments on the visits to Britain of American bands. But the point is that the fans will pay almost any price to see and hear the bands under the conditions, because the chances of doing so otherwise are so remote.

Clarinet of Exceptional Quality by Besson

These truly remarkable Clarinets are quickly finding popularity among players seeking a craftsman-built instrument of outstanding construction and design. All are made from the finest materials available, by men who have spent a lifetime at their craft. There is a wide choice at prices which will appeal to all players from beginners to professionals.

LETTERS

Randall & the Jazz Exchange

SAXIST LEAVES BLACKPOOL TO JOIN NITWITS

I FOUND Jack Payne's article, "What's Gone Wrong with the Anglo-US Exchange" (29/9/56), very confusing, especially as he has announced on more than one occasion that he will be leaving Randall Band as the best of his kind in Britain.

It is he aware that the style and size of the Louis Armstrong Band are similar to Freddy's, and that the reciprocal exchange called for just such a swap, while the huge semi-commercial bands that he mentioned could not have been considered because of their size and style?

Asked to stay

It is he aware that Freddy's tour was immensely successful, doing a great deal of good for British band prestige, and that two American agents (including Bill Haley's agent) asked him to keep his band in the States to become American citizens, guaranteed top-grade work?

Freddie's band was also offered

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HIT RECORD MADE A NAME FOR HIS HOUSE



Fan worship, a golden record and a kiss from Joan Regan.

EVERYBODY who has ever got anywhere in Show Business, of course, had a "turning point"—some occasion or sequence of events, some red-letter day, before which they were "just another artist," and after which things definitely began to go on the upgrade.

With me, it has always been records. I made my entry into the business with a record—and it was another disc which proved to be my turning point and changed my whole career.

"This first record was called 'Marta,' and it was followed by others, among them 'I Believe,' 'Answer Me,' 'The Book' and 'Eagles' and 'The Girl Who Came to Me'—all of them contributed to my career.

But none of them stand out particularly in my mind. Then came THE record. It was an instantaneous hit. Its name? 'Carla Mia'.

I am by nature rather superstitious, and so I regard 'Carla Mia' as my good-luck record, because from the day that number went to the top of the charts, my career improved by leaps and bounds.

First, I received an invitation to appear in the Royal Command Performance at the London Palladium—a very great honour, indeed. And so, 'Carla Mia' was the song I sang.

Shortly after this, I went to America to sing on the fabulous Ed Sullivan show. At the time, I had only just recovered from a very bad attack of laryngitis, and I felt that I had sung badly.

But an offer came to return and sing on the same programme. I jumped at the chance. Here was the opportunity to go back and really do a good job. I had two numbers to sing: 'The Book' and 'Carla Mia'—and after the show, the switchboard at CBS was jammed with calls from all over the States.

THRILL

Since my second appearance on the Ed Sullivan show, I have visited the States many times. It is always a thrill for me to appear in front of American audiences. Unfortunately, it has not been possible for me to visit very many cities outside New York. I did manage, though, to get down to Baltimore and was able to visit that beautiful city, Washington, D.C. I was talking me to a broadcast remark: "Gee, are you this 'Carla Mia' Guy?"—and went on to tell me how much he and his family enjoyed listening to the record.

On arrival at the studios, he refused to accept the fare, saying: "This one's on me!" I am due to cross the Atlantic once again shortly—to appear on Ed Sullivan's 'Ford' TV Show for the first time.

This will be my eighth visit. This is completing a second consecutive season at Blackpool when I learned from Decca, my recording company, that the record sale of 'Carla Mia' had passed the million. To mark the event, they sent me to present me with a Golden Record—made at the time of the recording.

My presentation was made at the Winter Gardens Ballroom in Blackpool, and will always treasure the memory of the wonderful reception I received from the many thousands of fans who came along to celebrate the event with me.

NEXT WEEK

THIS WAS MY MOMENT—NO. 3

by DAVID WHITFIELD

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'JAILHOUSE BLUES'!

THE Apex Jazz Band goes to prison on Sunday—to play a live concert at Wormwood Scrubs. This will be the first time a jazz band has been booked for a prisoners' concert.

The band, which plays mainly in the West London district, will add a trumpeter to the usual seven-piece line-up.

'Partners only' ban angers students

WHEN two Nigerian students attempted recently to gain admittance to the Victoria Dance Hall, Cardiff, they were told that they could not be admitted unless they had their own partners.

The students reported the matter to the British Council in Cardiff, which took up the matter with the dance hall management.

Discs contract for Rattenbury

KEN RATTENBURY'S Band is the first Midlands outfit to sign a recording contract. The group has been signed by Nixa. The first disc, "I'll Be Released in January," will be released in January.

One of the numbers will be the Rattenbury original, "Rock, Look, And Listen," which is the signature tune of the band's series of jazz programmes.

The line-up of the band is Ken Rattenbury on trumpet, Joe Lees (alt.), Barrie Lee (trm.), Joe Peavy (str.), Colin Rickard (dr.), Hubert Jones (bass) and Johnny Hocken (pno.).

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NEWSBOX edited by Jerry Dawson

SID PHILLIPS BAND SET NORTHERN TOUR

CY LAURIE and his Band is making a North-East trip with a concert at Liverpool Pavilion this Sunday.

Phillips brings his band north later in the month to appear at R.A.P. in Bradford, and Widnes (19th), Bury (20th) and on Sunday, October 21, at the George's Hall, Blackburn, in a concert which will also feature Lonnie Donegan and his Skiffle Group.

BRIGHTON

—Pianist Phil Phillips who is joining Art Baxter's Rockin' Sinners, has been joined by the American pianist Don Phillippe Quintet and playing at the Grand Hotel, Brighton, during his National Service at Truelight Hall, Sussex Hill. Phillips is now band leader of the P. and O. Line's newest liner, "Iberia" which left Tilbury for Australia last week. Bill leads a quartet, completed by Ray Hill (bass), Edwin Helfren (dr.), and Reg Lindo (pno.).

RELEASE

—Emily Croft is singing with Jimmy Compton's Band. Clarinettist Bobbie Sinclair has left Compton and joined Glen Clugston's group at Osbourne, Bournemouth. He is replaced by Ivor Redmond.

BRISTOL

—Ken Birch and his Orchestra are residents every Saturday and Wednesday at the Winter Gardens, Weston-super-Mare, succeeding Trevor Brookes and his Band.

BIRMINGHAM

—The Hot Club of Birmingham is playing at the Acorn Hotel, Erdington, last night. The band includes Hares Jans Band from Wolverhampton. The Maryland Jazz Band will be next Tuesday's attraction, and the Eagle Jazz Band will appear on October 16.

CORNWALL

—Bill Harding and his Music have been booked for the 1956 season at the Tolcarne Hotel, Newquay. Jimmy Mallet and his Collegians have been engaged at The Resolvo and Bereford hotels.

ROTHESBAM

—Jazz will be featured this year for the first time at Rothersham Press Hall at the Clifton Hall on November 30, supporting Brian Hardcastle and his Clifton Orchestra will be two popular local groups, the Rothersham Jazz Hounds and the Questionnaires.

YORKSHIRE

—Sixteen-year-old saxist George Collinson has left Bradford's Jig Ballroom Band, and joined Textile Hall leader, Ed Barrett, at the Branch MU Jamboree at the Leeds Hall on October 9. It will feature the Johnny Adlestone Band, the Douglough Orchestra,

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Humphrey Lyttelton

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Tanners for India?



NEGOTIATIONS are under way for the Tanners Sisters to star at the Great Eastern Hotel, Calcutta, for an eight-week season commencing on January 12.

This picture was taken when the singing sisters appeared in a star-studded charity show at the London Coliseum on Sunday. It shows Stella (L) and Frances with Edmund Hockridge.

CONTINENT TOUR FOR KING BROS?
The Three King Brothers may tour the Continent during December and January. Plans are being made for TV appearances in Holland and Germany and variety engagements in Sweden.

The boys have signed a year's contract with Bernard DeWolf, for whom they spent the summer season in "Show Time" at Westminster's Alexandra Gardens.

On Monday they open at London's Prince of Wales Theatre in an all-star bill topped by Billy Daniels.

Alan Dean likely to record in England
New York, Wednesday—British singer Alan Dean who topped the charts before going to America in 1952 has signed a contract with RCA records. They plan to send him to England to record two singles with a large orchestra.

LISA TO FREELANCE
Singer Lisa Ashwood leaves the Frank Weir Band tomorrow (Saturday) to freelance.

GERRY MULLIGAN FOUR TO TOUR BRITAIN

British band in exchange

NEW YORK, Wednesday.—The Gerry Mulligan Quartet, whose cool style of jazz caused a revolution in American and British jazz circles

STARS AT STOLL CHARITY SHOW

THERE is a star-studded bill for the 32nd annual concert for the Stoll Charities, to be held at the Casino, Llandudno, on Sunday, Oct. 14. Among artists giving their services are the Bob-Twoes, Kingway, on Sunday, Oct. 14. Among artists giving their services are the Bob-Twoes, Annette Kloeber, Tony Rennie, and Teddy Johnson. Don Rennie, soloist in the orchestra, and rock-and-roll singer Tommy Steele. The Harold Collins Orchestra accompanies.

Theatre shutdown—TV blamed again

THE Theatre Royal, Portsmouth, which celebrated its centenary last week, is to close down on October 30.

Mr. Eddie Sperring, chairman and managing director of Portsmouth Theatres, Ltd., in a statement, says the closure is mainly due to the lack of TV and the increased wage awards to the MU and NATKE.

"TV not only attracts people away from the theatre but also prevents artists who are appearing on TV from touring provincial towns and cities," he says.

Over to King's
Best of the attractions will be transferred to the King's Theatre, Southampton, which will also continue to present plays, musicals, comedies, opera and ballet.

The directors have made no decision yet as to the future of the Theatre Royal building, which is in the heart of the city's main shopping centre.

SONGWRITER DIES IN LOS ANGELES

Songwriter and publisher Albert von Tilzer, who composed "Heart Of My Heart" and "Put On The Red Dress," died in Los Angeles. He was 61.

Other hit songs he wrote include "Take Me Out To The Ball Game," "I'll Be With You In Apple Blossom Time," and "Give Me The Moonlight, Give Me The Girl."

FORCES TO HEAR TONY KINSEY & RONNIE SCOTT

TOMORROW (Saturday's) session at the Florida Club will be taped by the Forces Broadcasting Service for transmission to Germany and Cyprus in the near future.

The Tony Kinsey Quintet, tenorist Ronnie Scott and complete Tony Hall will be featured. The Forces Broadcasting Service will also make a tape of the Flamingo Club, Leicester Square, next Wednesday.

Sandra Louise joins Jack of Clubs band

Nineteen-year-old Australian singer Sandra Louise has joined Frank King's Band at London's Jack of Clubs.

She has recently been working at the Garrovy and Felina clubs with the Harry Roy Band.

CAME THE DAWN

Jerry Allen and his Trio have recorded four 25-minute "Bright And Early" programmes to be heard at 6.30 a.m. every weekday this month in the BBC Home Service.



PETERS JAZZMEN IN CHILDREN'S TV

A trio from the Mike Peters Jazzmen—Mike Peters (trp), Pete Dyer (trm), and John Renshaw (tuba)—is to be featured in the BBC-TV Children's Hour.

WORLD NEWS IN BRIEF

A SECTION of the BBC-TV 30 Orchestra, directed by the late conductor Sir Ferrel Lieffroy, will play at the Crystal Palace on October 12 at the Grosvenor Hotel.

The Vieux Colombier Club, Paris, opens this week-end with its new French version of Rock'n-Roll.

Trevor Burgess, drummer-vocalist at the Palm Court Hotel, Torquay, married Miss Corrie Turnbull, of Murrion, Co. Durham, last week.

Twenty-two-year-old singer Don Bennett joins Jack Newman's Old Crown Club on October 16 at the Sydney Hall, Weymouth.

The Alec Osborne and Robert Riley orchestras will play at this year's Elm Hall on Friday at the Royal Festival Hall.

Violet Fourman, blonde singer from London, has been engaged to the Chas. Webb, who she has worked during September.

Basile A. Burke leaves the Lou Harris Band, resident at London's Empress Club, on October 14 to freelance.

Two traditional hand-drummers became fathers on Monday. Gerry Mulligan's wife, Pam, presented him with a daughter, the child Daphne, wife of drummer Ian Bell, gave birth to a son.

Fred Della-Porta, sales director for Premier Drums, scheduled to leave London Airport yesterday (Thursday) for a three-month business trip that will take in the Middle East, Far East, Australia and Canada.

Italian singer Luciano Tajoli, Bino Rocca and Mella Lombardi will be featured in "A Night Of Italian Songs" at the Royal Albert Hall, on Sunday, October 21.

WRITE A SONG FOR EVE BOSWELL

YOU'VE written a song. What remains to ensure it being a hit?

Three things. FIRST, a star singer who is so keen on it as to promise to record it.

SECOND, a publisher who is so interested in it as to put his maximum effort behind its exploitation.

THIRD, a recording company which joins with the publisher in giving it maximum exploitation.

A songwriter's dream? Of course it is.

But a dream that is going to come true for a reader of the MELODY MAKER.

For that great studying star, the Boswell has invited readers to write a song especially for her.

Every Chance And the one she chooses will be published by the Dash Music Company and a recording by Eve on Parlophone.

The number of entries you can submit to reach the Hit Parade will not be limited. The more the better.

She wants to give your song her very best treatment. It is up to you to give of your very best in writing it.

This is a chance that comes to perhaps one songwriter in a thousand—and then only perhaps once in a lifetime.

It is a chance which we are proud to offer readers of the MELODY MAKER.

Therefore we issue this warning: YOUR SONGS MUST BE WORTHY OF THIS GREAT OPPORTUNITY. THEY MUST BE WORTHY OF EVE BOSWELL'S CONSIDERABLE TALENTS AS A SINGER. THEY MUST BE WORTHY OF THE TREATMENT AND EFFORTS THAT ARE GOING TO BE EXPENDED BY THE RECORDING COMPANY AND THE PUBLISHERS.

Think carefully before you submit a song in this unique competition. The very carefully the rules printed on the right. Eve herself is doing all she can to guide you in the article alongside.

One important factor in my business is the difference between a good recording number and a good stage number. People often ask me why I don't always sing on stage the numbers I record. The answer is because many don't adapt themselves to the stage.

Like everyone else, I'm guided by public taste. Take Rock'n-Roll, for instance. I've always liked this rhythm. I believe that Rock'n-Roll will be with us for a long time yet, and on my next recording session I shall be singing a Rock'n-Roll number.

My own opinion is that I'll sing any type of song from "Sweetest" to "So Long" to "The Night." Those of you who have heard my first hit "Sugar And Spice" will realize that the type of song doesn't really matter so long as the melody line

is good. These are the most difficult songs to choose—and yet often they meet with the public approval.

So I'll be judged on originality, aptitude of lyric, melodic construction and suitability to Miss Eve Boswell's reputation as a singer.

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Eve says—

HERE is the kind of song I'm looking for:

For a fast song, the emphasis must be on a good rhythm. The lyrics are not so important. In a ballad, however, the lyrics must be good and tell a story. I find that many songs have a "gee whizz" type of song.

The songs I like are, in general, the songs you like. It's a great thrill to know that MELODY MAKER readers are going to write a song just for me. I'm looking forward so much to the day when I'll be recording the song you wrote. Here's wishing you lots of luck.

FREE ENTRY FORM ON BACK PAGE

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Users of this new Grundig Tape Recorder may disagree with our statement; but "perfection" is a word which has a knack of easing itself into the description of any new instrument—until a new model comes along! The TK8, with its brilliant styling and extraordinary performance demonstrates again that beyond each past achievement there has remained some room for refinement and improvement. With the TK8 we seem to have reached the perfect combination of efficiency, beauty and utility in tape recorders. We shall be glad to hear what you think, when you have tried it.

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TECHNICAL

Jazz critics "have erected a vast inverted pyramid of pseudo-technical erudition on an almost imperceptible base of musical substance. Beyond the pretentious talk about "classic and progressive" jazz, New Orleans style, bebop, free and all the rest of it, both come eventually to the cold facts that musically speaking, jazz has seldom progressed beyond "Hymns A and M," and that the techniques of many of the star players would show up readily in any reputable symphony orchestra."

So wrote a book reviewer in Punch some weeks ago—and you feel quite a number of people who are not entirely inimical to jazz.

As for the "vast inverted pyramid of pseudo-technical erudition," they are probably right. As a matter of fact, it is not easy to think of any subject on which a similar pyramid hasn't been built, by critics equally in love with their subject and with their own ideas on it.

Pseudo-technical erudition is a symptom not merely of jazz writing but of the whole of 19th-century criticism. Even the pages of Punch are not entirely free of it, and the editor of that magazine, Hugh Miller, who has been one of its leading exponents for many years.

Remarkable

I take issue with the reviewer far more on the "almost imperceptible base of musical substance" which he discusses than on the erudite value of jazz. Here he is in poor company, and the sentiment is all the more remarkable coming from a contributor to a light-hearted, humorous weekly.

Comparing Punch with any of the Times, the Spectator or The Herbert Journal, one might claim for it "an almost imperceptible base of artistic and literary substance." Yet our reviewer would surely claim that the world is large enough to contain a reviewer and a small Boothroyd as well as Prof.

essor Toynebe and Bertrand Russell.

But he is right—and I believe he is—then one must allow the more alert musicians to have their erudite erudition as much as the well-to-do music of the Great Masters.

Mostly speaking, he says, displaying his pseudo-technical erudition, the reviewer progressed beyond "Hymns A and M," and that the techniques of many of the star players would show up readily in any reputable symphony orchestra."

I should have thought Bach, Handel, Haydn, Vaughan Williams, and the rest of it, both come eventually to the cold facts that musically speaking, jazz has seldom progressed beyond "Hymns A and M," and that the techniques of many of the star players would show up readily in any reputable symphony orchestra."

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Cautious

The theory that traditional jazz is the worse for its technical simplicity had long been rejected by intelligent men. One would have thought, and anyway even allowing the cautious addition of the word "erudition," an even more certain in 1956 that jazz has not ventured outside the

eighteenth-century concepts of the hymn-book?

It is the remark of Ellington, Kenyon, Baizer-Finsian, Ralph Brown, the music of John Lewis, Bluebel, Phil Moore and the whole West Coast school come to mind.

One sentence by our reviewer and public opinion is in a state of incalculable confusion. "The reviewer," he writes, "is not a player who would show up readily in any reputable symphony orchestra," he writes, and even hedges about as to "with careful qualifications, his remark remains unjustifiable. The stick with which he hopes to beat us is indeed a boomerang."

His first mistake is in specifying "techniques," for the suggestion that erudite jazzmen could not hold down a symphony orchestra job, he might have found some justification, though the number of men, especially in America, who are successful in both jazz and the symphony make any remark of this type at best injudicious.

But he deliberately specifies the technical ability of our "star players" in the same breath, founded by almost any symphony musician, and a double-headed, technically, the "talents, and Rosalind of our counter-partners in the ranks of the symphony orchestra, indeed a fairly intimate knowledge of the average back-back violator, third trumpet, and so on, is not only leads one to the discovery that "any reputable symphony orchestra" (to use his phrase) contains a high percentage of the most abject musical passengers.

Taken all round, our Punch reviewer attempts to make at the stout tree of jazz was singularly unimpressive. Two examples to show he sawed off a branch on which he himself was sitting.

As to the final remark in his article—Can it be that jazz musicians have, after professional footballers, perhaps the silliest faces to be found in any profession? No comment. That's just name-calling.

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RADIO COMMENTARY

JACK PAYNE (with a plea to this reviewer to be patient) said last week that the BBC has ambitious plans for the New Year, "which, besides bringing an enormous amount of pleasure to listeners, will provide a real benefit to British bands and musicians."

I, for one, am grateful for his sympathetic approach to the public, and for the unrequited treatment of the young people, who in these times, good as the news in the New Year, may be I am not in a position to be patient. The main receiver of the music, he does not allow me to be so.

They show exasperation at the tiny amount of jazz allowed and the impossible times at which it is aired, if either comes on the air (too early, 6 p.m., or too late, 11.15 p.m.). Yet the BBC's Light Programme, Chief Rooney Pelletier, has stated that sound radio is for the young people. Yet if you take the hours between 6 p.m. and 10.15 p.m., you will find little to interest young music lovers. In any case, why must we wait until the New Year when everybody else is being taken care of?

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About records, royalties and receptions... JACK PAYNE'S

THE business of making and selling gramophone records is full of surprises—not all of them very pleasant.

I came across one of the less pleasing variety last week talking to a friend of mine who does occasional reviews of jazz and popular discs for one of the glossier periodicals.

We were discussing the well-known fact that the record companies have, for several months now, been strenuously cutting down on the number of review copies they give away.

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... and a new kind of parlour game

Altogether a delightful person. In fact, after a short time to switch off my television whenever his programme is due!

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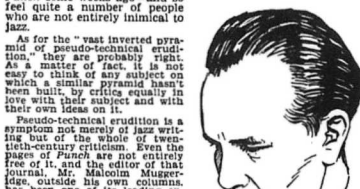
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COLLECTORS' CORNER

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Check your cymbals

For the Season

For the Season

For the Season

For the Season

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A JAZZ WEEK-END AT CLACTON...

'Britain's answer to America's Newport Jazz Festival'



"Miss Jazz, 1956" (above) smiles for the MM camera. The lucky lady who won this Butlin's contest is Barbara Smith, of Whitlamston, Bilton, Red Price, of the Ted Heath Orchestra, stands up a solo with showman's touch.

I ARRIVED back from the Jazz Festival Week-End at Butlin's Holiday Camp, Clacton, some 36 hours ago—but it will take me 36 days to recover.

My feet are still sore from tapping. I start running from anything that sounds like a drum solo, I still refer to the "Gents" as the "Lads," my arteries run with beer, and I wake screaming in the night as an 80-piece Rock-'n-Roll band advances towards me.

Britain's first attempt to emulate America's Newport Jazz Festival was sufficiently successful for me to hope there will be more. Jazz Festival (Week-End). Ltd. certainly assembled a wonderful company of bands and star musicians. Although the camp holds 4,000 and seating had been laid on for 2,000 fans, only about 600 turned up—no body made their fortune.

Imagine it! A large camp filled entirely with musicians and fans. Nobody to answer, nobody to criticise, nobody to say stop doing this or that, because the people in the next chairs were doing it, too. The result (much to the regret of the national Press)—no riots and no damage.

In fact the majority were so well-behaved it might have been some school outing. The exception was a small, but loud, group of Rock-'n-Rollers, who seemed incapable of enjoying anything of less volume than 77 or more subtle than a calypso, and for a time were determined that nobody else should enjoy the more sane music either.

Surprisingly, they received their most vocal attempt at concert-spelling for Ted Heath. The quieter and more charismatic Henry McKenna and Don Lusher were seated in the group at the back of the hall with shouts for Go, go, go and other positive attempts at wit.

When we arrived on Friday evening the camp was still filled with happy campers dancing to the music of Eric Winston and Stanell or indulging in wild orders of tombo and aise-sing.

At 10 p.m. on Saturday a young lady with a voice I can best describe



as a vocal version of Marilyn Monroe's walk washed us a good morning over Ted Heath. The quieter and more charismatic Henry McKenna and Don Lusher were seated in the group at the back of the hall with shouts for Go, go, go and other positive attempts at wit.

line-up was Bert Courtney (tpt.), Kathie Stobart (trp.), Max Harris (sax), Major Hooley (bass) and Seamus on drums. One of the highspots of the week-end was Courtney's able trumpet playing.

Roll group, R. B. Shaw and his Melody Mountaineers.

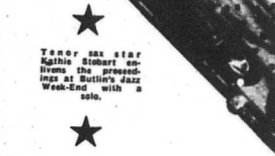
In quiet spots we had Shirley Bassey—the vocal star of *Such is Life* at the Adelphi Theatre—singer Cliff Lawrence, clarinetist Vic Ash and tenorman Ronnie Scott.

The campers included Mark White, Tony Hall, Tito Burns and Bill Curtis.

To mention just a few of the best moments from the wealth of excellent music—the Dankworth Orchestra was superb; rocking, not over-complicated arrangements were presented in a wonderful all-jazz programme. Our finest singer, Cio Laime, was as usual terrific, particularly in an effective "St. Louis Blues," on which she was backed only by the front line of the Seven—no rhythm at all.



Above, Freddy Randall, the only representative of the traditionalists at Clacton last week-end, shares the spotlight with his tenor player, Betty Smith. Left, the Tubby Hayes band gets in the groove; (l. to r.) Tubby, bassist Pete Elderfield and Jackie Sharpe. Far left, fans dance to a sea breeze as the Central School of Dance Music group plays on the beach—Bert Courtney, Phil Seaman and Ivor are the men at work.



HOLLYWOOD headlines

DISCO DATA... The Lenore Nicolaus Contemporary album, "Volume 5—The Best of Nicolaus," is hailed by critics and Andre Hodeir ("Nia and Louis"... Waiting West Coast... album... Soney Criss has two new LPs featuring Barney Kessel and Sonny Clark... Red Callender's long-awaited "Spring Suite" is out.

THEATRE NEWS... When Louis Liza Kirk wore a very low-cut gown, singing on a club stage, a syndicated journalist said: "She's so afraid it won't fall off... Huddy Collette's new group..."

TELEVISION CLIPS... Jeanne Crain plays opposite Sinatra in *The Star is 54*... Andre Previn did the musical score for *Hot Summer Nights*... We Were Slated to Me Mate! is the title of three songs that Cole Porter wrote for Silk Stockings, with Fred Astaire and Tony Martin (Cyril Charles)... For the first time in the history of the accordeon, a stroking the strings of *Les Femmes of Caen* between takes.



—Howard Lucraft

ON THE BEAT

with PAT BRAND

"THE British music scene today? A little disappointing. In the old days, you could tune in to a band on the air and identify it immediately. Not so now."

The speaker? One of the biggest names in Britain before the war, and currently one of the biggest in Australia.

Jay Wilbur.

Jay is back on holiday after ten years in Australia, where he broadcasts three times a week for the ABC, leading a Light Orchestra of 20 strings.

"Very nice job," he comments.

Rex, Imperial, Decca

It was an pianist with the London Dance Band in the early twenties that he first came to prominence. Then when Dominion Records came on the market in 1928, Jay was in charge of recording.

Next, as director and recording

manager of the Crystalite Company, he was responsible for the dance music on the Rex and Imperial labels.

Later he took up the post of MD and studio manager of Decca, remaining there until the middle of the war.

Prospects for British musicians down under? "Most of the work is pretty well cleared for," he says. "But if a man is sufficiently talented and versatile, he could make the grade in either."

"Otherwise," he warns, "he'd better have a 'second string' outside the profession!"

Ex-Wilbur

HE leaves again on Monday next week. Meanwhile, he continues over the work of Ted Heath and Cyril Stapleton—both of whom used to work in his orchestra.

Others: the late Freddy Gardner, Max Goldberg, Harry Hayes, and Billy Thorburn.

And Jay qualifies his opening remarks by adding:

"The standard of playing here is as high as ever it was."

Twenty years

NEW people can have been more aware of changing music fashions than Toichard Evans. His songs have been played consistently over the past 20-year period in all the various styles dictated by the music of the moment.

And on Sunday afternoon he, and we, will be able to compare past with present.

For the BBC is paying him a well-deserved tribute by broadcasting "The Music of Toichard Evans" in a half-hour record programme presented by John Watt.

Wedding song

WE shall be hearing, for instance, "It's as recorded by Jack Payne in 1924 and by Perry Como 17 years later."

"Lady of Spain" will be played on the Gerardo Garcho Tango Orchestra record of the early 'thirties, with Eddie Fisher's disc as counterpoint.

"And 'My Life's Desire' which he wrote as a wedding present for his wife, will be sung by Gracie Fields (1931) and then receive the recent Doris Day treatment.

Gracie, incidentally, broadcast this for Toich on his wedding day.

And the man who booked her for that singing—John Watt.

Sing it yourself!

THE Do-It-Yourself craze is certainly spreading. Even to records.

And today Parlophone are launching "Lay Down Your Arms"

decided to do this and more or less forget the mike."

When Tony took his Rockets to the Jazz Week-End it was a Butlin Reunion for singer Clyde Ray.

Not so long ago, Clyde struck a slack period and, making use of his training as a motor fitter, took up truck driving for a big Manchester motor car firm, supplying all the Butlin Camps, including Clacton.

And Sunday's visit there was his first since he used to call in with sides of beef.

The firm by the way, was run by Louis Edwards, brother of "Sitting Jimmy."

Poet's Corner

I SEE that Edna Savage is credited by a Sunday paper with selling two million copies in the States of her recording of "My Favourite Man" (and I must mention Edna's name).

POWELLING rapidly over the situation in Abadan and Suez (with which Sir Anthony is much more concerned than I is or you is).

AND idly wondering who would be the next person in the music business to outstep me.

SUDDENLY it hit me!

WITHOUT sending out a lot of troops and tanks to Cairo to get good will from Arab to Arab, I'd like to suggest that I try to send them Liberace?



Photographer Eric Jelly catches Tony Kinsey, Pete Bannister and tenor star Don Griggs in full cry with the Kinsey quintet.

INSIDE...



Some of the fans wanted Rock-'n-Roll all the time. Not getting it, they formed their own group to keep it hot in a shelter...

This panoramic shot shows fans at the Butlin week-end enjoying the music of a Rock-'n-Roll and Hill-Billy group from a nearby USAF base.



... Those not able to cram themselves into the shack started a private jazz session out in the night!

EMPRESS HALL

SUNDAY, 21st OCTOBER at 7.30 p.m.

EXTRA CONCERT due to complete
Sell-out 3 p.m. PERFORMANCE
HAROLD DAVISON LTD. presents

The Fantastic
LIONEL HAMPTON & HIS ORCHESTRA

TICKETS: 17/6, 15/6, 12/6, 10/6, 7/6, 5/-, available from Empress Hall Box Office (FUL 1212); all leading Ticket Agencies, or from Harold Davison Ltd., 29/31 Regent St., S.W.1. Enc. S.A.E.

THE LATEST LONDON JAZZ SERIES L.P.s

available NOW from your Jazz dealer

OPUS DE JAZZ FRANK WESS, MIKE JACKSON, HANK JONES, EDDIE JONES, KENNY CLARKE LTZ-K 15022	THE JAZZ MESSAGE DONALD BYRD, JOHN LA PORTA, HANK MOBLEY, RONNIE BALL, HORACE SILVER, DOUG WATKINS LTZ-C 15027
WILDER 'N' WILDER JOE WILDER, HANK JONES, WENDELL MARSHALL, KENNY CLARKE LTZ-C 15027	HISTORICALLY SPEAKING—THE DUKE DUKE ELLINGTON and his ORCHESTRA LTZ-N 15029
THE SWINGING MR. ROGERS SHORTY ROGERS AND HIS GIANTS LTZ-K 15023	
LEE KONITZ with WARNE MARSH LTZ-K 15025	

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President

Just the set-up for the modern drummer!

A modern Snare Drum, 14" x 5" Shell, with die-cast hoops, and all the features that make drums a pleasure for only £15.10.0. Buy it now in a shell, with chromium-plated metal parts. R.P. terms available.

Everything from Sticks to Bass Drums is shown in this handy set-up-size brochure.

SEE PRESIDENT AT YOUR LOCAL MUSIC SHOP

FREE! Handy size Brochure of President Drums.

Name: _____
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Dallas BUILDING, CLIFTON ST., LONDON, E.C.2



By Hubert W. David

THERE are a great number of songs written every day which may never have the chance of being published—just because in some particular style Songs written especially for one artist, numbers for cabaret and descriptive songs come into this category. Do not think that every song you write must have only one possible outlet—publication. The song, "The Walking Backwards For Christmas" turned up as a hit record—but Spike Milligan and Co. retained world rights in the composition themselves. They chose not to publish it in sheet music form, although they had many offers. Thus the number has only been exploited as a novelty record.

Whether they will make sufficient out of the royalties from the record alone to compensate them for the cost of the revenue remains to be seen, but of course, if the song had been published in cold blood in the first place, it is probable never had meant a thing. It is the force of publicity that kicked the public's fancy.

Style

And yet this song is an exception—for there are many exceptions written for cabaret and summer shows exclusively, which have their little day but get no further than this specialised use. It is the force of publicity we have always to consider. But it is a hard task to draw a dividing line between the publishable and those that are not. Some specialised working matter, only in the hands of a few, is included here in their proper place.

BRITAIN'S TOP DISCS and TUNES

Table listing top discs and tunes with columns for rank, title, artist, and label. Includes entries like 'Lay Down Your Arms' by Anne Shelton and 'The Yung Tongo Song' by The Coons.

AMERICA'S TOP DISCS

Table listing America's top discs with columns for rank, title, artist, and label. Includes entries like 'Stan Kenton in Hi-Fi' and 'Count Basie Dance Session'.

BRITAIN'S TOP JAZZ RECORDS

Table listing Britain's top jazz records with columns for rank, title, artist, and label. Includes entries like 'Stan Kenton in Hi-Fi' and 'Count Basie Dance Session'.

THIS copyright list of the 24 best-selling songs for the week ended September 29, derived from information supplied by 11 leading record stores.

Table listing the 24 best-selling songs for the week ended September 29, including titles like 'Whatever Will Be' and 'Lay Down Your Arms'.

POP DISCS



Admittedly "Tenderly" was great. But on subsequent discs the pattern of his improvisations has tended to pall by its overall sameness. Nevertheless, I put "In A Romantic Mood" (HMV CLP 1060) on the turntable with some degree of expectation. For, featuring George Formby strings, this LP includes such engaging titles as "Rubby," "Stars Fell On Alabama," "Laura," "I Only Have Eyes For You" and "Stella By Starlight."

BRUBECK PLAYS

Advertisement for Brubeck Plays featuring 'The Cat Came Back' by Sonny James. Includes text about the record and a list of tracks.

Advertisement for 'The Cat Came Back' by Sonny James, featuring a large illustration of a cat and the Capitol Records logo.

Advertisement for Bron's Records, featuring a list of records and contact information for P.O. Box 46, 29-31 Oxford Street, London, W.1.

Advertisement for Green Records, featuring the slogan 'WHAT'S THE SECRET YOU'RE KEEPIN'?' and contact information for Francis, Day & Hunter, Ltd.

Advertisement for 'Call Sheet' featuring a list of records and contact information for Terry Lightfoot Jazzmen.

Advertisement for Tropicana featuring a list of records and contact information for Philips Electrical Limited.

Advertisement for 'Call Sheet' featuring a list of records and contact information for Terry Lightfoot Jazzmen.

Hello and Goodbye

HAMP SLATS SHOW ON ROCK 'N' ROLL



Signs singer-composer

New York, Wednesday. THE Lionel Hampton Orchestra will be on a rock 'n' roll kick for its British tour, which starts on October 21 at the Empress Hall, Earis Court. Hampton confirmed reports this week that his new show will be slanted to cash in on the current international craze. Lionel has signed rock 'n' roll singer and composer, Mamie Watts and arranger, Gale Smith for the tour. She was featured with Hampton a few years ago.

Personnel

The remainder of Hampton's personnel comprises Dave Gonsales, Ed Williams, Dick Williams and Ed Mullens (trump), Larry Wilson, Julian Premier and Edley Hampton (trump), Bobby Plater, Scofield Brown, Eddie Chiles, Billie Holiday (voc), Curtia Lowe (sax), Oscar Denard (p), Billie Holiday (voc), Richard Evans (bass), Wilbert Hogan (dr), Bob Rosely (organ, piano) and Curly Hamner (dancer and comedian).

Meanwhile, the Visiting Orchestra Appreciation Society is planning to feature Hampton a Midlight Matinee at the Royal Festival Hall on November 13 specially designed for musicians of serious taste.

Details can be obtained from VOAS organisers, Desmond Matthews at 15, New Road, London, N.8.

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JUNE SWINGS AND SINGS



ALL-BRITAIN

From Page 1

will be presenting his full orchestra, with singers Gino Latine and Tony Mansell, and also re-creating the famous Seven with which he made his first impact on the jazz world.

These two great jazzmen will be climaxed by the five-hour annual Battle-of-the-Bands which will take place in the King's Hall, Belle Vue, Manchester, on the afternoon of Sunday, November 11.

Competing for the title of Melody Maker National Dance Band Champions will be no fewer than nine of the country's finest semi-professional bands, including the present holders, the Eastern Dance Orchestra, from Glasgow, who will be fighting to retain their position against all comers.

Tickets for this exciting jazz event are now available from the Box Office, Belle Vue, Manchester. They are priced at 10s, 6d, 5s, 2s, 6d, 4s, 6d, with unreserved seats at 2s.

A 2d stamped, addressed envelope must accompany every remittance.

June Marlowe got a stunning welcome on Monday when she made her debut with the Starspans on a Show Band string. Ex-ere Cliff Adams, June, Bob Brown, Dave Carey and Freddy Boucher.

American comedian-trumpet-singer Jerry Colonna returns to Britain this month for a two-week season in Variety at the Prince of Wales Theatre, from October 10 to 20.

He is also booked for weeks at the Grandeur Park Empire (Nov. 4) and Chiswick Empire (12th).

Eula goes solo

Singer Eula Parker, who recently left the Starspans, makes her first solo appearance today (Friday) in Henry Hall's Grand Night (Home, 7 p.m.).

She is due to sing a duet with comedian Dick Bentley. Eula is now concentrating on TV and broadcasts.

No. 5: THIS WEEK IN U.S.A.

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Hear the PATIENCE and PRUDENCE Record released here this week on LONDON HLU 8321

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ALBUM OF TRUMPET SOLOS
MARGIE - YOU GO TO MY HEAD
I ONLY HAVE EYES FOR YOU
WHEN MY DREAMS COME HOME
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LEWY'S TRUMPET TUTOR 2/- By Post 2/3
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(Copenhagen, Mamborg Jazs, etc.)

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(Maple Leaf Rap, Sugar Foot Stomp, etc.)

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A SONG FOR EVE BOSWELL

To: Miss Eve Boswell, THE MELODY MAKER, 189, High Holborn, W.C.1 (Comp.)

I certify that the enclosed lyric and melody are my/our own original unpublished work. I/we have read and understand the Rules governing this competition, and agree to accept the judges' decision as final.

Signed: _____
Address: _____
(Block Letters)
Closing Date: November 12, 1956. MM 610 50

Melody Maker

OCTOBER 13, 1956 EVERY FRIDAY 6d.

Lyttelton hits out! See page 3

Spotlight on Yana



A glamorous study of Yana, who on Wednesday started her own BBC-TV series. (See review on centre pages.)

MARION RYAN TO GO SOLO?

SINGER Marion Ryan may be leaving the Ray Ellington Quartet to tour as a single act. She told the MM this week: "I shall probably be having my own TV show in the New Year. And I am probably going out on my own and leaving the quartet."

Marion has had her contract for Granada TV's "Spot The Tune" extended for a further 13 weeks—making 39 programmes in all. Pye-Nixa Records have also given her a new contract.

It is for two years and I get double the royalties and do more sides," said Marion.

Page 4, Col. 3

BASIE & HEATH EXCHANGE PLAN

Plus Joe Williams

The Florida goes Overseas

NEW YORK, Wednesday. Negotiations are almost complete for the Count Basie Band to visit Britain in exchange for a return trip by Ted Heath to the States.

Final details may be settled in a meeting between Heath and Basie in France this week-end.

May rumours

Still current are rumours that the Billy May Orchestra may be involved in an Anglo-American band exchange.

British agent Harold Davison, now over here, is busy settling details.

Davison is also negotiating a possible concert package tour starting in Britain in February involving George Shearing, Gerry Mulligan and Billie Holiday.

Meanwhile, if the Basie-Heath plan materialises, the Count will start a three-week tour of Britain on or about January 9.

Singer Joe Williams, whose

Back Page, Col. 3



Jack Pickering, of the Forces Broadcasting Service (r), supervises a recording at the Florida Club last Saturday for transmission overseas. L-r: Ronnie Ross (sax), Don Rendell (tr), Tony Kinsey (dr), Pete Blannin (bass), Tony Hall (compere).

No 'holiday' for Victor Feldman

BROADCASTS and Decca recording sessions have been lined up for British jazz star Victor Feldman when he arrives home for a holiday next month. Victor, currently in the States with Woody Herman, has booked his air passage from New York on November 2.

His first date in England will be as one of the many stars at the final of this year's MELODY MAKER All-Britain Dance Band Championship on November 11, at King's Hall, Belle Vue, Manchester.

LPs and EP

He is to record a 12 in. LP with a quartet, a 10 in. LP with a nine-piece group, and an EP supported by a 12-piece band.

He has also been booked to broadcast with a quartet for BBC producer Jimmy Grant on November 27, and will appear in Jack Payne's BBC-TV show "Off The Record" on December 12.

He may also broadcast on a "Ted Heath Swing Session" BBC programme.

Shearing autobiog. may be filmed

New York, Wednesday.—British-born pianist George Shearing is writing his autobiography in collaboration with his Press agent, Bill Hegner. The title is "George Shearing: The Movie Rights Being Bought."

IN 73 countries including the U.S., the equipment raved over by drummers is . . . Premier. You, too, can enjoy the same superb quality—and you'll be surprised how reasonably it's priced.

SEE YOUR DEALER TODAY or send for free brochure (full catalogue 6d.) from PREMIER DRUM CO. LIMITED 87, REGENT STREET, LONDON, W.1



TED HEATH TOUR OF SCANDINAVIA

TED HEATH is planning a tour of his band in Scandinavia for early next year.

Ted told the Melody Maker: "The tour will be in connection with the promotion of our records out there. Our sales have been very good in the Scandinavian countries."

Ted was last in Scandinavia in 1946, when the band covered Denmark, Norway and Sweden.

Cote d'Azur singer

Nineteen-year-old Leali Southey opened on Tuesday at the Club de la Cote d'Azur, Fifth Street, as resident singer.

WHITTLE LEAVES FOR HALEY SHOW

The Tommy Whittle Sextet arrived back from its two-week residency at the Chateau Club, Paris, during the week-end on Monday. Tommy left for America.

He is to tour with the Vic Lewis Orchestra and Bill Haley's Comets.

Vic leaves this Monday and the show opens at Rhode Island on Thursday, October 11.

Congratulations—

Yana

—and best wishes for a successful Television Series commencing October 10th.

YANA FAN CLUB

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SUNDAY, OCTOBER 22nd at 3 o'clock

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NEW ROCKIN' HOSES BAND GETS ROLL

NO JIVING IN THE BATH

LIVING has been banned at Saturday night dances at Bristol South Baths. Last week rock-'n-roll was banned and jiving was not. That goes in out. The council thought that not all youngsters would be able to differentiate between the two.

'Lunch Box' to be seen on London TV

Jerry Allen and his trio are to continue in the ATV programme, Lunch Box, which is seen on the London channel on Mondays to Fridays. The run has now been extended to Saturday, October 27. Lunch Box will be seen on the London channel on Saturday afternoon, under the title Musical Cheers.

Hamp on Saturday annoys promoters

DANCE promoters and bandleaders in Bradford and district are annoyed at plans to bring Lionel Hampton and his orchestra to St. George's Hall, Nat Temple starts Herne Bay winter

Tomorrow night (Saturday), Herne Bay Corporation begins its winter dance season at the Kings Hall Ballroom with Nat Temple and his band. Others booked through the winter are Sandy Brown's Jazz Band (November 20), Sid Phillips (December 3), Laurie Gold and his Pieces of Eight (December 26), Ken Mackintosh (January 19) and Cy Laurie and his band on February 23. The Corporation has rebooked Wylie Price and his Orchestra for the 1957 summer season.

Saxist retires to become a salesman
Dennis Bland, former alto saxist with the Wilf Hamer Band at Liverpool Grand Rooms, has retired to become a salesman of electrical appliances.

AT THE JAZZ BALL
The Johnny Parker Quartet and Terry Lightfoot's Jazzmen will be presented on the BBC's Light Programme at The Jazz Ball next Wednesday.

Scottish Stompers tour 'down South'
Scotland's Clyde Valley Stompers begin their short tour at Nottingham's Rhythm Club tonight (Friday). They play for dancing at the Town Hall, Longton (Staffs) tomorrow and on Sunday take part in the first jazz concert at the Theatre Royal, Stockport.

Bognor likes jazz
The concerts may also attract attendances before and after the usual prices are higher than usual.

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NOV. 1 REGENT BALLROOM, BRIGHTON
NOV. 2 ST. GEORGE'S HALL, HINCKLEY
NOV. 3 PALAIS DE DANSE, PETERBOROUGH
NOV. 4 CARLTON, NORWICH
NOV. 9 TROCADERO BALLROOM, DERBY
NOV. 10 ASSEMBLY ROOMS, TUNBRIDGE WELLS
NOV. 11 ASTORIA, BRISTON

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Don Sollaass leads

ANOTHER rock-and-roll band—The Rockin' Horses—starts a nationwide tour on November 16 at the Casino, Rochester.

JAZZ BOOM ON MERSEYSIDE

THE Muzak Jazz Band opened a new Merseyside club at the Hippodrome, Liverpool, last week. They already run jazz clubs in Liverpool and Ainsdale, Southport.

Alan Sytner and John Bate, organizers of the 21 Club, Liverpool, and Wallacey Jazz Club, opened Birmingham Jazz Club at the Empress Ballroom last Friday, presenting the Ralph Warshaw Band with Ken McKay, and the Panama Jazz Band.

Don runs Brighton's Vanguard Jazz Club and has been joint-leader of the Aqueduct Club, room's Don Phillips Quintet during the summer.

Chris Barber Band stars at Hanley
The Sunday concert season at the Victoria Hall, Hanley, begins on Saturday (14th) with Chris Barber's Band and guest, Mike McKenna.

Beryl Bryden books two jazz sessions
British blues singer Beryl Bryden, who completed a month's tour of Holland last week, appears tonight (Friday) at the Studio Club, Leeds, and on Sunday at Liverpool with the Merseyway Jazz Band.

NEWSBOX edited by Jerry Dawson
COUNCIL CRITIC OF DANCE 'ELECTION'
A "CHOOSE YOUR BAND" contest which resulted in Maurice Share and his Orchestra being supported resident band for 13 weeks at the Floral Hall Ballroom, was criticised at a last week meeting of Great Yarmouth Town Council.

YORKSHIRE—Bradford Racing Cycling Club starts weekly dance promotions at Snipey's Victoria Hall, tomorrow (Saturday), 8.30 p.m. on October 21. The Avon Band and the Martin Boland Skiffle group.

PERTH—Band leader-violinist Harry Galtie played at the Perth Club, Perth, last night. He broke it some time ago and has been travelling about on crutches since.

LONDON DERBY—Mac McNulty, pianist with Stan Morgan at the Embassy Ballroom, recently returned from a week dancing despite a broken ankle sustained in a fall on his way to the ballroom.

SOUTHAMPTON—Les Spanner's Quartet has again been booked at Bourneville Hotel for some 'Tower Hotel' for Christmas and the next summer season.

BRISTOL—The Hedley Ward Trio is an additional attraction in the Humphrey Lyttelton Jazz Show at the Colston Hall on Sunday, October 21. The Avon Jazz Club Band is this winter continuing its "lecture tour" of local youth clubs.

SOUTH WALES—Cardiff's first jazz club, the All Stars Club, opened at the Rhyd-y-fan Ballroom last week. The Phillips-Hawkins Band was the opening attraction.

MIDLANDS—Blind piano stylist Dennis Hunt will be heard in a solo spot on the Midland Region at 6.30 p.m. on October 29. Dennis is a semi-finalist in ABC Television's Big Band and competition.

MIDLANDS—The Carl J. Bryce Jazz Orchestra, The Carl Bryce Jazz Orchestra, Newport, Mon., tonight (Friday) at the Hampton's Mac Thomas Band will be there the following Friday.

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VAUGHAN TOURS TO HELP BOYS' CLUB FUNDS

FRANKIE VAUGHAN is to make a 10 days' tour on behalf of the National Association of Boys Clubs.

He starts on October 23 with a Midlands TV discussion on the radio. He will then visit Birmingham, Warwick and Oxford on October 24, 25 and 26. He will then visit the clubs at Newport (28th), Bedford and Luton (29th), Stamford Hill (November 1), Gloucester and Cheltenham (2nd) and Portsmouth (3rd).

Following his Rochester debut the band will visit Peterborough, Longton, Grantham, Reading, Derby, Burnley, Newcastle, Bury, Stamford and Northampton.

First success leads to more Trad jazz
The sell-out promotion by Jazz Shows at Brighton Dome on August 24—Mick Mulligan and Chris Barber shared the bill—led to further concerts.

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LETTERS

Spare us this trash, Hampton!

AFTER waiting years for an Anglo-American band to change, surely we can expect better treatment than that offered by Lionel Hampton, who, according to reports, will feature rock 'n' roll at provincial concerts?

May I remind him that Stan Kenyon did not need rock 'n' roll to make a tremendous success of his tour. I would also like to point out that the average rock 'n' roll fan has never heard Hampton, neither is he likely to bother to find out.

Dickens, Manchester, 2
Buckley, Hampshire, 2

Critic replies
As the writer of the review in the "Punch" which attacked the "Revival" and its "musical" and "amusing" content, I am sorry to read that you are so intelligent enough to know what is meant by "musical" and "amusing" and to write so disrespectfully.

Comic strips
As for technique, one can only judge from the coarse style, uncertain pitch and unconvincing phrasing of the stars as they perform. I do not believe that Armstrong or Pettie could ever give even an acceptable rendering of "Brandenburg's Concerto." To their credit they do try. I possess Goodman's record of "Mopart's 888" and they are ghastly.

Blushworthy
Many of the things which we said and did at the height of the revival are pretty blushworthy today.

Let's be honest
On the front page (16.10.56) Fred's honest to treatment of the "Revival" and its "musical" and "amusing" content, I am sorry to read that you are so intelligent enough to know what is meant by "musical" and "amusing" and to write so disrespectfully.

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TRADITIONALIST?—NOT ME!

THE first major turning point in my career came with the discovery that I knew nothing about the Earth's crust. I didn't even know the Earth had a crust.

I had I made a study of the Earth's crust in boyhood. Instead of frittering away the golden years beating out "Whispering" on the mouth-organ, I should have walked away with a diploma in geography at London University, and the headmaster of my school with open arms.

As it is, I put the London University prospectus before the fire, dropped the idea of being a schoolteacher and decided to be a newspaper cartoonist instead.

And that is to cut a long story short. Is how I came to be what I am—a professional trumpeter.

Of course there were other turning points. In those days, just after the war, it was a bad week which didn't produce at last three. It was a pretty deceiving moment when, after sitting in a few jam-sessions and going a few gigs, I joined George Webb's "Diplomanders" and became a fully paid-up, accredited "revivalist."

Until then, I had never really associated myself with the New Orleans Revival, although my current idol—Louis, Muggsy

Spanner, Max Kaminsky and Jimmy McPartland had brought me to the threshold of it. When I started collecting gramophone records in the middle thirties, the New Orleans Revival was no more than a gleam in the eyes of a few American critics and a distant rumbling somewhere down in the depths of M. H. Fisher's "Early" record collection was fairly representative of a jazz fan of the period—a lot of Louis (though mostly big band rather than Hot Five), a lot of Fats, plenty of pick-up groups featuring Benny Carter, Hawkins, Dicky Wells and the Chickasaws, George Chisholm, was rocking, spindles and cymbals. Little wonder that when the vital and intense music of New Orleans was first drawn to our attention, it made a vivid impression.

In this case, if I had imitated New Orleans-style jazz, it was wanted, and it still wants the music strictly traditional. This would be fine if all the musicalists once labelled "traditional" were content to stay that way.

But I, for one, am not. Fortunately, through the years, my band has shed the various set fragments of stifled "traditional" jazz whenever we have found that they impede our development.

And now we are no longer a "traditional" band in the accepted sense. We have marked the occasion with a new leaf, to be issued in November, which features throughout a front line of alto, trumpet and trombone. This may well prove to be another turning point. At any rate, the new leaf of mine "traditional" label which has ceased to have any meaning for me, will at least relieve us from the commercial pressures which now exist in the trad. field since the music became generally popular. And there are enough fans, who have come along with us and disp with the "I'm trying to do, to keep us happy."

Says HUMPHREY LYTTTELTON

Impact
The records still extant of the George Webb band can give little idea of ears laden with almost a decade of revivalist noises, of the impact of the band when I first heard it.

It seemed to me that there was a music worth playing which, if properly understood, would give one a grounding in first principles on which one could hope to make one's own music. It was never a pursuit, I have many battered and scratched records in my collection still which offer proof that I was not alone in my feelings.

And our aims, constantly reiterated, were that, having gone back to the roots, we should establish some of the first principles which had been lost, we should start groping our way forward.

I don't quite know what we expected to discover, or what sort of jazz history we hoped to make. I do know that the more we looked into jazz and the harder we examined it, the less we knew about it. In the years since, our first assumptions and optimism has faded away. We put aside with a bluish our ambition to put jazz back on the rails, and settled down to the task of learning how to play it, period.

Many of our original ideas have had to be thrown out. Some of the first jazz principles which we thought we had run to ground in the New Orleans revival were turned out to be a superficial part of that style and not indicative of jazz itself.

With claims of authenticity being made for the more primitive folk-jazz of New Orleans, as played by George Lewis and other old-timers, those of us who were brought up on the Oliver band, the Hot Fives and Jelly Roll Morton drop the New Orleans "tag" and adopted the broader term of traditional jazz.

This was a relief to me, since the public had no right to be without fear of special ostracism, the possession of records by Louis Armstrong and his band, and eventually, Hawkins and Elsie, who, though not strictly traditional, at least had made for the more primitive "trad" circles for the more popular event has been the rise in the popularity of traditional jazz. From the early days when George Webb was in the lead, the Revival has drawn its legends of admirers.



Humphrey Lyttelton

Fun

I think that we have at last found a meeting ground between the two hostile fortresses of Trad and Modern. In a good jazzmen of different outlooks are beginning to meet.

In recent weeks, since our drummer Stan Greig was called up to join the Army, we have been comfortably together for some years.

It is embarrassing because the jazz public, for all its lip-service to art and purity and un-commercialism, is so different from any other public. It knows what it likes and feels that it has a right to get it.

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ELLINGTON

By VIC BELLERBY

ELLINGTON has fallen in the Down Beat poll; rumours reach us that the band is "in decline." Both are usually excellent pointers that the band is passing through a great period.

This magnificent LP confirms a premonition. The relations of Ellington and Capitol were strange and near disastrous, occasionally a wonderful track like Ultra De-Luxe would slip through the commercial barriers, but the impossible policy of transforming this unrivaled combination into a slick commercial band.

In this Bethlehem transfer, one feels that both Duke and the band were in an opportunity to escape from years of studio restriction.

News of the return of Hodges to the band was greeted with excitement and anticipation, away from the band, Hodges

always seemed at his greatest when playing Ellington standards, while many Ellington pieces lacked the princely touch of one of the greatest soloists. The reunion would seem to have inspired both—indeed, Hodges sounds even greater.

Ellington is now encouraged to do more writing for the record section. We hear many wonderfully conceived passages, here played with precisely defined warmth by all five of them—a sound strangely absent from jazz since the last 10 years.

The three-piece rhythm team (Woodard, Williams and Searles) is perfect. Woodard's drums have a fine tone, the subtlety of some of his cymbal touches recalling Ballard and Sonny Greer. Woodie occa-

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sions. The "East St. Louis" is remarkable, the piquant and the tender, becoming a sinister, menacing tread, the brass howling in defiance and "Mellow Tone" is a masterpiece above the twining reed lines.

"Crook" is delightful, with Hodges' solo, a warm classical chorus and brilliant shades of orchestration. One can only wish for a little more warmth in the "Stompy Jones."

Of the up-tempo numbers, "Stompy Jones" best reveals the Ellington sense of collective improvisation to the great soloists drive over the rocking beat of Jimmy Woodie. "Stompy Jones" has exciting moments but one feels certain lack of cohesion at such a breakneck tempo.

The wonderful relation of the band in medium tempo, in "Mellow Tone" recalls the mood of the late thirties, when the band rode so wonderfully over the gentle sway of Taylor and Searles. These tracks remind us of the axiom that a great jazz record always fills the ears with an amalgam of the best parts of several different "takes."

And, naturally, an indifferent singer cannot repeat in a single live performance what it may have taken him half a day to get right at the studio.

BUT THE MAIN REASON FOR THE "STOMPY JONES" OFFER OF LOW QUALITY IS THE ABYSMALLY LOW STANDARDS OF THE RECORDS IN THE COUNTRY'S VARIETY THEATRES.

Many of these orchestras (as they call themselves) are a disgrace to the musical profession and to the union of which the musicians concerned are compelled to be members.

It is difficult to find a position of a recording star who has had the better of the music business men, a top-line conductor and a first-class pianist. The few pounds have been spent, to provide him with an accompaniment on records.

What happens when he goes out on tour to sing his blues, who will naturally expect to see in the flesh, something similar to what they hear on records.

STEVE RAGE

"NEXT question," says the chairman. A young man in the second row stands up, and I know from past experience what his question is going to be.

We've already discussed the standard of jazz performance and appreciation at the moment. Let me say a word for a while on the subject of traditional jazz which I mostly like, mainstream jazz (which I like even more) and modern jazz (which I like most and least—all).

Now comes the inevitable follow-up. "Would Mr. Rage tell us what he thinks will be the future of jazz?"

The rest of the question is usually more repetition, and I make a mental note not to repeat myself. If I can help it, quite so much.

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GRUNDIG

—the only word for Britain's pit orchestras

ONE of the daily papers, I see not surprisingly, since I wrote the article in question myself, has been complaining about the difference in quality between songs as recorded by certain famous singers—and the same songs as sung by the same singers in the theatre.

SAYS JACK PAYNE

Some of the things the artist will have to take into account. HE WILL have to throw away all those clever arrangements which sound so well on the records; the pit orchestras will be far too small to make use of them.

HE WILL have to retrain himself to a standard of musicianship so appalling as to deny himself an incompetence so complete that it beggars description.

HE WILL have to expect a constantly shifting personnel—only on Saturdays, when some of the musicians will be playing gigs at local "hops," and where they are not having put in even worse musicians than themselves as deputies at the theatre.

HE WILL have to put up with the wrong tempo, execrable intonation, every phrase—al from a group comprising if he's lucky perhaps one trumpet, one trombone one clarinet, two horns and a cello as rhythm section.

A MEMBER of a famous specialty act to whom I was talking just now, told me of a theatre without drummers—so that there were no cymbal crashes, no drum rolls.

no trumpet to "point" the highlights of the act. Another artist, a vocal star, told me that one Monday night on a recent tour, he noticed that the bass player was missing from the second house.

After the show, the star—who relies on a good solid rhythm to back most of his numbers—approached the star. "What happened to the bass player in the second house?" he asked.

"Oh, he has to leave early to catch the last train," came the reply. "He's never here for the rest of the second house."

Do not imagine, by the way, that the excellent Symphonies orchestra with The Falcons Game at the Coliseum, there is hardly a pit orchestra in London which could pass a BBC audition.

Before leaving this sorry subject, let me offer a word of advice to recording artists: if you wish to keep Britain's moribund variety theatre alive, why not consider cutting your profit margins a bit and laying out some cash to provide yourself with a proper accompanying staff to travel with you?

And to the Musicians' Union I will put a final question: you are quite entitled to demand higher rates for the pathetic collection of scraps, groaners, wheezers and thumpers who play in the theatre; why do you not demand from these people—frauds at least some standard of musicianship, so that the person who plays those rags gets a little value for their money?

If you don't, it will not be long before each of your members' full—even those that are still open to the possibility of being completely empty.

Oh dear, oh dear! When will people begin to realize that...



It is just as difficult to play jazz as it is to play anything else? A week ago, a former friend of mine called on me with his young son. During the course of conversation, he said: "Tell me, Jack, how much does a clarinet cost? My boy of mine is always pestering me to buy one for him. He's crazy about jazz and would be happy until he can play it."

"He's not," was the reply. "He can't even sing 'God Save The Queen' in tune. But is that necessary? As I said, he doesn't want to play classical music. I told him what I thought a second-hand clarinet would cost."

I also warned him that he would be squaring his money against predicted that, for a few days, somebody in his house would be sent raving mad by the excruciating noises emanating from his son's room—and that eventually he would have to find a way to the attic, there to rest until somebody decided to trade it in for a few shillings.

Two days later, I received a letter from a mother in Portsmouth. My son wants to play the trumpet like Humphrey Bogart. Will you tell me where I can buy a trumpet for him? He hasn't any musical education, but he thinks he can play the trumpet just the same. Will you please give me your address?

I was that there is no short cut to music of any kind. Like any other craft, it has to be mastered through long years of experience. From the rudiments of the instrument, the student must learn to play as well as to play. It is hopeless, quite hopeless, to buy an instrument of your own until you have been schooled in the grandeur of music by a competent instructor. Whether you intend to play jazz, musical comedy, church music or the classics.

THIS setting apart of jazz from all other music is not, however, continued. The parents; it apparently has its followers in the record companies! Talking to a man who runs a record shop the other day, I was told of a certain booklet containing advice on the running of a gramophone and disc store. After numerous hints on displaying, presentation, cataloguing and so on, the booklet observed that the shopkeeper would notice a large number of young people looking for jazz records in his store.

This would be a great nuisance to him, the booklet said, but he must be patient; they would probably grow out of it and come to like more worthwhile music like classical, musical comedy, light orchestral works or even popular classics. Possibly, it added, some of them would even develop sufficiently to appreciate the Masters and become really good customers. I suppose the 25 bob laid down for a kid's record by some enthusiastic teenager isn't as good as the 25 bob paid by some top party woman for a selection from 'The Time'.

HOW MUCH... is a memory worth?

What price could you put against the most pleasant of your personal memories? The dance tune that reminds you of your courtship days, the songs they sang—and the way they sang them—when you were eighteen and all set to put the world to rights.

And what of your more recent memories? The day your youngster made a first attempt at conversation, the celebration you had at home when you got your first real promotion, the party you had when your wife won (the very small) dividend on the Pools.

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THE DUKE COLLECTORS' CORNER Edited by Max Jones and Sinclair Trail

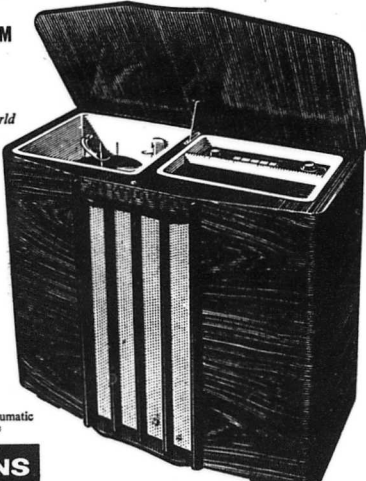
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Deceased

You may agree with one or more of the statements. I happen often to be one of them. But I'll tell you something else about jazz.

As a vigorous, imaginative forward-looking jazz musician, I'm reaching kind of a dead end in my career.

Between Fats Navarro and Horace Silver, Charlie Parker and Julius Ardenz, there is a vast chasm of about one-quarter of an inch. Not that all those gentlemen are dead as the dead.

It's just that there has been a development in jazz; only the usual distinction between good and better and best.

If, therefore, one looks to an evolutionary process, one looks at jazz in terms of a process, and very nice too, so that, but let's face it, it's a little disappointing, don't you think?

Thank you, Mr. Chairman, for those kind remarks. And now, because you're an atom-atom boy, will you please give me a chance that I might evade that question of the future of Rock-'n'-Roll—at least until next week.



MM columnist Howard Lucraft at home with Liberae just before the pianist left for Britain. (Note the model planes on the shelf behind him.) Lucraft writes on the right; Liberae is reviewed below, right.

This was just like Mr. Heath

THIS band, I thought, is comparable with Ted Heath at his best. I have heard nothing like it since I sneaked in on a Glenn Miller rehearsal in 1943. One youth stood with his mouth wide open—his eyes popping out of his head. "Get a load of this music," he said. "The piece? The Locarno Ballroom, Glasgow, last week. The band? The piece? Let's see. Air Force Band, which played the touring Mecca dance halls throughout the country. It gave out modern music the best. I have heard few bands on this side of the Atlantic which play with such precision, and I have yet to hear section work quite so perfectly punctuated.

The arrangements are all by trombonist Richard Wright. They have a taste of Les Brown, a touch of Miller, a dash of the urgency Ray Anthony and his band's concept. In Glasgow, Scots dancers—notoriously hard critics—stood silent. Then they cheered!

The music is cool, clean and clear, with a minimum of gimmicks. The Moon played at a slow tempo showcased the sax, led by T. Sgt. Donald Kraft, the played with precision, and the crowd, by now gathered round the stand, raved another cheer—this time for Sgt. Joe Henderson's French horn solo.

British trumpets and disciplined trombones made "Big Band in Paradise" sound new again; feet tapped as the gang swung into a Kenton opus—and new songs.

And here one must mention the powerful drumming of Sgt. Bill Johnson; never obvious, never flamboyant, he has a rare lift, assurance and attack. I'm glad I heard it. It should make some of Britain's purveyors of extra treatise in their shoes.

"MY jazz must always have two essential qualities," averred Benny Carter recently over a hamburger at "Norm's" on Sunset Boulevard.

Yes, jazz has to have a drive, fire and swing coupled with a logical and melodic inventiveness.

Jazz I enjoy can range from 1920 to 1950, provided it has two basic concepts. I don't go along with incursions into classical forms. Jazz, for me, must never lose its identity. Among my favorites are those musicians as widely apart as Oscar Peterson and Louis Armstrong. Louis certainly still has it.

THEY SAY THAT Former maestro and hit songwriter Isham Jones is seriously eating...

ONLY the thought that I would be extremely ill-mannered to walk out of my seat during the first half of Liberae's performance at the VUE, Manchester, last Monday, did not return for the second half. Frankly, I was bored, and a little shame-faced.

What a performance! The italics in each case are mine. Drop your voice as you say it, and you will get my meaning. I refuse to argue as to whether or not Liberae is a good, bad or indifferent pianist. Whoever applies, I see no reason why any kind of music should be brought down to the level of a third-rate burlesque.

This was a gigantic piece of kidology—and if he did not profess authority, Ray Anthony and his band's concept number in Glasgow, Scots dancers—notoriously hard critics—stood silent. Then they cheered!

Backstage during the interval, however, and after the show, I had a thoroughly good time—saying hello to very old friends who were with the accompanying Melachrino orchestra (which was completely wasted; it was hardly worth the money).

These were manager Jack Jones, one-time Rabun trombonist, more recently in London's theatre and the Eric Ericson TV orchestra; drummer Joe Myerson; and the original BBC Northern Variety Orchestra when Ray Martin conducted.

Stan Newsum, whose trumpet is on the famous Mantovani record of "Harmonies," Peter Rusch, Hollihi's husband, and cabaret artist Pat Hyde, assist Bill. He did more than 20 years ago.

All ex-jazzmen. And the fact that they work for Melachrino is evidence enough of their musical ability. George would employ Liberae as a pianist?

—Jerry Dawson

Denry Boyse (left) pours out a cool drink for the new singer—see story in col. 3 below.

HOLLYWOOD HEADLINES

from HOWARD LUCRAFT

at his ranch home outside Los Angeles. When Ray Martin's wife, curvaceous star Marnie Von Sternberg, was the honorary police chief of Universal City, there was an avalanche of mail from music proclaiming themselves "ready to surrender myself to you."

Natalie Woods' romance with Elvis Presley has sloughed down. Billy Rose, married John Simmons to sing in a Broadway show, but her price was too high.

FILM CLIPS Ginger Rogers does a Rock'n-roll dance in "Frenzy." Fred Astaire is dating Mona Freeman. Sing's former honey, Dolores Gray, sings and dances to "There'll Be Some Changes Made" in "Designing Women."

After many delays, the Red Nichols Story is scheduled for an early December start. In Jean Simmons plays the Mary Martin role in the film version of "South Pacific."

DISC DATA... The latest Buddy De Franco Quintet LP features guitar...

IN BRIEF... Boyd Raeburn and his new style-wise rather dated band has four rhythm, four trumpets, three trombones and six saxophones with Boyd's tenor.

star Howard Roberts... "Sens For Sweethearts" by Cliff Townsend, has been issued here by Capitol. Paul Page has a new session LP with powerhouse backing by Les Russell and 10 brass, two French horns, etc.

The Georgia Aid Rock'n-Roll-type band, with Shank, Rosalind, Ferguson, etc., has another new LP on EmArcy.

The new Warren Rhaube Quintet, with Britain's Dennis Ball, is signed with Imperial... The "Footnote" LP by the Modern Jazz Quartet, was the best-selling jazz album for many weeks.

Two for Lucille



Fame in 6 months



Six months ago, 19-year-old singer Sandra Louise was at home in Australia on an impulse, she decided to come to London to seek the traditional fame and fortune. Within days of her arrival she had been booked for cabaret at the Copps Club. Then she went to Harry Roy's Fleming. Now Sandra is singing—with the Fleming band—at the Jack of Clubs.

for Miss Louise

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Beale Street blues; Down by the river; European blues; Sheik of Araby; You're the cream in my coffee; Wrap your troubles in dreams; J. Special; Stars up on Alabama LZ-N 14003

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Original Dixieland one-step; Keepin' out of mischief now; Squeeze me; Memphis blues; Dipperrmouth blues; Sweet Georgia Brown; The one I love; Just the blues LZ-C 14004

JESS STACY & the Famous Sidemen
tribute to BENNY GOODMAN
Let's dance; King Porter stomp; Where or when; Gee baby ain't I good to you; When Buddha smiles; I must have that man; Roll 'em; Don't be that way; Blues for Otis Ferguson; Sometimes I'm happy; Sing, sing, sing; You turned the tables on me; Down South camp meeting; Goodbye LZ-K 15012

TV CRITIC TONY BROWN REVIEWS THE NEW BBC SHOW MIND THOSE STAIRS!

THE first show in the new Yana series (BBC, Wednesday) was marred by a few first-night hitches—including the unplanned appearance of a technician who scuttled out of the camera angle like an earphoned rabbit.

These things happen of course; but they tend to happen most frequently in shows that are broadcast on television. The Swan is a series that included a ripping puddle, the catprowler in which appears to be a somewhat bedraggled duck, and of course there were the dancers—invariable in a show of this nature, apparently.



IMAGINE a modern two-story building with the basement full of air-conditioned rehearsal rooms containing excellent pianos; a large lounge with billiards table; television and refreshment bar; and a main floor seating about 450 people, and the second floor full of executive offices handling all manner of problems affecting musicians.

That is how trombonist Tommy Hodges, home again after three and a half years in Canada and the States, describes the headquarters of Local 47 of the American Federation, situated on Vine Street, Hollywood.

After being away from England so long, he tells me, "I'm ashamed to find that London still hasn't a meeting place for its thousands of musicians—apart from Archer Street."

Why? TIME and again the same complaint reaches me. Time and again someone or other tries to do something about it. Time and again the whole matter is shelved.

Why? Tommy tells me that the aforementioned rehearsal rooms are kept extremely busy. Hollywood is an important jumping place for jazz musicians, and hundreds of small combos work the late-night club circuits around the country.

But it isn't only these who utilize them. Any weekday afternoon, a great throng of class musicians get together rehearsing just early. And that the YMCA was taking Hamp under the direction of one of the

TV CRITIC TONY BROWN REVIEWS THE NEW BBC SHOW MIND THOSE STAIRS!

Comic relief came from Peter Jones, who has a droll accent and manner that cry out for better material. Jones is certainly better than the café sketch that embarrassed him here.

Even Ronald Chesney, one of the most rhythmically gifted of our harmonic specialists, chose to play Saint-Saëns' hackneyed "The Swan" in a setting that included a ripping puddle, the catprowler in which appears to be a somewhat bedraggled duck.

with PAT BRAND

many new young arrangers working in Hollywood—including Tommy Hodges, who has just returned from London. This enthusiasm for playing live is one of the key differences between the American jazz and dance musician and his British counterpart, and it is all to the good when one considers the musical result.

West goes Basie HE warns me to expect very noticeable changes in the style of West Coast jazz in future recordings. The man responsible for Count Basie's West Coast sound once said: "West Coast jazz is everybody playing like Shifty Rogers." But the down-home swing of such bands as Basie's has brought about a big change in West Coast conceptions.

When the Count played Zard's in Hollywood recently, the standing-room-only gig was up every night, and his visit profoundly affected those who were lucky enough to hear the band.

Why? Health-Basie exchange comes off. Provided we can hear the band.

Hearing Hampton ON this topic, the possibility of the Visiting Orchestras Appreciation Society presenting the concert will gain on midnight on November 15. But don't write to me about it! New York, London, N.Y. They'll get in touch with you as soon as the decision is made.

Capitol idea I seem to be trip over the phrase in every newspaper I pick up, and now my desk is becoming covered in it.

First it was Southern Music's grating doll calling my attention to their new number, "She Loves to Love Me" and now it's a stick of rock!

Capitol claims to be the first company to make a special Rock Week with the issue today (Friday) of a new Gene Vincent record and two discs by the Jordanaires.

Out-and-out! BUT, on the other hand, listen to what's happened to Little Gene. You'll find elsewhere in this issue of his decision to revert to an out-and-out jazz style.

Highspots HIGHSPTS of last week-end's night. (1) The first of the new Jack Payne (J) series, and especially his interview with Johnny Dankworth. This sets a challenging standard for following programmes.



WHEN WILL BILLY SHARE THE BILLING?

HOW soon will the billing be: "Daniels and Payne: Vocal Harmonists"? The thought occurs while watching Billy Daniels in his current presentation at the Prince of Wales Theatre, W.

For although we (in common, of course, with Billy himself) have long realised that pianist Benny Payne contributes at least 50 per cent. to the success of the act, the present routine brings him even more directly into the limelight.

Even to the extent of Billy leaving the stage entirely and letting Benny loose in his own version of "Ain't Misbehavin'."

Which is not to criticise these two. For the fact remains that, whereas nearly all the precocious acts seemed to get longer and longer, and show and show, until one wondered whether it was worth going back in after the interval, the Daniels offering saved the night with speed, gusto and drive.

He (and Benny) had excellent support from bassist Dave Willis and drummer Danny Craig.

The King Brothers seem to be facing a dangerous crossroads. These three vocal-instrumentalists originally got away on their extreme youth. But youth fades nowhere so fast as in front of the footlights. A year or two more, and they will be in a straight fight against such hard-core and experienced crooners as Hedley Ward Trio.

And the Kings still have a long way to go to gain the crown. Fallay offer them the same advice as when reviewing their Palladium debut: Better material, especially "point" numbers. It would be a closer grouping, smaller set.

—Pat Brand

Another Australian—singer Edis Parker, who last week left the Sturgeons—made her solo debut last Friday when she broadcast in "Henry Hall's Good Night."

"peace" again. Liberae came routine after seeing the show. And played duets with Winnie on her dressing-room piano.

F.S.: He'd watched—from the Royal Box.



THE BEST "YOUNG AND FOULING" TV ACT, SHOWING THE JACK PARRELL BAND, WITH DIFFERENT GUESTS EACH WEEK, ON SATURDAY, 7-7.30 (at rehearsal) are Jack Parrell, Tomie Carr, Chic Murray and Michael Holliday. Also appearing was comedian Dickie Henderson.

Letting Benny loose in his own version of "Ain't Misbehavin'." Which is not to criticise these two. For the fact remains that, whereas nearly all the precocious acts seemed to get longer and longer, and show and show, until one wondered whether it was worth going back in after the interval, the Daniels offering saved the night with speed, gusto and drive.

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F.S.: He'd watched—from the Royal Box.

EMPRESS HALL SUNDAY 21st OCTOBER at 7.30 p.m.

EXTRA CONCERT due to complete Sell-out 3 p.m. PERFORMANCE

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TWO ACTS

MAKING her London Variety debut at Chiswick Empire this week, Miss Gossler presented a well-balanced programme of old and new songs. She has the voice and stage personality to take her to the top of the bill in the not-too-distant future.

Prizes were awarded for the most underrated British singer. Don Dennis would win every time. He demonstrated once more that he can sing good songs extremely well. Maybe that explains the lack of recognition.

—Bob Dawbarn

ON Tuesday night I heard a dance band vocalist who should have quite a future—21-year-old Colin Day, from Exeter, who last week joined the Dennis Boyce Orchestra, resident at the Orchard Ballroom, Purley.

Colin has a rich, pleasant voice with a good range. In addition, he is relaxed, confident and has extremely good stage experience, he should soon be hitting the big time.

—Dick Hall

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PASSPORT TO STATES TOUR

AMERICAN OFFERS FOR ANNE SHELTON



Band leader Vic Lewis (second left) has his passport checked at London Airport before flying to the States with Tommy Whittle...

TWO cables from New York bookers and a trans-Atlantic telephone call from a management in Miami have reached Anne Shelton over the past week—offering her dates in America.

She has not accepted any of these offers. In America, she is already committed for the remainder of this year with Variety bookings here. "And I would not be away from my family at Christmas for anything," Anne told the MM.

Phenomenal success All this interest stems from the phenomenal success of her recording of "Lay Down Your Arms," which has already topped the quarter-million mark in sales over here. In America, the first order was for 100,000 records to be issued there on the Columbia label with Mitch Miller in charge of exploitation.

Anne is now represented by the Bernard Delfont office. She will play a three-week season with Lonnie Donegan at the Prince of Wales Theatre starting on December 3.

The Queen to see Liberate? New York, Wednesday—It is strongly rumored here that Anne Shelton will appear in the Royal Variety Performance in London on November 5.

FRANCIS JOINS THE COURTLEY-SEYMOUR BAND

THE Courtley-Seymour Band, currently resident at Wimbledon Palace, makes its first Light Programme airing on November 4 from 12.45 to 1.15 p.m.

The session will feature vocalist Vicki Anderson as well as Herbie Francis, who joined last Friday (5th) after a spell in cabaret on the Continent.

On November 4, the group takes part in a Sunday concert scheduled for recording by Decca at the Royal Festival Hall.

CONCERTS AT KEW... The MM's New York Theatre Kew, starting on Sunday, featuring the Johnny Johnson Orchestra.

Marion Williams to tour with 'Jiver'

LESLIE 'JIVER' HUTCHINSON has signed singer Marion Williams for his new band.

ROYAL FESTIVAL HALL

MAIN AUDITORIUM SATURDAY, 10th NOVEMBER 3rd BRITISH FESTIVAL OF JAZZ 5.30 p.m. MAINSTREAM/MODERN CONCERT

Jazz Today Unit: Chisholm-Christie Quintet, Phil Seamen Quintet, Courtley-Seymour Orchestra

8.30 p.m. TRADITIONAL CONCERT Ken Colyer's Jazzmen, Mick Mulligan and his Band, with George Melly, Dave Carey Jazzband

RECITAL ROOM TUESDAY, 16th OCT., at 7.45 p.m. MODERN JAZZ WORKSHOP No. 26

TUESDAY, 23rd OCT., at 7.45 p.m. DIXIELAND SHOWCASE No. 19

PARIS JAZZ WEEK-END: The N.J.F. is arranging its Annual Trip by air to Paris for a week-end in November, when the MODERN JAZZ QUARTET, LESTER YOUNG, MILES DAVIS and BUD POWELL are expected there.

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The Queen to see Liberate?

New York, Wednesday—It is strongly rumored here that Anne Shelton will appear in the Royal Variety Performance in London on November 5.

ROYAL ALBERT HALL FRIDAY, 26th OCTOBER at 7.30 p.m.

HAROLD DAVISON LTD. presents The Fantastic LIONEL HAMPTON & HIS ORCHESTRA

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THIS IS AN INSULT TO BRITISH BANDS



British band leader Vic Lewis (left) looks very happy in this exclusive MM picture taken at Basin Street soon after his arrival in New York...

Broken rib drama at Jamboree

TED HEATH'S drum star Ronnie Verrell played at last Sunday's Jazz Jamboree with a broken rib. This was only discovered at a hospital check-up this week.

Such is life—at the cafe... A "double take" of glamorous singer Shirley Bassey relaxing in her dressing-room after a smash-hit opening at the London's Cafe de Paris.

BBC to spotlight 21 years of pops Pop music between the wars will be the theme of a new BBC series to be aired weekly for eight weeks commencing on November 6 (8.15-9 p.m., Home).

MM READERS' SONG WAXED BY ANNE SHELTON THE song which won the Melody Maker's Lita Roza Song Competition on Radio Luxembourg last December has been recorded by Anne Shelton, whose "Lay Down Your Arms" has been topping the best-selling record lists.

KAVE FOR DELANEY Singing and dancing personality Kaye Kaye is to return home on November 15. She has been away for nearly two years, first forming her own group in 1948 since 1950 to her work as a model.

From Leonard Feather

NEW YORK, Wednesday. BRITISH bands are being insulted in America. And it's not a question of the money they being paid in comparison with what American bands get in Britain.

What's wrong is the farcical way they're being used. Ted Heath was lucky. True, he only played a dozen numbers in a variety show that was top heavy with acts, at least two of which added nothing to the entertainment value of the box-office draw, and merely subtracted from Heath's playing time.

Moreover, apart from New York, the band was not able to appear in such American key cities as Boston, Philadelphia, Chicago, Kansas City, Los Angeles, etc.

But Ted's was red-carpet treatment compared with what followed. Freddy Randall, in an exchange for Armstrong, was shipped over here and dumped into a rock 'n' roll show so obscure, and so far south, that when I happened to mention it to George Shearing's wife, Trilxie, she said: "What?"

Trilxie and I were at the Armory in New York. "The Biggest In Person Show Of '56" would ever get to New York.

Back Page, Col. 3

Hampton writes See page 3

VOCALS BY VICKI



Singer Vicki Anderson will be featured when the Courtley-Seymour Orchestra, resident at the Wimbledon Palace, has its first Light Programme airing on November 4. The band's new vocalist, Derrick Francis, will also be heard.



Another Master Drummer plays The New CARLTON Drums JOE WYNDHAM

of B.B.C. fame, now touring with George Melachrino with America's outstanding Pianist and star artist LIBERACE, has played Carlton Drums consistently for over 25 years. He endorses the opinions of the many other master drummers who play the new Carlton. "Modern in every aspect, construction and appearance."

SMASH POLISH TOUNE BY BRISTOL BAND

PETITION FOR A BALLROOM

TEENAGERS petitioning for a ballroom at Crawley New Town (pop. 53,000) have collected 1,500 signatures.

And one man got engaged!

BRISTOL'S Paramount Jazz Band came back this week from its triumph behind the Iron Curtain tour of Poland. And one of the band drummer Roy Smith, came back engaged. His future wife is 21-year-old Polish girl, Krystyna Wienko.

Abbott signs band for Darlington

WITH the exception of a bass player, Frank Abbott has now fixed his line-up for the Majestic Ballroom, Darlington, which opens on Friday, October 27.

HEATH TALKS TO JERRY DAWSON

HEATH will tonight (Friday) be heard talking to MM's Jerry Dawson in the BBC Northern Dance Orchestra's Light Programme "Our Kind of Music."

Johnny Webb & Judy Cornwall in revue

Johnny Webb and Judy Cornwall are appearing in the current revue at London's Irving Theatre.

BOBBY BREEN TO OPEN WITH HIS OWN R & R BAND

FORMER Tubby Hayes singer Bobby Breen debuts at the Opera House, Belfast, on Monday, with his Rock-n-Roll Band.

Geoff Taylor Band also 'rocks'

Altitude Geoff Taylor came out of semi-retirement on Tuesday with a rock-n-roll band which made its debut at the Orchard Ballroom, Parley.

Omega band in New Orleans jazz show

By Island, whose Studio 51 switched from modern to traditional jazz recently, is to present a concert of the Omega Jazz at the Adelphi Theatre on Sunday.

Two's company

David Whitfield may be the father of twins in March. He is at the moment waiting for the result of an X-ray.

ROCK-'N'-ROLL TIME IN THE BASEMENT

STARTING on November 7, the Carfax Assembly Rooms, Oxford, will each Wednesday cater for dancers of all tastes.

LESSONS IN JAZZ

DUBLIN, Wednesday.—Students at Dublin Trinity College have formed a Dixieland Band current.

JAZZSHOWS present a GREAT JAZZ CONCERT

featuring **HUMPHREY LYTTLETON & HIS BAND**

SANDY BROWN'S JAZZBAND • **THE DIZ DISLEY STRING QUINTET**

STOLL THEATRE Kingsway

SUNDAY, OCTOBER 28th at 7 p.m. TICKETS: 3/6 to 12/6 from Box Office, Stoll Theatre

ADELPHI THEATRE, STRAND, LONDON

SUNDAY, OCTOBER 21st, at 3 o'clock **A GRAND NEW ORLEANS CONCERT**

KEN COLYER'S JAZZMEN

THE SKIFFLE GROUP, BOB KELLY (Blues and Boogie Pianist) and first time ever in Concert

THE OMEGA BRASS BAND

(Leader: KEN COLYER) **Playing Authentic New Orleans Parade Music**

ALL SEATS BOOKABLE. ONLY 5/6 and 3/6 AVAILABLE. ALL TICKETS 6/6 and 5/6 (SOLD) APPLY NOW. ADELPHI THEATRE OR STUDIO '51 10/11 Gt. Newport Street, W.C.2 (COV. 2397)

LETTERS Pit wages are a disgrace

JACK PAYNES writes to recording artists (13/10/56) to cut their profit margins by employing special accompanying units to travel with them on their Variety tours was misdirected.

After the week at Belfast the group will be at the Liverpool Rockers.

With Bobby (vols. str. cong. etc.) will be Harry Robbins (trp.), Harry Smith (pno.), Brian Daly (gtr.), Terry Forrester (bass) and Dave Pearson (drs.).

On another occasion extra militia were drafted in to keep an eye on the large crowd which could not get into a concert. Bachelors have been at a Warsaw concert.

And as a reward for the tour the Polish Government—who had all expenses—tied their pockets—money!

Variety returns to Brighton Hippodrome

Variety was reintroduced at Brighton Hippodrome on Monday after six weeks of one-night musical shows.

Chatter Trio will feature Billie Anthony and the Malcolm Trio (pno.), Arthur (Lead) and Tony Crombie and his Rocketts (November 12).

Phillips and Gray due in Worthing

Sid Phillips and Johnnie Gray bring their bands to Worthing for the first time during the next two months.

Sid plays at the Round Table Club on November 2 and Johnny at the West Sussex Press Ball on December 7.

TONY COE REJOINS JOE DANIELS BAND

Clarinetist Tony Coe has just rejoined Joe Daniels and his Orchestra at the Lido, Locomo Ballroom, Edinburgh.

Hoolligans

Why must Birmingham jazz fans have our concert ruined by a gang of hoolligans? Although in the minority, they are sufficient to spoil the concert for the majority.

NEWSBOX

NORTH-EAST—A Band featuring the bands of Charles Amer, Alan Walker, Brian Kabin, Max Clark, Al Hughes, Dennis Beales, Vince Byrne, Len Jones, Chas. Skinner and the Embassy Band, raised £80 for local branch MU Samaritan Fund at the Coatham Hotel, Redcar, last week. The Hartlepool and Danby Bands are also in the schedule for the Brough Hall on November 8.

BRIGHTON—Brian Morris, pianist with Al Ford at the Beach Club and Norfolk Hotel, is emigrating to Australia.

DUNDEE—Chris Barber's Band is to appear at Dundee's first big jazz concert of the season in the Caird Hall on October 26, with Glasgow City Varsity Stompers.

HULL—The Crescent City Jazz Band has moved from its Friday-night stand to Saker Street to the Windsor Hall.

YORKSHIRE—Dave Shand's Band is to appear at Bradford Racing Cycling Club's dance at Shipley Victoria Hall on November 2, together with Bob Barclay's Yorkshire Jazz Band. The YJB and Bert Bentley's Astorians will team up for three dates under the club's promotional banner.

At the London Kettle Jug band, Ken Varley have joined the Charles Marcus Band resident at Leeds Scala Ballroom.

WORKING—New seats led by trumpeter Arthur Dixon next week starts a Dixie-Modern "Jazz Band" series at the Dome Ballroom. Line-up is completed by Bob Clark (sax), Eric Price (trp.), Eddie Braton (drs.), Cyril Hayes (pnc) and Len Prosser (bass).

Jerry Dawson

Handwritten notes and a coupon for the Music Lovers' Encyclopedia. The coupon includes fields for Name, Address, and Occupation, and a section for payment details.

'We're going to have a ball!'

WELL, it's finally happening. Seems as though we've played just about everywhere else in Europe during the last couple of years, and now, at last, the big dream is coming true—we're Britain-bound!

I know I'll be meeting a lot of you MELODY MAKER readers during the next few weeks, so I thought you might be interested to know who you'll be meeting—or at least hearing—when I bring the new band over next week.

I call it a new band for several reasons. Just a year ago, on October 1, 1955, my whole band was in a terrible bus crash in New Mexico; our driver was killed and most of the fellows in the band were injured. By the time we all got out of the hospitals and back on our feet, it was almost Christmas. There were several changes in the band at that time and there have been quite a few more since.

So the group you'll be hearing includes a lot of people who've only joined me during 1956, as well as a whole lot of new arrangements by some new writers.

Rock-n-Roll? Everybody has been asking me about that, of course, and the answer is: if our audiences want Rock-n-Roll, they'll hear it. After all, if they mean exciting music, all I need for Rock-n-Roll is to tear into Hamp's Boogie Woogie—or "Fly Home," or turn the microphone over to one of my two blues singers.

Outline

Mamie Watts is a new discovery from Washington who not only rocks the blues but is a talented little girl in the song-writing department, too. She's responsible for "All Right, Okay, You Win," and other hits.

And Robert Moore, who plays piano and organ as well as singing up a storm, is an unusual find. He's from the St. Paul Baptist Church Choir, in Los Angeles.

So far as I'm concerned, I'll play whatever you want to hear, but we certainly want to show the general outline of music rather than any one particular phase of it, and as long as we can get away with playing some of our fine new arrangements, trumpet man named Dick Williams, who just recently got out of the Air Force band in San Francisco, Dick is only 22 years old, and so is our other new

trumpet find, Eddie Williams (no relation). Eddie comes from Charleston, South Carolina, but I found him here in New York at a jam session. Eddie and Dick both have crazy styles, and you should hear Dick hit those affirmos and B-flat's.

In the trombone section I have Slide Hampton, again, no relation, except by music; he's from Indianapolis and he's doubly valuable to us because of his arranging talent.

Then there's a 20-year-old trombone player from Chicago, Julian Priester; he really has a style of his own, and he's one of the fastest and most accurate modern trombonists I've heard since Jimmy Cleveland.

Surprise

In the sax section, you probably know all about Bobby Pieter, who's been with me for more than ten years. Bobby plays all reeds brilliantly, and he was the composer-arranger of

Friends

I hope you'll enjoy this band as much as I'm enjoying it myself. As I write this, I'm in the middle of last December. —we just got back to New York to play one week—right in the before heading for England.

I'm looking forward to making a lot of new friends in England as well as renewing some old ones.

All I can say in closing, is that I hope this band is half as much fun as our last Continental tour, plays all reeds brilliantly, and we've got something to have our selves a ball!

MM EXCLUSIVE

LIONEL HAMPTON, whose British tour starts at London's Empress Hall on Sunday, writes a special article for MM readers

Advertisement for Zenith Guitars. It features an image of a guitar and lists various models and their prices. The text includes: "EVERY ZENITH is personally approved and signed by IVOR MAIRANTS 'SOUND IN EVERY NOTE'". Models listed include: THE NEW ZENITH MODEL '17', THE NEW DE LUXE ZENITH MODEL STANDARD '21', and THE NEW ZENITH SUPER CUTAWAY DE LUXE MODEL '33'.



Brilliant... The rhythm section is one of the best I've ever had. I believe with a really brilliant young pianist, Oscar Dennard, who joined me last December after the accident. Oscar hasn't been featured on records yet—but he's going to be a big star, and he's written some of the best arrangements I've ever heard. Too, Thelonious Monk heard them when we were at Café Society, and raved about them.

Billy Mackel, the guitarist, is the other Hampton veteran in the band; like Bobby Pieter, he's been with us since the early 1940s.

The bass man, Richard Evans, was playing regular bass when I found him. But he's only a little electric bass now; it's my instrument, and he adapted himself to it fast. Those electric basses really cut through in the ensemble of a big band.

Our new drummer, Wilbert Hogan, is a powerhouse. So you can see we have a rhythm team to be proud of.

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Top F Sharp



First with baritone down to low A—Selmer leads again with Alto and tenors up to E sharp. Selmer sets the pace because Selmer serves the musician with the professional sound for a catalogue 50%.

Holder a hit

FRANK HOLDER took the stage at Glasgow Empire last Monday and sang "Wonderful" as if he really meant it (writes Robert Innes).

For a young man at the start of a solo stage career this was his big theatre debut—he did a fine job in his 15-minute spot.

Related, comfortable and not a bit lonely on a very big stage, he had that professional sparkle, Frank's voice sounded big, despite the determined ridge-sample effect of the Empire pit orchestra.

If he was missing the glorious backing of the band, he would have done it all the same. In fact, in his first solo, he sang "Who Are We?" and "Who Are We?" he was great.

Frank makes a production number out of "Who Are We?" This was the showcase for some very fine controlled song playing.

What he needs is a small group—a neat, original rhythmic quartet to spark out his star.

Boosey & Hawkes Ltd. Frederick Close, Stanhope Place, London, W.2. Tel: PAD. 3051

"Be Selmerwise—play better"

Buddy F. opens M



The Buddy Featherston-Hugh Quintet on Sunday played the opening of the Club M. Meppleton Restaurant, Leicester Square, (L-R) Kenny Wheeler (tp), Buddy (br), Bobby Weir (tr), Johnny Gunn (bass) and Gene Hoger (dr). The group has been booked for October 28.

EVE BOSWELL ORDERED TO REST

... AND IF YOU CAN WRITE A SONG FOR EVE
SINGING star Eve Boswell was ordered to rest completely for a week after collapsing during rehearsal at Sheffield on Monday for the Daily Express "Rhythm With The Stars" show.

TOMMY STEELE IN SIX-CITY TOUR

ROCK-'N-ROLL singer and guitarist Tommy Steele has been signed for a nationwide tour by Harold Fielding. It starts on November 5 with a week at the Empire Theatre, Sunderland.

Another Presley?
A spokesman for the Harold Fielding office told the M.M.: "Tommy was not everything that Elvis Presley has."

Three newcomers for Squads
Baritone-saxist George Quinn, who was with the Malcolm Mitchell Orchestra, and trombonist Tommy Weatherly, who comes from Ronnie Keene at Tottenham, have joined Ronnie Aldridge's Squads.

TV singer signs an exclusive contract
DAVID GELBRAITH, 29-year-old Canadian singer, is appearing at Sirevich's as a part in present studio manager at Birmingham TV Studios, has signed an exclusive contract with Radio London.

First TV appearance for Glenda Gould
Singer Glenda Gould, currently appearing at Sirevich's Club, makes her TV debut to-night (Saturday) on the "Music Shop" programme.

how many cp's = 1dB?
This, of course, is nonsense-like comparing an ARMSTRONG radiogram with an ordinary commercial product.

ARMSTRONG have been specialists in high quality reproduction equipment for over 20 years and the radiograms illustrated are designed to enable you to hear everything that was put onto the original recording.

Full frequency range amplifier (20-20,000 cps.)
Push Pull output.
Magic Eye and flywheel tuning.
Negative Feedback (20dB).



Post this coupon for descriptive literature, details of Demonstrations, Free Purchase and Home Trial facilities to Armstrong Wireless and Television Co. Ltd., Watlers Road, London, N.7. Tel. NORTH 3213.

ROCK-'N-ROLL

LAST week, if you remember, I said my piece about the future of jazz with a footnote about the immediate past of what we call bebop. My closing sentence—assuming you got that far—implied that this week I might have a word to say about Rock-'n'-Roll.

As a matter of fact, I said my major piece about Rock-'n'-Roll several months ago, and was rather pleased to notice that I got in with it before the crowd. I even managed to work in an oblique reference to Elvis Presley before he hit the major headlines elsewhere.

By Steve Race
I suggest that, after Presley, just about anything can happen. Intonation, tone, intelligibility, amplification, taste, subtlety—even the decent limits of guitar and music—no longer matter.

How much further can the artistry of an Elvis Presley be encouraged to stray into the realm of the grotesque? I fear for the future of a music industry which allows itself to cater for one demerited age-group, to the exclusion of the masses who still want to hear a tune/song, tunelessly sung.

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ROCK-'N-ROLL on radio

ACCORDING to an interesting programme but also for the Rev. Albert Carter, of the Pentecostal Church, Nottingham, had this to say to his congregation:

"Rock-'n'-Roll is a revival of devil dancing in the same sort of thing that is done in black magic ritual. Its effect on young people, he said, was: 'To turn them into devil worshippers; to stimulate self-expression through sex; to provoke lawlessness, immorality and destroy the sanctity of marriage.'

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By Hubert W. David

FOR nearly a year now, both the Performing Right Society and the Mechanical Rights Society have been in continuous argument with Her Majesty's Government about the Copyright Bill, 1955.

From these discussions has stemmed the urgent need for some further revision of three of the clauses in the Bill.

Many of you may not know this—but, once such permission is granted to one company, then any Tom, Dick or Harry can take your composition and record it exactly as he likes.

But, in many cases, you may not receive these royalties. Since the record boom started a few years ago, recording companies are likely to spring up overnight.

Pre-recording Again, Clause 6 (7) of the Bill seeks to give the B.M.C. and the Radio Luxembourg contractors free recording for transmission.

Until now, these organizations have quite willingly paid an agreed fee per item for permission to record music in advance for their own transmissions—this in addition to the usual performing fee.

This system has proved a most convenient boon and binding to all concerned, for without pre-recording it would not always be possible to have star artists and orchestras available for recording.

Your obligation According to the new Bill, these diffusion services will now be free of charge for their own profit, without liability to pay you at all.

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BRITAIN'S TOP DISCS and TUNES

- GUIDE to the best selling discs for the week ended October 13, derived from information compiled by 21 leading record stores. 1. (1) A WOMAN IN LOVE... 2. (2) LAY DOWN YOUR ARMS... 3. (3) HONEY DOO... 4. (4) GIDDY-UP A DING DONG... 5. (5) WHATEVER WILL BE, WILL BE... 6. (6) ONLY YOU... 7. (7) ROCKIN' THE BEE... 8. (8) THE YING YONG SONG... 9. (9) ROCK AROUND THE CLOCK... 10. (10) BEING A LITTLE WATER... 11. (11) WHEN MEXICO GAVE UP THE MICHAEL TORRES... 12. (12) THE GREAT PRETENDER... 13. (13) SWEET OLD-FASHIONED GIRL... 14. (14) MORE... 15. (15) JUST WALKING IN THE RAIN... 16. (16) MORE... 17. (17) DON'T BE WITH YOU... 18. (18) DEAD ON ALIVE... 19. (19) SEE YOU LATER, ALLIGATOR... 20. (20) BAZZLE DAZZLE...

BRITAIN'S TOP JAZZ RECORDS

- London (Week ended October 13) 1. FOTESSA (LP) Modern Jazz Quartet, London 2. MILT JACKSON'S MODERN JAZZ QUARTET (EP) Esquire 3. KID ORNY'S ORGYE JAZZ BAND - VOLUME II (LP) ... Vogue 4. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick 5. VIG DICKENSON SEPTET WITH RUBY BRAFF-VOLUME II (EP) ... Parlophone 6. HAY HAD DADDY BLUES Ray Bush, Tempo 7. THAT PATTENSON GIRL - VOLUME II (EP) ... Pye-Nixa 8. DEAD OR ALIVE Lonnie Donegan, Pye-Nixa 9. ECHOING THE BLUES Humphrey Lyttelton, Parlophone 10. WHISTLING RUFUS Chris Barber, Pye-Nixa 11. FOTESSA (LP) Gerry Mulligan, Vogue 12. HISTORICALLY SPEAKING-THE DUCK (EP) ... Parlophone 13. SALLE PLELELE PARIS CONCERT, 1954 (EP) ... Parlophone 14. CHRIS BARBER PLAYS THE SOLO PORTER SONG BOOK-VOLUME II (LP) ... Parlophone 15. CLASSICS IN JAZZ (EP) ... Pye-Nixa 16. CONCORDE (LP) Modern Jazz Quartet, Esquire 17. MILER DAVIS ALL-STAR SEKTET 8. WHISTLING RUFUS ... Esquire 9. CONTEMPORARY CONCEPTS ... Pye-Nixa 10. BIRD AND DIZ (LP) ... Capitol 11. CHARLIE PARKER and Dizzy Gillespie, Columbia-Clief

AMERICA'S TOP DISCS

- (Week ended October 13) This Week (1) DON'T BE DUEL Elvis Presley (2) HONKY TONK Bill Doggett (3) CANADIAN SUNSET Hugo Winterhalter and Middle Heywood (4) TONIGHT YOU BELONG TO ME Pat Boone (5) HOUND DOG Elvis Presley (6) JUST WALKING IN THE RAIN Bobby Darin (7) WHATEVER WILL BE, WILL BE Doris Day (8) MY PRAYER Platters (9) CANADIAN SUNSET Andy Williams (10) FRIENDLY PERSUASION Pat Boone (11) TRUE LOVE Sing Dollar and Grace Kelly (12) TRUE LOVE Sing Dollar and Grace Kelly (13) BOPT SUMMER ORZEE Billy Eckstine (14) TONIGHT YOU BELONG TO ME Ladda Bates and Lawrence Welk (15) I LOVE ME TENDER Elvis Presley (16) TRUE LOVE ... Sanford Gray (17) TRUE LOVE ... Jean Powell (18) BLUEBERRY HILL Pat Domino (19) CHAINS OF LOVE Pat Boone (20) ALLEZOUH MOÏN Patti Page Two records "Bad" for 11th and 13th positions.

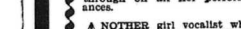
CALL SHEET

- (Week commencing October 21) Terry LIGHTFOOT Jazzmen Monday: Mack's, Oxford Street Tuesday: Jazz Club, Highbury Wednesday: Market Hall, St. Albans Thursday: Prince of Wales, Kingston Friday: Town Hall, Birmingham Saturday: "Rock" 7, Ferry Inn, Janie MARDEN Sunday: Barry Barton, Bristol Jack NEWMAN and Orchestra Friday: West Drayton Saturday: Barry Barton, Bristol Sid PHILLIPS and Band Sunday: Kings George's Hall, Buxbury Tuesday: Orchid Ballroom, Parkwood Thursday: Derbyshire Hotel, W.1 Wednesday: Knaphill, Surrey Danie... Week: Phoenix, Colchester Eric DELANEY and Jazzband Tuesday: Manor Hall, Jazband Thursday: Assembly Hall, Wokingham Friday: Southern Jazclub, Woking Saturday: Cy Laurie Club, Woking THREE DEUCES Tuesday: Victoria, Bristol DEUCE VENTURA Thursday: Highbury Hall, Bedford Alex WELSH and Band Sunday: West Drayton, Bristol Tuesday: South Harrow Thursday: Newmarket, Suffolk Friday: Newcastle Saturday: Longton



GORDON MACRAE

BILLY ECKSTINE recalled to me how, during a club date in the States, he heard the voice of a girl singing operatic arias in an adjoining room. "A really sweet voice," he said. "You know who that little girl was? Teddi King. She has real talent."



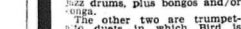
PEGGY LEE

IF jazz must be played on I.O.G.s, then obviously the electronic variety—with their percussive response—are the ideal medium. Jazz on the cinema type of organ just does not come off.



Laurie Henshaw's

Don manipulates them with dexterity, but the outcome does not add up to jazz. PAIR more suited to the performance of "Poems and All Through The Night"—the Cole Porter number. This is given a particularly listenable rendering by Don Baker, who is obviously a player with a distinct flair.



HELEN FORREST

Another girl vocalist who registers with me is Helen Forrest, who made some music during the early part of her career. Her voice is sweet and her vibrato slightly reminiscent of Teddi King. She is showcased in "Miss Helen Forrest—A Musical Tribute" by the "Miss Helen Forrest—A Musical Tribute" LP featuring the first-time recordings and accompaniments by Billie Holiday and the "Miss Helen Forrest—A Musical Tribute" LP featuring the first-time recordings and accompaniments by Billie Holiday and the "Miss Helen Forrest—A Musical Tribute" LP featuring the first-time recordings and accompaniments by Billie Holiday.



BOB MANNING

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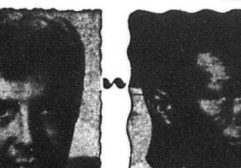
NAT COLE

LP featuring the much-vaunted Oscar Peterson. Titles on "Midnight Rhapsody" are "Manhattan," "Laurie," "Stormy Weather," "September Song," "Embraceable You," "Come Fly With Me," "I Can't Get Started," "The Song Is You," "All Time Goes By," "It's The Talk Of The Town," and "Above All, You."



DON BAKER

And, while we are drawing comparisons let me add that Teddi King's LP is far, far more interesting than the recently released "In A Romantic Mood" LP. The hilarious content of the Judy Holiday LP. The Solid Gold Cadillac may have caused musically-minded listeners to overlook the attractive themes which open the picture. If so, I urge them to spin the record again. This evocative piece, though performed by a large orchestra, is played with a lightness, grace and—above all—style that must be the envy of some of our light orchestras. Reverse, an amalgam of "Manhattan" and "Sweet Sue," is tailored on similar lines to the memorable "Moonlow," Theme From Picnic. Unfortunately, the attempt to produce a worthwhile encore fails.



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POP DISCS

IT'S a far cry from Muzey's "Sweet Sue" to the new turn with "These Foolish Things" and "I Love You Alone Together" and "You Turn Me On." The hilarious content of the Judy Holiday LP. The Solid Gold Cadillac may have caused musically-minded listeners to overlook the attractive themes which open the picture. If so, I urge them to spin the record again. This evocative piece, though performed by a large orchestra, is played with a lightness, grace and—above all—style that must be the envy of some of our light orchestras. Reverse, an amalgam of "Manhattan" and "Sweet Sue," is tailored on similar lines to the memorable "Moonlow," Theme From Picnic. Unfortunately, the attempt to produce a worthwhile encore fails.



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'Fanny' in London

The American musical "Fanny" opens at Drury Lane on November 16, starring Robert Morley, Ian Wallace and two of the stars from the U.S. production, Kevin Scott and Janet Fovek. Michael Collins will be MD.

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I/We certify that the enclosed lyrics and melody are my/our own original unpublished work. I/We have read and understand the Rules governing this Competition, and agree to accept the Judge's decision as final.

Name: _____
Address: _____
(Block Letters) _____
Copies of rules obtainable on application. Closing Date: November 15, 1956. MM 26/56

And the date is Nov. 11

VICTOR FELDMAN, the British instrumentalist who has made such a hit with Woody Herman in America, makes his first appearance in this country since he left over a year ago at the Mazoni Market's 1956 All-Britain National Dance Band Championship Finals at Belle Vue, Manchester, on Sunday, November 11.

Midnight matinee for Hampton Ork

A SPECIAL midnight matinee for serious jazz enthusiasts and musicians, which was forecast in the Melody Maker last week, will definitely be held at the Royal Festival Hall on November 13. The concert is being arranged by the Visiting Orchestras Association in association with the National Jazz Federation and will feature special arrangements for the full orchestra and groups within the band. Tickets, priced from 10s. to 30s., can be obtained from Dennis H. Matthews, secretary of the Melody Maker, at 15, New Road, Crouch End, London, N.8.

LEWIS: A TRAGIC WASTE OF TALENT

Whistle anywhere in the book. No listing of Vic or Tommy in the order of acts. Vic's band got on the bandstand at 10.18 and was off at 10.24. In those six minutes they played "Intermission" in "The Mood" and Tommy Whittle's solo, "Just One Of Those Things".

'Bev' Twin to wed MD



David Whitfield (l) dropped in at the Queen's, Blackpool, on Tuesday to congratulate Teddie Brenner and Alva Ainsworth, conductor of the BBC Northern Dance Orchestra, on their engagement. The Brenner sisters, in the last week of their season at the Queen's, gave a party to celebrate the engagement.

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SUNDAY, OCTOBER 28th, 6.30 p.m. Arthur Kimbrell presents

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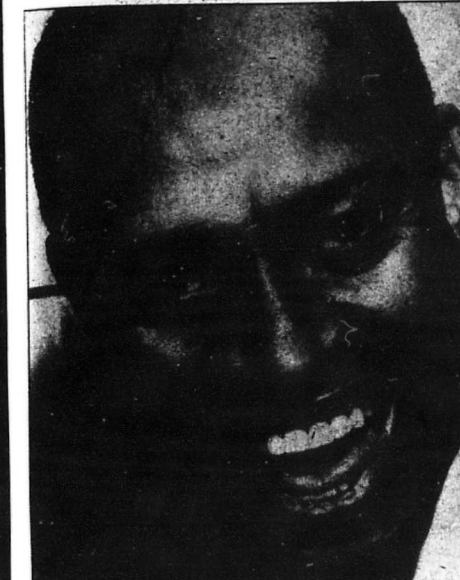
Beltway 6/6, 5/6. Station 6/6, 5/6. Frim. 5/6.

Arthur Kimbrell, 38 Bury Road, Binsley, or Municipal Box Office, Leicester.

Melody Maker

OCTOBER 27, 1956 EVERY FRIDAY 6d.

Hello from Hamp



Ron Cohen took this picture at the Empress Hall on Sunday.

HAMPTON FALLS OFF IN PROVINCES

DRY DRUMMER ILL: RETURNS TO STATES

DRUMMER Minor "Ram" Ory, who has been associated with New Orleans trombonist Kid Ory for the past 23 years, has had to leave the Ory band which is currently touring Europe and return to Los Angeles. Hall, who is 59, has felt unwell since the band arrived in Paris in the middle of September. While touring Germany with Ory last week, he was advised to return to the U.S. Ory is using ex-Armstrong and Elmer Horns drummer Wallace Bishop for the remainder of his tour.

Bechet fan fever

SIDNEY, Wednesday.—The first Sidney Bechet Fan Club, indeed, has been formed in France. Kimbrell, who said he had lost money on the concert, added: "The audience thought it was a wonderful show and if Hampton came back it would be a sell-out."

ERIC DELANEY CHOSEN FOR ROYAL SHOW

ERIC DELANEY has clinched two years of being chosen for this year's Royal Variety Performance. "I consider it a tremendous honour," Eric told the MM.

Todd Trio moves

The Will Todd Trio opens at the Ambassadors Club, Manchester, on Monday as permanent replacement for the Conroy Trio. Will leaves the Cedar Room, Gerrard Street, tomorrow (Saturday), where he has been resident since May.

COUNT BASIE—NOT BILLY MAY—FOR BRITAIN

NEW YORK, Wednesday.—COUNT BASIE and his Band definitely fixed their British tour this week in exchange for Ted Heath and his Music. It will commence on January 13 and will cover three weeks.

This news was broken to me on Monday night by agent Willard Alexander at Count Basie's Harlem Club while jazz patron and Vanguard record associate John Hammond taped "A Night at Count Basie's" for the Vanguard label. The exchange has been given the OK by James C. Petrillo, boss of the American Federation of Musicians.

Further exchanges

And while the Basie boys jammed and Joe Williams sang in this "welcome home" celebration following the Count's European tour, Willard Alexander discussed with me further Anglo-American band exchanges. Alexander would like to see Roy McKinley and the Dorsey Brothers in a swap with people like Dankworth, Bruce Turner, Humphrey Lyttelton and Buddy Featherstonhaugh.

He fully agreed that there had been a poor showing here for the Vic Lewis Orchestra and for Freddy Randall's Band, which came to the States earlier this year. Back Page, Col. 3



MM Editor PAT BRAND

enables this exclusive story from America where he is meeting the stars of the U.S. music world

Drummer recovers

Ted Heath drum star Ronnie Verrell is successfully recovering from the recent accident which resulted in a broken rib.

Xavier Cugat may appear in London

ANDLEADER Xavier Cugat, his company of 65 and wife Adee Lane may appear in London shortly if negotiations between agent Tito Burns and Cugat's manager can be settled. Tito told the MM: "I have received a definite offer for Cugat and his company to appear for a week at a leading London theatre."

Connor for Europe

NEW YORK, Wednesday.—EX-Kenton singing star Chris Connor and West Coast alto player Bud Shank are to tour Europe. The tour will most probably include Britain.

Buddy F. on the air

The Buddy Featherstonhaugh Quintet has its first airing on November 20 when it appears in the BBC's "Swing Session." The quintet stars on Saturday at the High Wycombe Jazz Club.



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MAILBAG

MAN! Was that Lionel Hampton concert on Sunday great! Rock-'n'-Roll or otherwise, that boy has a style of his own.

I know the promoters have to make these concerts pay, but surely they could draw the line somewhere? — Gordon Spence, Brentwood, Essex.

Pen friend
I WOULD like to correspond with any reader who is interested in the kinds of jazz I am an officer in the Great Lakes section of the American Merchant Marine, married, 37 years of age, have one child and live in a suburb of Buffalo, New York.

I have all kinds of records and enjoy them all. If you can put me in contact with a congenial person who would enjoy correspondence I will greatly appreciate it.—R. Gifford Pappert, 60, Main Street, Hamden, Conn.

Sandwiched
I READ with interest Leonard Feather's article on page one of last week's MM regarding British bands in America. Feather states that Randall and Lewis were both sandwiched into already overcrowded bills. So what—they got their money didn't they? Has anyone ever heard of either of them in America? How many people know of them even in this country?—Michael Brett, Peterborough. (See page 7)

To Pat Brand
BRANDED as Arthur Miller's double
Has obviously caused you a little trouble;
No doubt his work is more illustrious
But you're equally industrious.
Your witty poems are quite a times chronic
Please continue with the good work
Deflating egos do not shrink.
I golf my hat to you O Pat
As Sacha would say: "A real cool cat."
And when you go a Xmas carol
Let's hope your reward is a double.
OP MARILYN
—Luc Smith, Streatham, S.W.16.

Thanks
MANY thanks to Laurie Henderson for his always fair and unbiased comments on pop since over the past years I appreciate his remarks on underrated singers and musicians. Unfortunately more so nowadays the number of discs sold is not necessarily a pointer to the actual worth of the artist.—D. K. Price, Boston, Mass.

Praise
I THINK a word of praise is due to Ken Saks for his compering of "At the Jazz Band Ball."
He often makes waiting worthwhile when the music does not but why doesn't he join in the fun occasionally? Dil Jones, R. Thomas, Jelfen, Linnell.
(See Maurice Burman, page 8)

Shambles
LIONEL HAMPTON'S performance at the Empress Hall on Sunday was a musical shambles. Minutes of greatness as shown during "Midnight Sun," "Star dust" and "The Wine Song" were nullified by moments of mediocrity—ROCK-'N'-ROLL MADNESS. Why did he have to play this rubbish? Is he too great a musician to rely on Rock-'n'-Roll for an audience? He could thrill, excite and entertain any audience without even mentioning Rock-'n'-Roll.—Kevin Henriques, Exeter, Surrey.

Washout
TO the serious jazz fan, the Hampton band is a complete washout. I don't think I have heard a much musical rubbish in my life.
Hampton must take the blame for the bad name that his concerts are bound to receive, as he deliberately sets out to arouse the young hot-heads.
Maybe he believes that, with all the stamping and shouting going on one would be able to hear what a poor lot of musicians he has.—D. Hooper, Havant, Hants.

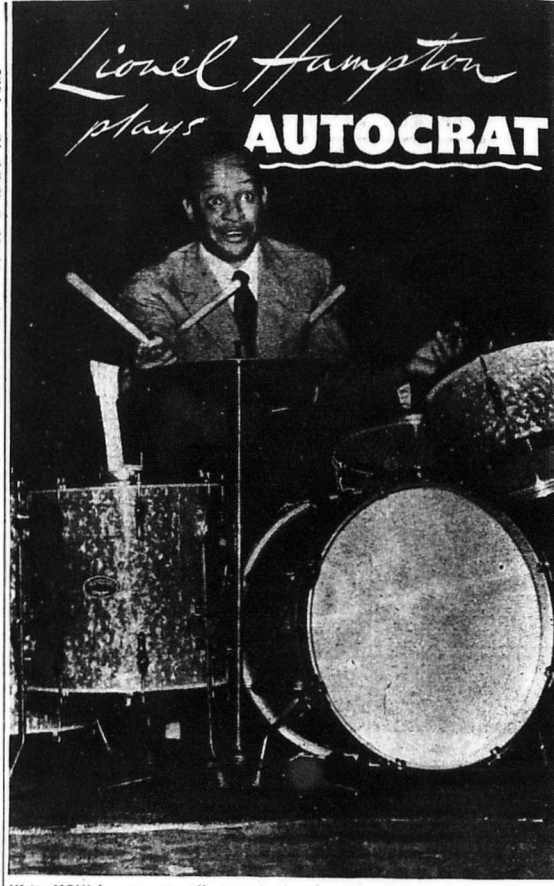
Dim view
I HAVE always been a great admirer of Lionel Hampton and I looked forward to the day when he would play in Britain. When I arrived at the Empress Hall I found myself in a seat behind the orchestra.

DON'T FENCE ME IN . . .
JOHNNY DANKWORTH skidded and hit two fences in his new French car while on his way to Grimsey on Thursday of last week.
The band's singer, Cleo Laine, who was travelling in the same car, was unable to appear with him at the Empire ballroom. She stayed in her hotel "slightly shaken."

This band will be Non-U

WHEN Luton Trades Council holds a dance next month, the band will not be Musicians' Union members.
Reason: All MU bands are booked up on that evening and it was either the band booked or cancellation of the dance.
Councillor S. Goshorn, President of the Council, told the MM: "We'll have to try to get the members of the band to join the Union."
MILMINGTON—Two former Jack Parnet saxists have joined Sonny Ross at the West End Ballroom. They are tenorist Brian Gray, brother of band leader Johnnie Gray, and Jimmy Phillips (alto) who has been leading his own group for years.
They take over from Terry Heath and George Watts.

NEWSBOX
LANCS.—Len France has joined the trumpet section of the Johnny Prior Band at the Casino Ballroom, Leith.
BRIGHTON.—Accordianist Eddie Mendoza has started his second winter at Butlin's Ocean Hotel with Burt Hayes (pno.), and Peter Saunders (drums, voc).
Southwick Jazz Club, re-named Atlanta Jazz, re-named at Hove's Palmiera Hotel tonight (Friday) with two bands led by Mike Moulter (tpc, pno).
NORFOLK.—Drummer leader Paul Chris has signed a contract for two gates a week at Sculthorpe U.S. Base.
OXFORD.—Mr. Roy Kinchin, a member of the local jazz scene, is the first President of Witney Jazz Club, which opened on Thursday at the Church House with Stan Simms' Modernaires and Les Hiddens' Jazzmen.
Band leader Eric Tolley and his vocalist Betty Gray have opened a school of ballroom dancing at Deddons. On Feb. 22 the Tolley Band will play opposite Joe Daniels at Oxford Press Hall.



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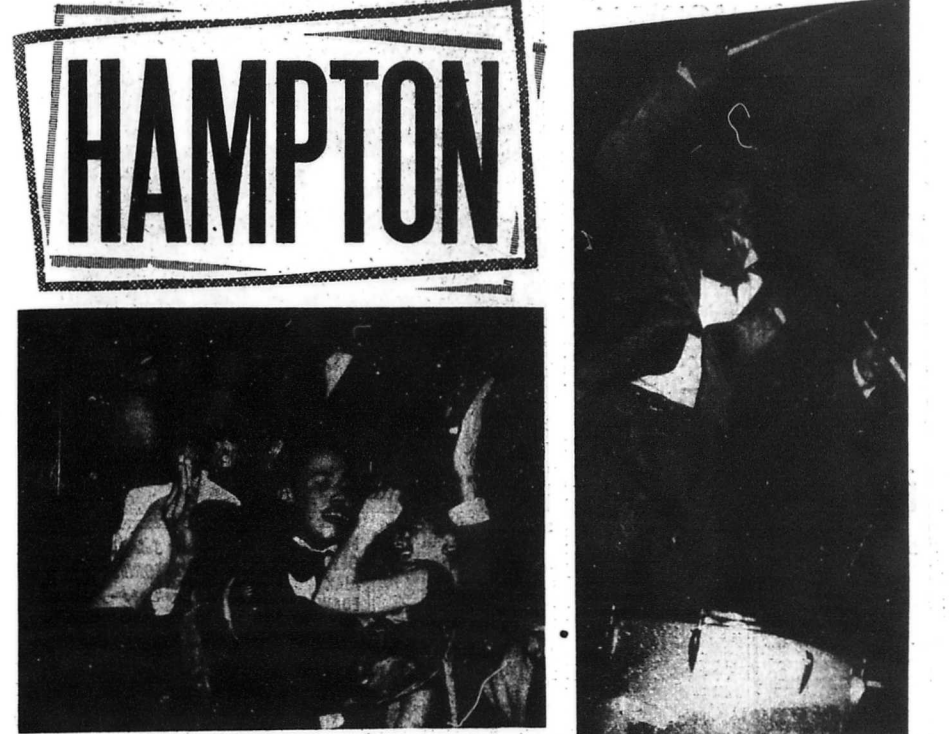
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VIBES SUL MAN - IN PARADISE DE MANTRE
THE SMOGERS - I RUN YOUR LITTLE BAND, MADAME - NO SWEETENERS
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LIONEL HAMPTON (RIGHT) GIVES ANOTICE MEANING TO THE WORD "JUMP" ABOVE, THE EMPRESS HALL DIVER GET GOING.

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Turn to page 4

It was amazing, extraordinary, fantastic and any other adjectives you like to add. Britain has never seen anything quite like the show put on by vibraphonist - drummer - pianist - juggler - band-leader - showman Lionel Hampton.
Along with some 6,800 others I attended the Empress Hall, Earl's Court, on Sunday afternoon for Hampton's Brilliant Diver Get Going.
I doubt if any of us will forget it.
Trying to review the occasion and analyse one's feelings about this unique circus is not so easy. I wonder what the people who complained about Armstrong's excessive showmanship will make of Hampton's at cross-hairs. He plays upon his audience with the same skill he uses on his vibraphone and slowly builds the tension up to the climax of his show. It is like taking part in a super-colossal revival meeting.
From a jazz point of view, what can one say? Being a horn player I was pleasantly surprised to hear as much as I did Hampton's vibes were superb on the one-frantic numbers like "Star dust" and "The Nearness of You" and he swung like the proverbial bomb on "Take the A-Train."
He has lost none of the wealth of ideas, prodigious swing and ability to build a singing melodic line from the simplest phrase which we have known and adored on record since the early thirties. I run your little band, Madame - no sweeteners, would allow us to hear, obviously a reasonably good one.

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LESLI OPENS AT COTE D'AZUR



Twenty-year-old Lesli Southey opens at the Cote d'Azur, Fifth Street. She is now working as a vocal soloist. She is seen, left, with Paul Brousse, altoist-leader at the club.

Dixieland double

Dave Wilson, who recently re-formed his Dixieland Band, is now appearing every Saturday at Waverley Town Hall, and every Tuesday at the 21 Jazz Club, in Liverpool.

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Plays at MM's All-Britain

MULTI-INSTRUMENTALIST Victor Feldman, who stars in the MELODY MAKER All-Britain Dance Band Championship on November 11 at Belle Vue, Manchester, has been booked for British television and radio shows and stage appearances.

Victor, currently playing with the Woody Herman Orchestra, returns to London on November 9.

He shares the bill at the All-Britain with the Johnny Dankworth Orchestra.

On November 16 he will guest in "The Red Heat Story" on the BBC's "Of The Record".

On November 16 he will guest in "The Red Heat Story" on the BBC's "Of The Record".

The bands who will be battling for the title of MELODY MAKER All-Britain Champions of 1956 are already preparing for the big day at Belle Vue. They are Birmingham's Bev Patti Quintet, newcomers to the All-Britain Finals, the Beavers Dance Orchestra (the present holders of the title, from Glasgow), and eight former All-Britain contestants comprising the bands of Jack Kirkland (Stockport, Cheshire), Jimmy Heyworth (Bury, Lancs.), Brian Jenner (Kingwood, Teddington, Surrey), Howard Douglas (Baldwin, Yorks), Eric Apperell (Warrington, Lancs.), Ken Stevens (Cambridge), and Alan Kirby (Totenham, London).

Nixa Chief home
O. E. Crose, managing director of Nixa Records, returned to Britain on Monday from a sales trip to the States.

Mitchell Four back Jerry Colonna

MALCOLM MITCHELL and his Trio will accompany U.S. comedian Jerry Colonna at Finsbury Park Empire on Monday, November 5, and Chiswick Empire (12th). The vocal-instrumental group will do their 20-minute spot and back Jerry in the jazz trombone solo which is a popular feature of his act.

Jerry, who is currently playing the Prince of Wales Theatre, returns to the States after his appearance at Chiswick. Pianist Frankie Bates, who had to complete his present commitments with bandleader Frank Sherry at Blackpool, has now joined Malcolm, replacing Johnny Spence, who has been helping out between accompanying work with Anne Shelton.

'LOST WEEKEND' FOR KIRCHIN

Bandleader Basil Kirchin would rather forget last weekend. After finishing his tour with the Daily Express show in the North, he was taken away with pleurisy.

On Sunday morning he went out to his car and found someone had broken into it and stolen a £100 tape recorder and microphone, along with a few articles of clothing.

This Monday his band will be seen in the BBC-TV programme "Of The Record" and will introduce a new number, "Ambush," written by him and Ron Goodwin. The band's recording of the number will be issued the same day.

Midland's jazz club helps two charities

The 3,500-strong Midland Jazz Club arranging two charity jazz concerts at Birmingham Town Hall, and his Band, supported by Liverpool's Merseyside Jazz Band and the New Orleans Jazzmen, take the stand in aid of the Jewish National Fund on Monday, November 12. In December, proceeds of a concert featuring a star outfit and the Merseyside and New Orleans groups will go to the Lord Mayor of Birmingham's "Boys-Nob Fund" for the city's old people.

Students re-form to win title

Liverpool University Jazz Band has re-formed to make a serious bid to win this year's University Jazz Band Contest. Liverpool won the contest when it was started five years ago. The University Rhythm Club has a membership of nearly 160.

LAMBERT TO STAY
Saxist-leader Sammy Lambert has been booked until the end of next summer at Brighton's Aquarium Ballroom.

A LEADER AND HIS



GUITAR

A SKIFFLE LEADER suffered from severe burns and shock after his electric guitar during a jazz show at Manchester on Sunday. Eighteen-year-old Paul Beattie had only played one number when he was thrown to the stage. The electric current made it impossible for him to break away from the microphone stand. Only the quick intervention of the stage staff, who turned the power off and rang down the curtains, saved Paul from more serious injury. Said an electrician: "He must have taken a charge from his guitar and earthed it through the mike."

Stan Belwood debuts with new trad. band

A new traditional jazz band led by former Mick Mulligan and Mike Daniels drummer Stan Belwood debuts at Ilford Palais on Tuesday. The following Saturday, Stan married Miss Rosemary Seaward at Caxton Hall.

Remaining line-up of the Stan Belwood Jazzmen is Jack Hinton (tpt.), Bob Dawbarn (trb), vic, Geoff Kemp (cl), and Alan Roope (pno.) and Don Willson (bass).

'History of Jazz' concert booked

Fulham Borough Council are to present a concert, entitled "The History of Jazz," at Fulham Town Hall on November 9.

Patti in Panto

Patti Lewis makes her pantomime debut this year in "Cinderella" at Worthing's Connaught Theatre.



THE BEAT BEHIND THE SQUADRONAIRES

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BRITISH BANDS ARE LUCKY TO GET TO AMERICA!

AS agents go, Joe Glaser—key man in the Louis Armstrong and Lionel Hampton band exchanges—is reckoned to be a tough one. Tough enough, anyway, to exercise a little active control when a situation threatens to get out of hand.

One British journalist discovered that when he attempted an infiltration into a dressing-room backstage at the Empress Hall last Sunday.

"Mrs. Hampton was in there paying the boys out. It was the only room with steam-heat, you understand. I threw him out. He came back again, so I threw him out again. And again. I apologise when I found out who he was."

Says famous U.S. agent JOE GLASER

in an interview with TONY BROWN

Over breakfast at the Savoy Hotel on Monday, he showed a disconcerting tendency to shoot the questions himself, particularly when asked if Vic Lewis was getting a fair showing in his American should be grateful. "John Dankworth's band could play the States any time. But he's not selling fast. Currently, he's the biggest British attraction we have made the trip to the States because I've been clever enough to book them, not because of any demand. They've been smart to go."

Joe Glaser had earlier taken over the band exchange business over the fan exhibitionism at the Empress Hall. He supposed that some of the crowd had regarded Hampton as a Rock-'n'-Roll exponent.

"Tell me, what is Rock-'n'-Roll? You want a definition? It's a lot of guys making a lot of noise and they don't know what they're making it. Isn't that the best definition you ever heard?"

"Sam Katzman had the idea of making a Rock-'n'-Roll film and came to me. My Hollywood representative did the casting and twelve out of fourteen acts in Rock Around The Clock were mine."

The film was made in under 40 days. He was the only one to make, you understand. The MELODY MAKER was named that described as a "B" film.

Unexpectedly Joe Glaser professed a bias. "I want to congratulate you," he said earnestly, making the whole procedure bewilderingly formal. "You're the first man to describe it the way I've always seen it. No one act worked on it for more than a week. The Platters, for example, only worked for one week. You made the sensation in the States that it made over here."

"The youngsters here are like they call Rock-'n'-Roll. Does Elvis Presley sing it? Do the Platters sing it? Listen, I want to ask the MELODY MAKER a question. What's the biggest band in America in 1956?"

"That's the question for some sort of an answer. Basie? Glenn Miller? Duke Ellington? The Lawrence Welk," pronounced the mercurial Mr. Glaser, the corniest, simplest music you've ever heard. He's the biggest money earner. The MELODY MAKER, said to himself, never regained the initiative.

"Let me ask you this about the Heath tour. He went out with Nat Cole. Nat had gone out before with American bands—big American bands."

"Ted Heath replaced an American band in that package and your people should thank Mr. Petrillo for allowing it. Your Musicians' Union is ingit. Your Musicians' Union is ingit."

Why not give it a chance to settle down and improve its work, as it obviously will?

CHAPPELL'S BAND MUSIC SERVICE

All material listed here is obtainable from your local Music Dealer or 50 NEW BOND STREET, LONDON, W.1. (MAYFAR 7600)

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PEOPLE WILL BE WE'RE IN LOVE
OH, MY DARLING, DON'T YOU TAKE THE SURREY WITH THE FRINGE, ON TOP

THE KING AND I
(20th Century Fox)
HELLO YOUNG LOVERS—WEEKS IN THE SHADOW
CAROUSEL (20th Century Fox)
IF I LOVED YOU—YOU'LL NEVER WALK ALONE
JUNE IS BUSTIN' OUT ALL OVER
THE CAROUSEL WALTZ

VICTORIA
CANDY STORE
ENDLESS

IN THE PRESS

FRANK
JUST WALKING IN THE RAIN

REBEL IN TOWN
SOMEONE TO LOVE

CHAPPELL
Sensational rock tempo arrangements of the two BILL HALEY tunes

ROCKIN' THROUGH THE RYE
and
HOT DOG BUDDY BUDDY

RICH IN LOVE
MOUNTAIN GREENERY

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YOU'RE SENSATIONAL and TRUE LOVE
From M.G.M.'s forthcoming film. Band parts ready soon

MORRIS
A WOMAN IN LOVE
from FRANK LOESSER'S HIT SCORE of the Samuel Goldwyn picture—
"GUYS AND DOLLS"

CANADIAN SUNSET
BORN TO BE WITH YOU
In the press
MADDOX
THAT'S RIGHT

TRANSATLANTIC NEWSLETTER

from Leonard Feather in NEW YORK

An all-star group is being lined up to work with Billie Holiday at the eagerly awaited Carnegie Hall Concert on November 10, now being produced by Don Freedman, Coleman Hawkins and Roy Eldridge will be heard on some numbers. Al Cohn and Buck Clayton on others. The rhythm section will include guitarist Kenny Burrell and drummer Chico Hamilton, whose quintet will also be featured in the concert.

Reorganization

Benny Goodman is purported to be negotiating for a trip to the Orient with a band under the supervision of the State Department. . . Mitch Miller, of Columbia Records, is conducting an experimental instrument called "chromatic drums." It is set up like a keyboard, with a range of two and a half octaves. . . Jerry Gray, a dancer frequently featured with Marion Hando in the show column, will be married on December 16 to trombonist and conductor of the Benny Gillespie band. The orchestra is now being reorganized following Gillespie's return from town at the end of the Jazz at the Philharmonic tour. A jazz festival is planned at Las Vegas over Christmas.

from Howard Lucraft in HOLLYWOOD

FILM CLIPS: "Why Was I Born" is the musical drama of starlet Betty Hutton's life, set in the 1920s. . . Morris Caspin is a new musical comedy starring Brodsky and Cahn in "Ten Thousand Bedrooms." . . Two-time Academy Award winner Adolphe Menjou has four tunes in "Furry Face." . . DID YOU KNOW THAT Dean Martin was once a gambler, once a crooner, . . . Sophie Tucker bought a house for \$10,000. . . Some Of These Days.

ROCKING...

KENNY FLAME and his Rockets are supposed to provide the "rock" in Rock Around The Town, which opened on Monday night—but the act, at the moment, is about as powerful as a damp sparkler, almost completely lacking in production. Main offender is, unfortunately, Kenny himself, whose antics might be improved if they were in the same key as the instrumentalists. He hurls himself all over the stage in what is intended to be wild abandon, but in many cases only succeeds in getting tangled up with the lead of the hand microphone.

Ronnie Horne showed one of two good ideas on guitar and Eric Benn would be better if he did not try some of those shrill sounds on tenor. But the group is very new and opening night is always an ordeal. If the faults can be ironed out, maybe they will live up to their fiery title.

...and Rolling

Topping the bill is singer Ronnie Harris—now a really polished performer with a fine choice of numbers. Len Goodman is an excellent accompanist, but the rest of the show is best forgotten. —Ken Didymus



Whatever the pleasure Player's complete it

Because they are so perfectly packed, so swiftly sold, so the reputation of Player's for freshness and value is unexcelled.

—Tony Brown



SINGER CHS Lawrence (above), pictured with pianist Alan Clare at his opening at London's new Elm Club, in Wardour Street, last week. CHS—who has been signed to appear with the jazz from London unit—appears there nightly, as do the Clare Trio.

BRITAIN'S Jeanne Ferguson (below), currently beguiling American audiences with her throaty singing and comedy dancing, is known in the U.S. as "The Piccadilly Pin-up." Now on a nationwide tour of ten night clubs before returning to England, Jeanne is seen here in her dressing-room with set designer.



JACK PAYNE'S SHUTTLE

IN a discussion (MM, 13/10/56) on the contemptuous way in which certain record companies appear to dismiss their jazz fan customers, I ended up with the words: "I suppose the 25 bob laid down by an enthusiastic teenager for a Kid Cory LP isn't as good as the 25 bob paid by some teaparty woman for a selection from Lidice Time."

This remark has sparked a pertinent comment from reader Peter F. Sykes, of St. Ann's-On-the-Sea, Lancashire, on the subject of what he calls "the exploitation of the jazz record collector." Says Mr. Sykes: "A 12-in LP costs the same whether it contains a full Mozart symphony or a full orchestra, under a famous conductor—or whether it contains the six three-minute performances on each side, performed which were recorded up to 25 years ago by a seven-piece band. . . The cost of the record production is unknown to me, but I can only imagine that it is a much more expensive business than the recording of a famous orchestra, under an equally famous conductor, to be a manufacturer a full return on the occasion of their first issue."

Many Louis Armstrong items, as compared, are recent LPs. One would expect that the old records would now appear on a cheap label—say, in the interest of a famous book, will be made available in a new edition. . . Mr. Sykes concludes quite apart from the manufacturer's money in much greater value the doubtful point of making the two Mozart symphonies in a 12-in LP will offer no more than 55 minutes playing—against the same price in changed to 10 minutes playing-time when we are offered six releases on each side of a 12-in jazz LP.

Three points

THERE are three distinct points here. The first of Mr. Sykes's queries, concerning the cost, relatively of producing the two symphonies and the jazz releases, can easily be answered. . . And, of course, he is right in that the former is a much more expensive—so much so that were the companies not making so much profit on popular records, they would be unable to afford to produce the famous orchestra and the equally famous conductor.

The classical catalogues do not, in fact, pay for themselves in any reasonable period of time (despite the fact that in the majority of cases, composer works are in the realm of Public Domain, and royalties do not have to be paid, as in the case of jazz, where the composer is usually still alive). . . In a word, the classical discs are subsidised by the jazz and pop.

Mind you, I am not commenting on the quality of either of these things. I merely tell you that such is the fact. . . The third query is the one to which Mr. Sykes's answer does not devote on matters of taste and jazz and classical. . . In my view you simply cannot measure out the artistic value of performances like these many pounds may last for 100 minutes. . . It is necessarily of superior quality to those that this only 207 does the latter set only two-thirds of the price from

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LENNIE TRISTANO
Line up (a); Requiem (b); Turkish mamba (b); East of the sun; West of the moon (c); I don't stand a ghost to my head (c); If I had a change with you (c); All the things you are (c); Lennie Tristano, Fred Katz, Jeff Morton; (b) Lennie Tristano; (c) Lennie Tristano; Leo Katiz; Gene Amney; Art Taylor
LITZ-K 15033

THE TEDDY CHARLES TENNET
Vibrations; The quiet one; The emperor; Nature boy; Green blues; You got to my head; Lydian H-1
LITZ-K 15034

OSCAR PETTIFORD
Kamman's a-comin'; Minor 7th heaven; Stardust; Bohemia after dark; Ocalypso; Sorcerer; Titore; Don't squawk; Another one
LITZ-N 15035

CONTE CANDOLI
Toots sweet; Jazz city blues; My old flame; Full count; I'm getting sentimental over you; Four; Groovin' with Conte; Conte Candoli, Bill Holman, Lou Levy, Lawrence Marable, Leroy Vinger
LITZ-N 15036



Capturing the spirit of wild enthusiasm which attended the more rhythmic offerings at the Lionel Hampton concert last Sunday, this Ben Cohen shot shows Lionel and tenorist Eddie Chambers at work over the heads of the crowd. (See also pp. 1, 2, 4, 5 and 6.)

Why, then, be so surprised if he wears strange clothes? I have yet to read a caustic comment on the fact that conducer Tommy Cooper affects a red tarboosh, that Norman wears a suit four sizes too small, that the orchestra and the unicycle display spanned about.

It seems to me unreasonable, then, that a man who winsomely collects tears from a million mothers as he rises in eddy music, trepase about so so severely piloried just because he chooses to cover himself in sequins.

Some of you may have heard of handleader Frank Chacksfield when there was only a handful of musicians available for broadcasting work and—whatever the name of the orchestra in the Radio Times—the personnel was always exactly the same.

Indeed, it is said that Maurice Winick, coming into a BBDO office for an airing by Maurice Winick and his Orchestra, once opened the proceedings with the words: "Good morning, gentlemen. My name is Winick."

Falling this, we are in danger of returning to those wartime days when there was only a handful of musicians available for broadcasting work and—whatever the name of the orchestra in the Radio Times—the personnel was always exactly the same.

Like so many other leaders today, he gets together a special star unit just for his recording sessions—all of them using the same well-known group of London session musicians.

It is a pity that the same well-known group of London session musicians.

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LAURIE HENSHAW'S

A RECORDING which has made a somewhat belated appearance, but which certainly warrants a place at the head of this column is the Eve Boswell LP, "Sugar And Spice" (Parlophone PMD1039).

Some comment has been aroused—and understandably—by the fact that Hungarian-born Eve sings in nine languages. But to me the overriding factors are Eve's interpretations and the accompaniments.

The singing of each song is superb—both technically and artistically. And the backings—orchestrated and played by Reg Owen and his Orchestra—are beautifully moulded to the vocal moods. Certainly one of the best British releases I have had the pleasure of spinning for some time.

It is difficult to single out any one track as being "the best," I am particularly enthralled by "Auf Wiedersehen, My Dear," that German song that becomes a wendy if released as a single. If so, it should revive public interest in a song that deserved its previous acclaim.

Titles, and the language Eve sings them in are: "You Go To My Head" (English), "Santa Lucia" (Italian), "Mexican Hot Dance" (Mexican), "April In Portugal" (Portuguese), "Saries Marias" (Afrikaans), "Once In A While" (English), "Autumn Leaves" (French), Anna (Spanish), "Gypsy Moon" (Hungarian) and "Auf Wiedersehen, My Dear" (German).

TOP discs

VOLUME I of Ella Fitzgerald's "Col Porter Song Book" has just come to hand (HMV Verve CL1053). As when reviewing the previous volume (MM, 4/5/56), I can only urge all admirers of first-rate singing to add this LP to their collection.

Only small point of criticism: the Buddy Bregman backing is again a tad variety—with the exception of those tracks that feature Ella solo with a rhythm section. Titles: "All Through The Night" (one of Porter's best), "Anything Goes," "Miss This Regrets," "I'm A Hot," "In The Still Of The Night," "I Get A Kick Out Of You," "I Do I Love You," "Always True To You In Fashion," "Let's Do It," "Just One Of Those Things," "Every Time We Say Goodbye," "Let's Begin," "Get Out Of Town," "I Am In Love" and "From This Moment On."

FORMER Tommy Dorsey drummer Buddy Rich gets a 12-in. LP to himself on "Buddy Rich Sings Johnny Mercer" (HMV CL1092). This LP does not retract my previous statement that Buddy is a singer of style and charm but this hardly stretches to 12 tracks tailored in broadly similar vein. And Buddy Bregman—again—adds little to enliven the performance. But this LP is adequate for background listening.

Titles: "Goody Goody," "Out Of This World," "Skylark," "A-Cent Tchu Ate The Post," "One For My Baby," "Fools Rush In," "Day In, Day Out," "Blues In The Night," "Travin' Light," "Marvellous For Words," "This Time The Dream's On Me," "Dream."

THE publicity blurb to the EP "The Merle Travis Guitar" (Capitol EAP1032) says: "The importance of Merle Travis as a guitarist has been obscured by his fame as a vocalist and composer." How true! I never believed

Merle could play guitar like this. He sounds like a "refined" Lonnie Johnson.

This is a "must" for all lovers of plectrum guitar playing in the vein of the great blues performers—even though one track is entitled "The Waltz You Saved For Me."

Remaining titles: "Rockabye Rag," "Blue Smoke" and "Black Diamond Blues."

KAY STARR, who always gets the thumbs up sign from me, scores once more on "Kay Starr's Again" (HMV 706384), which features "The Prisoner's Song," "Once More," "Jump For Joy" and "Georgia On My Mind"—the stand-out performance of the four.

Readers of this column by now know my views on rock-n-roll. But this won't deter them from rollin' and rockin' to their favourites. True to the idiom in its fashion are "Teach You To Rock" and "Short'n' Bread Rock" by Tony Crombie and his Rockets (Col. 45-D1022). Competent performance that should appeal to all



ELLA who are following the Crombie Rockets meteoric tour in Variety.

BUT I prefer the glorious satire of "Bloodnok's Rock 'n' Roll Call" by The Goons, which justifiably earned a place in the best-sellers. This, to my mind, eclipses the hit backing, "The Yin Tong Song" (Decca 45-F10760).

AUDREY JEANS, the new British comedy-song find, has an adequate vehicle for her vivacity and considerable vocal talent in "The Bus Stop Song," the catchy number featured in the Marilyn Monroe film "Bus Stop" (Decca 45-F10771). Backing another song well suited to Audrey's talents, is "It's Better The Dark."

MARY SMALL, the girl who attracted attention on record back in 1952, returns with "None Of That Now," an amusing derivative from American and Caribbean artists.—*Gretchen Horneman.*

ing point number, and "Blind," a ballad which Mary sings in English and Italian (Vogue Coral 45-02194). But these are not quite a match for her memorable "Dida Svez."

CARMEN MORALES' fine voice is again showcased to telling effect in "Never Loved Him Anyhow" and "You Don't Know Me" (Bruna 45-03388). But the accompaniments from the Jack Plets Orchestra are no match for those provided by the Mat Mathews Quartet on the previously released London EP featuring Carmen.

TED HEATH and his Music with Bobbie Britton turn in two fine performances with "Autumn, Concerto" and "The Fool Of The Year" (Decca 45-F10771). Both are exceptionally well sung by Bobbie—the first to a Miller-styled accompaniment, the second to a restrained Rand-B backing. Either could click in a big way, I feel.

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WEST AFRICAN RHYTHM GROUP

Calaboo (DA2382)
I Want To Go Home To Africa (DA2383)
(Melodie 1342)
Najube (DA2384)
I Want To Go Home To Africa (DA2385)
(Melodie 1343)

NIGERIAN UNION RHYTHM GROUP

Tinke Alatis (DA2478)
I Want To Go Home To Africa (DA2480)
(Melodie 1344)

Plano and guitar are most exotic—none of the "savannah" sounds that the uninitiated always hope to find in African music.

And the vocal group, led by Abiodun Ojo, who also organized both bands, is enchanting in its simple, sweet flow of basic harmony set against the crispest and softest of percussion.

I know nothing about this white band but sounds like an offspring of the old Ambrose Campbell group. Nor do I know who is "B. Richards," who composed all six tunes.

Whoever they all are, they can be proud of having put on record some of the very few dance music sessions that are not directly derivative from American and Caribbean artists.—*Gretchen Horneman.*



KAY STARR

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Capitol

SONNY JAMES
"The Cat Came Back"

GENE VINCENT
"Bluejean Boop"

KAY CARSON
"There's A Shadow Between Us"

NAT KING COLE
"In 'Low Meas Thoug' There was No Tomorrow"

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BOOKS MUSIC STORE

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Marion on the spot



A sulky look from Marion Ryan, singer with the Ray Ellington Quartet, who has had her contract on Granada TV's "Spot The Tune" extended for a further 13 weeks.

HAMPTON TOUR

From Page 1. The audiences, though small, were highly enthusiastic. Meanwhile, Hampton's other London concerts at the Gaumont State, Kilburn, this Sunday, and a midnight jazz show at the Festival Hall, on November 13, look like being sold out.

GAUMONT STATE, KILBURN THIS SUNDAY, 28th OCTOBER

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JOHNNIE RAY TO TOUR BETWEEN TV SHOWS

Contracts are ready

JOHNNIE RAY, who comes to Britain for an appearance on ATV's "Sunday Night At The Palladium" on November 25, has also agreed to appear in Val Parnell's "Saturday Spectacular" ITV show on the following Saturday (December 1).

As we closed for press contracts were not yet signed, nor were the venues definitely fixed. Lew and Leslie Grade and the Fielding office are both awaiting the go-ahead from Johnnie Ray's manager, Bernie Lang.

Saturday show

"Saturday Spectacular" will commence on November 10 and will feature Grace Fields on the first two Saturdays, Max Bygraves (November 24), David Whitfield (December 15) and Harry Secombe (22nd).

'ROYAL' STARS AT PRINCE OF WALES



ISHAM JONES DIES. Chosen for this year's Royal Variety Performance, Dickie Valentine (r) and America's Jerry Colonna, currently starring at the Prince of Wales.

STARS TO OPEN YORKSHIRE TV

DICKIE VALENTINE, Ruby Murray, Joan Regan, the Orchestras and Joe Loss have been booked to appear on the opening night of the independent Television Authority's Yorkshire transmitter on November 3.

Frank Weir signs two new singers

Frank Weir has signed two new singers for his band. They are 20-year-old David Fontaine and Anne Haven, who take over from Johnny Scott and Les Ashwood.

BASIE EXCHANGE

From Page 1. Meanwhile in London Ted Heath told an MM reporter that the Basie-Heath exchange would mean that Billy May would definitely not be coming.

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MELODY MAKER

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'All about' advertisement for the Royal Variety Performance.

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Advertisement for John Vic Lewis, mentioning his tour and recordings.

Jack Parnell to back Pat Boone

Advertisement for Jack Parnell backing Pat Boone.

TRADITION

Advertisement for Tradition, mentioning the National Jazz Association.